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MAWLID AS A MUSICAL FORM IN TURKISH RELIGIOUS MUSIC

TÜRK DİN MÛSİKİSİNDE MÜZİKAL BİR FORM OLARAK MEVLİD

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Abstract

The term Mawlid in Islamic culture, stands for many concepts from literature to fine arts, sociological phenomena to religious services and musical practises. Literally meaning the birth place and time, mawlid especially refers to the Holy Birth of the Prophet Muhammad (Blessings of Allah be upon Him and His household - pbuh), the commemoration ceremonies held on the occasion of the birth anniversary and the literary texts written for the observance of this very special day. In this respect many mawlid verses were written and *Vesîletü'n-necât* (*Wasilat al-Najat*) by Süleyman Chelebi has gained great reputation in Ottoman society. Therefore, the recitation of this certain mawlid verse has become a tradition and turned self later into a musical form with compositions and improvisational recitations. So, the musical recitation of Mawlid verse has turned into an official musical ceremony in time and settled in Turkish music tradition as a religious musical form. This study regards mawlid as a musical form and examines its performers, performance methods, musical characteristics. In addition to this, it also defines other religious music forms taking place in the mawlid ceremonies.

Keywords: Mawlid, Turkish Religious Music, Süleyman Chelebi, Tawshih, Ottoman Music

Öz

Mevlid terimi edebiyattan güzel sanatlara, sosyolojik olgulardan dinî törenlere ve mûsikî uygulamalarına kadar pek çok kavramı ifade etmektedir. Kelime anlamı olarak doğum yeri ve zamanı anlamına gelen Mevlid, özellikle Hz. Muhammed (sav)'in mübarek doğumunu, doğum yıldönümü münasebetiyle yapılan anma törenlerini ve bu çok özel gün münasebetiyle yazılan edebi metinleri ifade eder. Bu hususta pek çok mevlid manzûmesi yazılmış ve Süleyman Çelebi'nin *Vesîletü'n-necât* adlı eseri Osmanlı toplumunda büyük itibar kazanmıştır. Dolayısıyla bu mevlid manzûmesinin okunması bir gelenek haline gelmiş ve daha sonra besteli ve doğaçlama olarak icra edilen müzikal bir forma dönüşmüştür. Böylece mevlid manzûmesinin müzikal kırâati, zamanla resmi bir mûsikî törenine dönüşmüş ve bir dini mûsikî formu olarak Türk mûsikîsi geleneğine yerleşmiştir. Bu çalışma mevlidi müzikal olarak ele almakta ve icrâcılarını, icrâ usullerini, müzikal özelliklerini incelemektedir. Bunun yanı sıra mevlid törenlerinde yer alan diğer dinî müzik formlarını da tanımlamaktadır.

Anahtar Kelimeler: Mevlid, Türk Din Mûsikîsi, Süleyman Çelebi, Tevşih, Osmanlı Müziği

Introduction

The word mawlid, which means “birth place and time” in the dictionary, is used especially in Islamic culture to express the birth of the Holy Prophet Muhammad (pbuh). The ceremonies performed on this occasion, the works of literature and musical pieces are accepted as a part of the mawlid tradition in Ottoman culture.¹

There are certain nights in the religion of Islam on which Allah (the Most High) shows his limitless mercy on his creatures. These nights are regarded as very special and celebrated by Muslims with prayers, salats and dhikr ceremonies. These nights can basically listed as: “Lailat al Raghaib”; “Lailat al Mir’aj”; “Lailat al Bara”; “Lailat al Qadr” and “Lailat al Mawlid an-Nabi”. Each of them refers to special events, facts in Islamic history, some suras in the Qur’an and the life of the Prophet Muhammed (pbuh).² On these certain nights special prayers are practised, certain religious and traditional ceremonies are held and celebrations are made in some of which music takes a great role and constitutes the whole sum of the certain forms of commemorations and ceremonies.

Turkish religious music has attributed great importance to the forms of prayers practised at aforementioned sacred nights of the religion of Islam and traditions brought up by Muslim states throughout the history. The one to be held in this study from the musical aspect is the Mawlid an-Nabi Night at which observance of the holy birth of the Prophet Muhammed (pbuh) is commemorated with ceremonies including a private musical form of Turkish religious music called as the name of the night itself: “Mawlid al-Sherif”.

