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THE BEING EXAMINED OF YESÂRÎ ÂSİM ARSOY'S HIS SONG IN HÜZZAM MAQAM NAMED "ÖMRÜM SENİ SEVMEKLE NİHAYET BULACAKTIR" IN TERM OF THE PERFORMANCE STYLE DIFFERENCES FROM THREE SINGERS (YESÂRÎ ÂSİM ARSOY, MÜNİR NURETTİN SELÇUK, BEKİR SIDKI SEZGIN)

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Abstract

Yesârî Âsim Arsoy, one of the twentieth century's composers in Turkish music, has been one of the most important composers of the period due to his unique style and the different horizons he brings to music. Turkish music has been taught through the Meshk from past to today and passed on to future generations in this way. Therefore, from the time when a song has been composed, have come up the different copies in the different times. This reveals that art is a living object. Hence, there is a difference in performances between the period in which a song has been composed and the performances in the following periods. This is an important feature of Meshk's contribution to Turkish music. Knowing the differences in performance of a song in Turkish music has been affecting the styles of the performers positively. In consideration of this subject,

Yesârî Âsım Arsoy's life, art and composing in summary will be told and also be examined the performance differences of his song named "Ömrüm seni sevmekle nihâyet bulacaktır" in hüzzam maqam, which had been sung by himself, Münir Nurettin Selçuk and Bekir Sıdkı Sezgin. They are the important soloists of different periods.

Keywords

Music, Turkish Music, Yesari Asım Arsoy, Music Performance Differences, Music Style

1. Introduction

Turkish music in Turkish-Islamic geography has a wide spectrum with regard to its form, style, performance, instruments and understanding of composing. In Turkish classical music, performance began to become more important than the musical theory as of 15th century. From this period, as a form, performance of kâr, semai and composition forms have transformed to tradition. With the song form being famous since 18th century, the composition and performance of the classical forms began to decrease. The song form, which was started to become popular with the composition of Tanbûrî Mustafa Çavuş, had its most shining era in 19th and 20th centuries. The song form emerged as the similar style to the classical forms with the Hamamizade Ismail Dede, but it emerged as simple and intensive processed tunes in performance with Hacı Ârif Bey, Lemi Atlı, Şevkî Bey and Rahmi Bey. Hacı Ârif Bey has undoubtedly renewed the song form and trained the representative of this form's tradition from the "meşk" succession.

Yesârî Âsım Arsoy, with his songs in particular and works he composed from the second half of the 20th century, has become a stylist composer who did not go out of his traditional line. When Yesârî's work was performed, the musicians who unrecognized him noticed his composing ability, and also it was understood that it was his composition as in Salahattin Pınar and Saadettin Kaynak. Yesârî Âsım Arsoy is a distinctive composer who avoids flashy musical notes, hears and reflects the voices in the depths of his soul and uses special ornament techniques such as glissando, grace note, staccato, "imale" with his own style.

Until the 20th century, the works in Turkish music education transferred to one with traditional way in a master-apprentice relationship, and hence, different performance of any works have been emerged in time without any deterioration to original one through the

performance of the work by its composer and performance of the work by composer's pupils by reflecting the each pupils' style to the work.

In our research, starting from this subject, the information will be given about the work in our study at first, the life and art of Yesârî Âsim Arsoy who was the most important composer of the 20th century. After then, performance of the Yesari's most famous hüzzam maqam song "Ömrüm seni sevmekle nihayet bulacaktır (My life will end up with love you)" which is also the basis of our research will examine separately with the voices of "Yesari", "Münir Nureddin Selçuk" and "Bekir Sıdkı Sezgin".

The reason for the taking of these three is to analyze the performance of the work from Yesari, famous composer Münir Nurettin Selçuk after one generation and composer Bekir Sıdkı Sezgin after two generation and to examine the differences of performance between original one and next ones. As a result, the performance-interpretation differences among these three and their contribution to Turkish music will be revealed.

2. The Life and the Art of Yesârî Âsim Arsoy

2.1 Life

Yesârî Asım Arsoy was born in Drama on 6 August 1900 in Gregorian calendar, in 1316 in hegira calendar. His family elders migrated from Konya to Rumelia during the Balkan conquest of the Ottoman. Yesârî is the son of Berkofçalı Ömer Lütfî, the grandson of a tomb muralist known as Sheikh Omar. Sheikh Omar, his great-grandfather, was a lefthanded calligrapher who built a dervish lodge in Prizren. For this reason he was known as Yesârî (Yesari means left in Arabic language). "Yesârî" came from his great-grandfather to Yesârî Asım Arsoy and his elder sister (Kalaycıoğlu, 1962). The family names of Yesârî were known as "Haji Yaşarlar" in Drama. Yesârî Asım Arsoy completed his primary school education in Drama and then settled first in Istanbul and later in Adapazarı in 1917.