Turkish religious music which was mostly shaped within the framework of Ottoman culture and civilization is divided into two sub-branches that are: Music of Mosque and Music of Tekke (Sufi-Dervish Lodge).³

Mawlid, also called as Mawlid al-Sherif (Mevlid-i Şerîf) is classified as a musical form under the branch of “Mosque Music” and has its characteristics of performance settled for over centuries. Current performances of Mawlid recitations has still been carrying the primary characteristics of the authentic performances from centuries ago, inherited from the Ottoman State, as documented in the manuscripts of Mawlid text.⁴

1 Ahmet Özel, “Mevlid”, Türkiye Diyanet Vakfı İslâm Ansiklopedisi (Erişim 09 Ocak 2023).

2 Nebi Bozkurt, “Kandil”, Türkiye Diyanet Vakfı İslâm Ansiklopedisi (Erişim 09 Ocak 2023).

3 Ubeydullah Sezikli, “Türk Din Mûsikîsi Formları”, *Makamlarla Türk Din Mûsikîsi Eğitim Seti*, ed. Ubeydullah Sezikli (İstanbul: Dörtmevsim Kitap, 2013), 92-124.

4 Fatih Koca - Ahmet Hakkı Turabi, “Câmi Mûsikîsi”, *Türk Din Mûsikîsi El Kitabı*, ed. Ahmet Hakkı Turabi (Ankara: Grafiker Yayınları, 2017), 97

1. Lost-Forgotten Composition of Mawlid and Improvisational Musical Recitation of Mawlid

Mawlid, in Turkish religious music, refers to the composed or improvisational recital of Süleyman Chelebi's (d. 1422) mathnawi called *Vesîletü'n-necât* (1409) (meaning the way of salvation) which attracted great attention especially in the Ottoman society and special and extensive ceremonies were held for this purpose.⁵

Especially in the Ottoman period, the mawlid, which was intensely popular among the Muslims, was performed on the Holy birthday of the Prophet Muhammad (pbuh), on blessed days and nights known as kandil, in social events such as commemoration of religious elders, death, birth, pilgrimage, and soldier's farewell, especially wedding and circumcision ceremonies and etc.⁶ Mawlid ceremonies has turned into a common custom performed at the meetings held to share the joys and sorrows of Muslims together.

Some researches states that mawlid may have been composed by Süleyman Chelebi or Sinâneddin Yusuf.⁷ However, according to other sources the composer of mawlid is Sekban, a composer of 17th century, from the city of Bursa (Bursalı Sekban).⁸

This composition of the Mawlid was still in memories and recited until the end of 19th century, but was forgotten in time despite the great efforts of Mutafzâde Ahmed Efendi who wanted to teach the composition of mawlid and some other very important religious music compositions.⁹

What is left from the original composition of mawlid from centuries ago up to now, is the instructions recorded in the marginal notes on some of the manuscripts of the Mawlid texts. The maqam names, written next to the verses in some manuscripts,¹⁰ indicate the musical progression and guide the reciter that which maqams should be followed through the verses. So, one who has practised with a master can recite the mawlid as if he is following the musical score of the original composition.

According to a study, nineteen manuscripts of mawlid with maqam information are registered dating from 1699 to 1888. A wide range of maqams

5 Nuri Özcan, "Mevlid", Türkiye Diyanet Vakfı İslâm Ansiklopedisi (Erişim 11 Ocak 2023).

6 Koca - Turabi, "Câmi Mûsikîsi", s.97

7 Özcan, "Mevlid".

8 Ubeydullah Sezikli, "Besteli Mevlid Üzerine İki Yazma Eser", *Çukurova Üniversitesi İlahiyat Fakültesi Dergisi*, 8/ 1, (Mart 2008), 182

9 Nuri Özcan, "Ahmed Efendi, Mutafzâde", Türkiye Diyanet Vakfı İslâm Ansiklopedisi (Erişim 11 Ocak 2023).

10 Özcan, "Mevlid".

has been used in the manuscripts, reaching the number of 40, guiding the performer with functional references to the musical progression.¹¹

The manuscripts gave us the codes of practice that we use today in mawlid recitations. The sequence of maqams, musical forms and their course in the ceremony bear great resemblance to the instructions in the marginal notes.

2. Mawlid Ensemble

As stated above mawlid is a musical ceremony, not the sole musical recitation of the verse, but the performance a group of musicians-reciters take part in which a combination of many musical forms in Turkish religious music is performed. Therefore, there is a need to define the tasks of the musicians in the ceremony.

There are four groups of people in a mawlid ensemble: Mevlidhân (Mawlid-khan) Tevşîhhân (Tawshih-khan) Âşirhân (Ashra-khan) and Duâkhân (person of invocation).¹² The suffix -han (transliterated as khan in English) in Turkish that attaches a word refers to the profession of the act the word defines. In music when attached to a word defining a musical form, it refers to the musician who performs that certain form and the musician carries it as a title. So, the person who recites mawlid is called Mawlid-khan and the person who invokes (duâ) is called Duâ-khan. The same rule applies to the others in the ensemble.

The number of the people in the mawlid ensemble can be variable. Usually there should be more than two or more mawlid-khans as there are six chapters to be recited in the mawlid verse. In a traditional mawlid ensemble there should be one reciter for each chapter in the verse. The tawshih-hans takes place as a choir of three or more people. In a traditional mawlid ensemble, the number of tawshih-khans should be seven or more people. There can be more than one Ashra-khan to recite Quran during the ceremony and there can be more than one Duâ-khan. Thus, the the number of people in a mawlid ensemble can be at least seven and this number may increase up to triple according to the formality of the ceremony and the place it is held.

11 Selman Benlioğlu, "Mevlid Nasıl Okunurdu? Yazma Nüshalardaki Makam Kayıtları Üzerine Bir Değerlendirme [How Had The Mawlid Been Chanted? An Evaluation on Maqâm Records in Manuscripts]". *Cumhuriyet İlahiyat Dergisi-Cumhuriyet Theology Journal* 26/1 (Haziran 2022), 191

12 Sezikli, "Türk Din Mûsikîsi Formları", 106.

3. Chapters of the Mawlid Verse Recited in the Musical Form

Each chapter in the mawlid ceremony is called “Bahir” and each “bahir” is signified with a name pointing to the topic of the chapter.¹³ There are six chapters recited in the musical mawlid ceremony. The first one is called “Tevhîd” or “Münâcât” Bahri. Tevhid means the unity of Allah (the Most High) His uniqueness, the infinity of His power, the sublimity of His essence.¹⁴ “Münâcât” is generally used in the sense of “begging, invoking and a prayer of supplication.”¹⁵ Therefore, “Tevhid Bahri” (Bahir of Tawhid) can be defined as a chapter of Allah’s unity and uniqueness. As the second comes the “Nûr Bahri” (Bahir of Light) narrating that Allah (the Most High) has created first the light of His Beloved Prophet Muhammad (pbuh) and then for His sake created the Adam and the universe. The third chapter is called “Velâdet Bahri” (Bahir of the Holy Birth). The chapter depicts the Holy Birth of the Prophet Muhammad (pbuh).

The following chapter is called as “Merhaba Bahri” (Bahir of Welcoming) in which the poet Süleyman Chelebi salutes the Prophet Muhammad (pbuh) after His honouring the earth by His Holy Birth (pbuh) with couplets starting with “welcome”. The fifth chapter is called “Mir’ac Bahri” (Bahir of Miraj & Ascension) telling about the heavenly journey (Miraj) of the Prophet (pbuh) to Almighty Allah (the Most High). The last chapter of the mawlid as a musical form stands the “Duâ Bahri” (Bahir of Invocation).

4. Mawlid as a Musical Form

Mawlid, as a musical form, is not neither a solo nor a choir performance. The text is recited by a an ensemble, members of which have certain parts and different tasks during the ceremony as stated above. Mawlid ceremony does not mean the sole improvisational recitation of the mawlid text but also includes performances of some other musical forms of Turkish religious music such as recitation of Qur’an, hymns, tawshihs, salats and qasidahs. Therefore, the mawlid ceremony, from the musical aspect, can be regarded as a combination of many composed and improvisational forms of Turkish religious music.

To be able to have a better understanding of the musical aspect of the mawlid recitation ceremony, it will be useful to give brief definitions of the other forms taking place in the ceremony:

13 Özcan, “Mevlid”.

14 Mustafa İsmet Uzun, “Tevhid”, Türkiye Diyanet Vakfı İslâm Ansiklopedisi (Erişim 12 Ocak 2023).

15 Muhsin Macit, “Münâcât”, Türkiye Diyanet Vakfı İslâm Ansiklopedisi (Erişim 12 Ocak 2023).

4.1. Turkish Religious Music Forms Performed in Mawlid Ceremonies

4.1.1. Quran Recitation (Kur'ân-ı Kerîm Tilâveti)

The recitation of Quran is regarded among the main forms of Turkish religious music. Though classified under the sub-branch of mosque music, commonly takes place in Sufi lodge music as well since it is the main prayers of the religion of Islam within and among with salat.

Reciting of Quran with maqam or taghanni can be defined basically as applying music to the recitation of the Quran within limitations. It is basically reciting with a beautiful voice, nice-sounding tunes or melodies and advised by the Messenger of Allah (pbuh) in His hadiths:

“Ornament your recital of Quran by beautifying your voices.”¹⁶

“Try to beautify your voice while reciting. He who does not try to read the Quran with a beautiful voice is not one of us.”¹⁷

“For everything there is an embellishment (or a decoration), and the embellishment of the Qur'an is a good voice.”¹⁸

However, there are certain rules of reciting Quran. The most important of them is to recite according to the rules of tajwid, which is the discipline dealing with the articulation points of Quranic phonemes and the proper pronunciations of the consonants and vowels. Therefore, while applying music to recitations, the qariah (reciter) must obey the rules of tajwid and try to avoid incorrect pronunciation of the Quranic phonemes and letters. The reciter must not leave the impression that he or she is singing a song, by making too many transitions between modes (maqams) and using too much melodic and vocal ornaments. This may cause distortion of tajwid rules leading falsification of the original meaning which is not something desirable and acceptable.

In Turkish religious music tradition, the recitation of Quran can be performed in each maqam, free of a rhythmic scale and extemporaneous. The recitations performed in mosques, Sufi lodges and any congregations, medium in length, up to ten verses is called Aşr-ı Şerîf (Ashra Sharif) derived from the Arabic word “عشر” meaning ten.¹⁹ In Mawlid ceremonies recitations of Quran are performed in the beginning of each chapter and at the end of the ceremony. The reciter who performs an Ashra Sharif is called Âşirhân (Ashra-khan).

16 “İbn Mâce, “İkâmet”, 176.

17 “İbn Mâce, “İkâmet”, 176.

18 Nureddin Ali b. Ebu Bekr el-Heysemî, *Mecmau'l-Bahreyn Fî Zevâid'l-Mucemeyn*, (Riyad: Mektebetü'r-Rüşd, 1992), 8/128.

19 Muhammed Eroğlu, “Aşr-ı Şerif”, *Türkiye Diyanet Vakfı İslâm Ansiklopedisi* (Erişim 25 Ocak 2023).

4.1.2. Tawshih

The term literally meaning ornamentation, stands as one of the most artful and aesthetic forms of Turkish religious music which are performed commonly both in mosque and Sufi lodges²⁰, and specially composed to be performed between the chapters of Mawlid and Mirajiyah (Mirâciye²¹).²² The poem to be composed generally subjects the eulogies of the Prophet Muhammed (pbuh), His holy birth, ascension and life. The poems are generally selected from the dewans of the Sufi poets. The tawshihs to be recited between chapters of mawlid should be compatible in terms of the subject and the mode (maqam) of the recitation and composition. There must be a musical and semantic relevance.²³

Tawshihs are generally composed in large rhythm scales of Turkish music such as devr-i kebîr, çenber and zencir but compositions with simpler scales are available in the repertoire as well.²⁴ The reciter who performs tawshih is called Tevşîhhân²⁵ (Tawshih-Han)

4.1.3. Salâ & Salawat

The word "salat" in Arabic meaning the invocation or prayer, refers to salute and show intrinsic deep respect for the Prophet Muhammad (pbuh) and His progeny (Ahl al- Bayt) by reciting varying complementary Arabic phrases wishing divine blessings from Allah for His Messenger.²⁶ There are also considerations that salawat has contextual meanings varying according to the source and the addressee of the phrase. An example of the salâ text is "Allahumma salli ala Muhammadin ve ala ali Muhammad" meaning "O God, send blessings upon Muhammad and upon the Progeny of Muhammad." There are also verses from Quran and hadiths explaining the necessity and the benefits of reciting salawat.

In Turkish religious music there are many kinds of salawats named according to the specific times of the recitation performed such as: morning or night salâ, friday salâ, feast salâ, funeral salâ. Salâ recitations are sometimes performed at minarets in order to inform Muslims of an important day like

20 Fatih Koca - Ahmet Hakkı Turabi, "Câmi ve Tekke Mûsikîsi Ortak Formları", *Türk Din Mûsikîsi El Kitabı*, ed. Ahmet Hakkı Turabi (Ankara: Grafiker Yayınları, 2017), 127.

21 A poetic and musical form mentioning about the ascension, heavenly journey, of the Prophet Muhammed's (pbuh) to Allah (the Most High)

22 Ayşe Başak İlhan Harmancı, "Türk Din Mûsikîsi'nde Tevşih (Tevşih ve Naat Mukâyesesi)", *İSTEM*, 35 (Haziran 2020), 98

23 Nuri Özcan, "Tevşih", *Türkiye Diyanet Vakfı İslâm Ansiklopedisi* (Erişim 14 Ocak 2023). ; Sezikli, "Türk Din Mûsikîsi Formları", 106.

24 Koca - Turabi, "Câmi ve Tekke Mûsikîsi Ortak Formları", 127.

25 Özcan, "Tevşih".

26 Nuri Özcan, "Salâ", *Türkiye Diyanet Vakfı İslâm Ansiklopedisi* (Erişim 14 Ocak 2023).

Friday, feast etc. or for announcement of deaths or important issues.

There are many compositions of salawat that have great reputations in the World of Islam. Salât-ı Ummiyyah composed by Buhûrîzâde Mustafa İtrî (perfumer and the son of incense maker, d. 1712) is widely known and recited through the World of Islam. This composition stands as a masterpiece of Turkish music tradition as it contains a huge intensity of meaning and reflects an enormous emotional transition in a very small range of sounds. The text of Salât-ı Ummiyyah is: “Allâhumma salli alâ sayyidinâ Muhammadi’n-nabiyyi’l-ummiyyi wa alâ âlihi wa sahbihî wa sallim.”²⁷

Salât-ı Ummiyyah (Salât-ı Ümmiyye) also plays an important role in the ceremony of mawlid. In the chapter where the birth of the Holy Prophet Muhammad (pbuh) is depicted, the congregation stands up out of respect and recites Salât-ı Ummiyyah as a choir. Also, at the end of the chapter where the ascension (Miraj) of the Holy Prophet Muhammad (pbuh) is depicted, Salât-ı Ummiyyah is recited for two times and for the third repeat a slightly different text of salawat is recited with a three measures of difference in composition.²⁸

In the mawlid ceremony, the mawlid-khan requests salawat to be recited at the beginning of each chapter by reciting the phrase:

“Mefhar-i Mevcûdât:

Hazreti Fahr-i Âlem Muhammed Mustafâ râ Salavât”

“The cause for pride to the whole existence:

Salute The Holy Honour of The Universe and recite the salawat.”

then starts reciting the chapter.

4.1.4. Hymn (İlâhî)

Hymn is a basic form of classical Turkish poetry and Turkish religious music. The term, literally meaning divine and belonging to Allah, mostly depicts the love of Allah (cc) and the Prophet (pbuh) and subjects religious and mystical issues in verse. These poems are composed in maqams of Turkish music and sang in any religious meetings and events. Concisely, ilâhî can be defined as the composed version of the religious-mystical poems.²⁹

In mawlid ceremonies hymns are sang between chapters in order to make the transitions between maqams.

27 Nuri Özcan, “Salât-ı Ümmiyye”, Türkiye Diyanet Vakfı İslâm Ansiklopedisi (Erişim 14 Ocak 2023).

28 Özcan, “Salât-ı Ümmiyye”.; Neyzen, (N) “Segâh Tekbir – Segâh Salât-ı Ümmiyye” (20.01.2023).

29 Koca - Turabi, “Câmi ve Tekke Mûsikîsi Ortak Formları”, 129.

4.1.5. Qasidah (Kaside):

Originally a poetic form of Arabic literature, qasidah was adopted by Turks easily as bearing remembrance with Turkish form “koşuk” in 14th century.³⁰ Generally written to praise the rulers, state elders and important religious figures, qasidahs are also written for invocation of Allah called as “Munâjâth” and to show respect and praise for the Prophet Muhammad (pbuh) called as “Na’at. Different names are given according to subjects of the verses.³¹

Qasidah also stands as a form in Turkish religious music. It is recited improvisationally in one or more maqams free of a rhythm scale. Mainly, qasidah written about the Prophet Muhammad (pbuh) are preferred to be recited in mosques and Sufi lodges. The reciter of the qasidah is called qasidah-khan (Kasîdehan). In mawlid ceremonies, qasidah to be recited should be relevant with the chapter of the mawlid in terms of topic and the maqam of the recitation.³² Qasidahs are recited before and sometimes within the chapters (bahir) and can be replaced by tawshihs in the course of the ceremony.

4.2. The Course of Mawlid Ceremony: Musical Aspect

As stated above the musical mawlid form is a combination of many composed and improvisational forms of Turkish religious music. Up to this part of the study, subsections and other musical elements of the ceremony have been tried to be explained so that one can have a holistic understanding of the musical dimension of the mawlid. Under this heading the musical ceremony will be explained step by step. The maqam³³ sequences between the chapters and the composed pieces will be evaluated and a score-like outline of mawlid form will be given. The web links for the scores of the composed pieces will be given in footnotes.

The Course of Mawlid as a Musical Form³⁴

- Quran Recitation (Kur’ân-ı Kerîm Tilâveti)

Ashra-khan opens the ceremony by recitation of Quran. The recitation is improvisational and he may choose any maqam for recitation but has to finish in maqam Sabâ or any other belonging to Sabâ family.

30 İskender Pala, “Kaside”, Türkiye Diyanet Vakfı İslâm Ansiklopedisi (Erişim 15 Ocak 2023).

31 Koca - Turabi, “Câmi ve Tekke Mûsikîsi Ortak Formları”, 127.

32 İsmail Hakkı Özkan, “Kaside”, Türkiye Diyanet Vakfı İslâm Ansiklopedisi (Erişim 15 Ocak 2023).

33 The names of the maqams in Turkish music is given as original spelling in Turkish. In order to have theoretical and auditory knowledge about these maqams please see: Murat Aydemir, *Turkish Music Maqam Guide*, ed. - çev. Erman Dirikcan, (İstanbul: Pan Yayıncılık, 2010)

34 Each sub-title under this headline is compiled from the sources: Koca - Turabi, “Câmi ve Tekke Mûsikîsi Ortak Formları”, 97-99; Sezikli, “Türk Din Mûsikîsi Formları”, 102-107.

- Tawshih (Tevşîh)

Tawshih-khans perform a tawshih in maqam Sabâ, Çargâh, Dügâh or Şevkutarab. Preferably the tawshih by Aziz Mahmud Hüdâî “Kudûmün Rahmeti Zevk-u Safâdır Yâ Rasûllah”³⁵

- Bahir of Tawhid (Tevhîd Bahri)

Mawlid-khan recites this bahir in a maqam of Sabâ family which consist of Sabâ, Sabâ Zemzeme, Dügâh, Çargâh, Şevkutarab. The chapter begins with the couplet:

“Allâh adın zikr idelim evvelâ
Vâcib oldur cümle işde her kula³⁶

“First, the name of Allah the Lord let us declare;
Whosoe'er doth first the name of Allah recites³⁷

The mawlid-khan may recite the chapter with transitions between maqams of Sabâ family and at the end of the chapter with the last couplet he, for sure, switches to maqam Hüseyinî and ends recitation of the chapter in this maqam.

“Her ki diler bu duâda buluna
Fâtiha ihsan ede ben kuluna³⁸

“For me, your slave, make earnest supplication
A Fatiha I beg, your rich donation³⁹

As expressed in the couplet here Duâ-khan requests a Fatiha, the first surah in the Quran, for the poet of the mawlid Süleyman Çelebi and the congregation recites Fatiha for the poet.

- Quran Recitation (Kur'ân-ı Kerîm Tilâveti)

Ashra-khan recites Quran and switches maqam to Hicaz during his recitation.

- Tawshih (Tevşîh)

Tawshih-khans perform a tawshih or hymn in maqam Hicaz. The preferable tawshihs before Nûr Bahri are as: “Çün Doğup Tut Du Cihan Yüzünü

35 Nota Arşivleri (NA), “Kudûmün Rahmeti Zevk-u Safâdır Yâ Rasûllah”, (20.01.2023).

36 Süleyman Çelebi, *Mevlid-i Şerîf Vesiletü'n-Necât*, haz. Mehmet Akkuş – Uğur Derman, (Ankara: Diyanet İşleri Başkanlığı, 2017), 49.

37 Süleyman Çelebi, *The Mevlidi Sherif*, çev. F. Lyman MacCallum, (Edinburgh-Great Britain, R&R Clark Limited 1943)

38 Süleyman Çelebi, *Mevlid-i Şerîf*, 51.

39 Süleyman Çelebi, *The Mevlidi Sherif*, 19.

Hüsnün Güneşi"⁴⁰; "Yâ Rab Garib-ü Bî-kesem Senden Meded"⁴¹; "Tende Cânım"⁴²

- Bahir of Light (Nûr Bahri)

Mawlid-khan starts reciting this chapter in maqam Hicaz. Transitions to maqams Segâh, Hüzzam, Müstear, Eviç, Ferahnâk, Karcıgar, Tâhir-Bûselik may be performed and at the end mawlid-khan switches to maqam Rast.

- Salawat Sherif

At the end of the Nûr Bahri (Bahir of Light) each member of the mawlid ensemble and the congregation recites salawat sherif as a grand choir.

- Quran Recitation (Kur'ân-ı Kerîm Tilâveti):

Ashra-khan recites Quran in maqam Rast as at the end of the previous chapter.

- Tawshih (Tevşîh)

Tawshih-khans perform tawshihs or hymn in maqam Rast. The preferable tawshihs to be recited before the next chapter (Bahir of Birth) are as: "Yâ Resûllah Şefaât Eyle Allah Aşkına"⁴³ and "Doğmazdı Kalbe İmân"⁴⁴

- Bahir of Birth (Velâdet Bahri)

Mawlid-khan starts reciting Velâdet Bahri in maqam Rast. This chapter starts with the couplet:

"Âmine hâtun Muhammed ânesi
Ol sadefden doğdu ol dür dânesî

Çünkü Abdullah'dan oldu hâmile
Vakt irişdi hafta vü eyyâm ile"⁴⁵

"Now Amine, Muhammed's tender mother
(Mother-of-pearl, her one pearl like none other).

Had been with child by Abdullah, the faithful,
And time had sped, her hour was fast approaching."⁴⁶

40 Nota Arşivleri (NA), "Çün Doğup Tut Du Cihan Yüzünü Hüsnün Güneşi" (20.01.2023).

41 Nota Arşivleri (NA), "Yâ Rab Garib-ü Bî-kesem Senden Meded" (20.01.2023).

42 Nota Arşivleri (NA), "Tende Cânım", (20.01.2023).

43 Nota Arşivleri (NA), "Yâ Resûllah Şefaât Eyle Allah Aşkına", (20.01.2023).

44 Nota Arşivleri (NA), "Doğmazdı Kalbe İmân" (20.01.2023).

45 Süleyman Çelebi, *Mevlid-i Şerîf*, 54.

46 Süleyman Çelebi, *The Mevlidi Sherif*, 20.

In this bahir, the mawlid-khan starts with the maqam Rast and transitions to maqams such as: Sabâ, Uşşak, Hicaz, Isfahân, Mâhur, Nişâburek, Segah and Nihavend can be made. Later in the chapter with the couplet below the mawlid-khan makes a transition to maqam mahur by using the tone Gerdâniye (G2; high G) which is the primary dominant of the maqam and after plays a suspended cadence on the tone Hüseyinî (E) with the Nişâbur flavor which can be considered as the transposition of the Rast scale to Hüseyinî (E) using the tones Mahur (five komas sharpened F) and Nim Şehnaz (four komas sharpened G; G#) with the accidentals.

“İçtim ânı oldu cismim nura gark,
İdemezdım nûrdan kendümi fark”⁴⁷

“I drank it, and my being filled with glory
Nor could I longer self from light distinguish”⁴⁸

Through the following each couplet, the mawlid-khan recites, as expressed above, with suspended cadences on Hüseyinî with the Nişâbur flavor. After each of these cadences the tawshih-khans recite salawat as a choir.

At the last couplets of this chapter, the congregation and the members of the ensemble stands up when moments of birth of the Holy Prophet Muhammed (pbuh) are recited. Mawlid-khan ends his recitation in maqam Segâh. Afterwards , salawat and salutations are recited standing by tawshih-khans and the others, in maqam Segâh.

- Duâ (Invocation)

Duâ-khan recites a short invocation. Every person in the ceremony listens standing and participates by saying Âmîn (Amen).

- Quran Recitation (Kur’ân-ı Kerîm Tilâveti)

After the invocation, Ashra-khan starts reciting Quran in maqam Segah and ends his recitation in maqam Hüseyinî or Uşşak.

- Tawshih (Tevşîh)

Tawshih-khans perform tawshihs or hymn in maqam Hüseyinî or Uşşak. The preferable tawshihs to be recited before the next chapter (Bahir of Welcome) are as: “Ey Hüdâ’dan Lutf-u İhsân İsteyen”⁴⁹ or “Sivâdan Kalbini Pâk Et”⁵⁰.

47 Süleyman Çelebi, *Mevlid-i Şerîf*, 56.

48 Süleyman Çelebi, *The Mevlidî Sherif*, 23.

49 Nota Arşivleri (NA), “Ey Hüdâ’dan Lutf-u İhsân İsteyen” (20.01.2023).

50 Nota Arşivleri (NA), “Sivâdan Kalbini Pâk Et”, (20.01.2023).

- Bahir of Welcome (Merhaba Bahri)

Mawlid-khan starts reciting Merhaba Bahri in maqam Hüseyinî or Uşşak. This chapter starts with the couplet:

“Yaradılmış cümle oldu şadman
Gam gidüp âlem yeniden buldu cân

Cümle zerrât-ı cihan idüp nidâ
Çağrışuben didiler kim merhabâ”⁵¹

“All things created joyfully acclaimed him
Sorrow was done, new life the world was flooding

The very atoms joined in mighty chorus
Crying with sweetest voices: Welcome, welcome!”⁵²

In this bahir, the mawlid-khan starts with the maqam Hüseyini or Uşşak and transitions to maqams Pençgah can be made. The mawlid-khan ends his recitation in maqam Segâh.

- Quran Recitation (Kur’ân-ı Kerîm Tilâveti)

After the bahir of welcome, Ashra-khan starts reciting Quran in maqam Segah and ends his recitation in maqam Hüzzam.

- Tawshih (Tevşîh)

Tawshih-khans perform tawshihs or hymns in maqam Hüzzam. The preferable tawshihs to be recited before the next chapter (Bahir of Miraj) are as: “Yâ Sâhibe’l-Cemâl ve Yâ Seyyide’l-Beşer”⁵³, “Merhaba Ey Fahr-i Âlem Merhaba”⁵⁴.

- Bahir of Miraj (Miraç Bahri)

Mawlid-khan starts reciting Miraç Bahri in maqam Hüzzam. This chapter starts with the couplet:

“Söyleşürken Cebraîl ile kelâm
Geldi Refref önüne viridi selâm”⁵⁵

“While thus he was with Gabriel conversing
Refref appeared and, bowing, bade him follow”⁵⁶

51 Süleyman Çelebi, *Mevlid-i Şerîf*, 57.

52 Süleyman Çelebi, *The Mevlidi Sherif*, 23.

53 Nota Arşivleri (NA), “Yâ Sâhibe’l-Cemâl ve Yâ Seyyide’l-Beşer”, (20.01.2023); Üsküdar Mûsikî Cemiyeti (ÜMC), “Yâ Sâhibe’l-Cemâl ve Yâ Seyyide’l-Beşer”, (20.01.2023).

54 Nota Arşivleri (NA), “Merhaba Ey Fahr-i Âlem Merhaba”, (20.01.2023).

55 Süleyman Çelebi, *Mevlid-i Şerîf*, 68.

56 Süleyman Çelebi, *The Mevlidi Sherif*, 35.

In this bahir, the mawlid-khan starts with the maqam Hüzam and transitions to maqams such as: Sûzidil, Kürdilihicazkar, Eviç, Sabâ, Segah, Hicaz can be made but at the end the recitation should be in maqam Uşşak.

- Quran Recitation (Kur'ân-ı Kerîm Tilâveti)

After the bahir of miraj, Ashra-khan starts reciting Quran in maqam Uşşak

- Tawshih (Tevşih)

Tawshih-khans perform tawshihs or hymns in maqam Uşşak.

- Bahir of Invocation (Duâ Bahri)

Mawlid-khan starts reciting Duâ Bahri in maqam Uşşak. This chapter starts with the couplet:

“Yâ ilâhi ol Muhammed hakkıçün
Ol şefâat kânı Ahmed hakkıçün”⁵⁷

“O God, for sake of him, thy friend, Muhammed,
For sake of Ahmed, rich in intercession”⁵⁸

and finishes with the couplet below. The last verse of the couplet is recited by all the members of the mawlid ensemble together.

“Ümmetinden râzı olsun ol Muîn
Rahmetu'llâhi aleyhim ecmaîn”⁵⁹

“May He, our Advocate, reject us never!
May God be gracious to you all for ever!”⁶⁰

- Quran Recitation (Kur'ân-ı Kerîm Tilâveti)

After the last bahir of the mawlid ceremony, Ashra-khan recites Quran.

- Duâ (Invocation)

Duâ-khan recites a long invocation. Every person in the ceremony listens and participates by saying Âmîn (Amen). Thus, the mawlid ceremony ends.

Conclusion

As a ceremony of having great importance in Turkish history and tradition, mawlid, regardless of the form it takes, appeal to the hearts of the Turkish people and reflects the limitless love for their Beloved Prophet Muham-

57 Süleyman Çelebi, *Mevlid-i Şerîf*, 72.

58 Süleyman Çelebi, *The Mevlidi Sherif*, 39.

59 Süleyman Çelebi, *Mevlid-i Şerîf*, 74.

60 Süleyman Çelebi, *The Mevlidi Sherif*, 41.

mad (pbuh). The poems written in these respects are recited improvisationally or included in the repertoire as compositions in Turkish music tradition. These recitations formed special musical forms and have been performed as a combination in the mawlid ceremonies.

Mawlid ensembles consisting mawlid-khans, tawshih-khans, ashra-khans and duâ-khans performs the mawlid ceremony on blessed days and nights in Islamic culture. Mawlids are also recited on social occasions as births, weddings or deaths etc.

As a musical form, mawlid ceremony consists of six basic parts taken from the verse which are chapters of: tawhid, light, birth, welcome, miraj and invocation. Each chapter is called bahir and are recited in certain maqams of Turkish music with an order . Also, many other musical forms such as Quran recitations, hymns, tawshihs, salawats take place in the ceremony.

The musical aspect of mawlid ceremony has formed self through the centuries, beginning from the date (1409) the poem was written until today. The compositions made for the verse are forgotten and could not reach today but the traces of the centuries-old compositions recorded in the marginal notes of the mawlid manuscripts, briefly explaining the maqam sequence of the verses, has formed the improvisational recitation rules of today's performance characteristics.

In conclusion, mawlid, as a musical form of mosque music sub-branch in Turkish religious music, preserves its place in music culture as a musical form and a living tradition.

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