He began his career in 1920 and served as a civil servant in many positions. He worked in Loid Triestino shipping company in Antalya, then as a clerk at Izmit Finance Department by favour of Fehmi Tokay, Tabacos Tobacco Customs and Galata Customs respectively. Apart from these, he has also worked as an accountant and secretary of attorney, but not worked steadily in these two.

He married Madame Zehra in 1949 and divorced in 1954 by expressing that marriage caused fruitlessness in his art. In 1954, he worked for a short time in Istanbul Radio and then devotes himself to his music studies (Öztuna, 1990). Yesârî died on January 1992, and was buried in Karacaahmet Cemetery.

2.2 Yesari's Art

In his childhood, Yesârî firstly was a muezzin (assistant of the imam) in the neighborhood mosque due to his beautiful voice. Despite his devoutly religious father's wish to be a hafiz (person who memorize Quran), he left lessons which taken from his uncle Hafiz Mehmed Efendi (Özalp, 2000). He started his first musical studies in Adapazari, initially tried to play stringed instruments (baglama), and then tried to play lute. Recai Molo, a music teacher in Adapazari "Rehber-i Terakki" school and Hikmet Bey, a band instructor, are his first music teachers. When he moved to Istanbul, he took advantage of his neighbor udi Refet, violinist Nâmik, zitherist Sureyya and İzzettin Humâyî in Fatih and practiced the classical works. During his time in İzmit, he met Zeki Ârif Ataergin by way of Fehmi Tokay and stepped into musical circles. He also worked with Hafız Osman, Arap Yaşar, Bahriyeli Şahap and Hafız Âşir Efendi. Yesari started to compose in the 1930s and composed 211 works until 1958 according to the knowledge given by Ibnülemin Mahmud Kemal Inal. Today, it is recorded that around 300 works composed by him. About 110 of his compositions have become popular. He rejected proposals for being soloist and concert soloist in the music market to preserve his artistic level. Yesari, who has sufistic character, has also poems. In the period when the record market was popular, his works were among the most read composers.

Alâeddin Yavaşca denoted that Yesari Asım Arsoy with his unique style was among the composers such as Zeki Arif Ataergin, Selahaddin Pinar, Cevdet Cagla, Lemi Atlı and Suphi Ziya Ozbekkan who brought different horizons and colors to the music in the first half of the 20th century. He is also described as an Istanbul composer because of his love songs about neighborhoods of this city. Besides, he states that his dominant feeling in playing lute and his choice to live as a dervish in his whole life are the causes for the glorification of his art and spirituality (Algan, 2009; Gündem, 1995).

Yesârî Asım Arsoy, a very meticulous person in his performance, had soft and influential voice. As for his composing, when his works in the twentieth century were listened, he was a composer whose identity obviously emerged such as Sadeddin Kaynak, Selahaddin Pınar and

Cevdet Cagla. Effects of romanticizm and lyricism were seen in his works with his own style. With his unique musical understanding, he expanded the form of the song traditionally came from Hacı Arif Bey without any form deterioration. He has meticulously and skillfully performed sadness and joy in his works. Yesârî Âsim used totally around 35-36 maqam by composing his works. He has always pursued authenticity and originality in the maqam concept and tune using technique, and avoided tune structures repeated one another. In some of his works, he didn't fully stick to the procedure while performing, in contrast he preferred freestyle. While setting up and performing melodic structures in his performance and composing, he paid attention to the meaning prosody and lyrics, and he tried to tell even very subtle feelings in his compositions.

3. The examination of Yesârî Âsim Arsoy's hüzzam maqam song “Ömrüm Seni Sevmekle Nihayet Bulacaktır” in terms of different performances

3.1 The examination of Yesârî Âsim Arsoy's hüzzam maqam song “Ömrüm Seni Sevmekle Nihayet Bulacaktır” with his own voice in terms of different performances

The lyrics of work composed by Yesari belong to Fitnat Sağlık. It is rumoured that the lyrics are written for Prophet Muhammed. With this feature, besides the form of the song, it has also a religious form and revealed characteristic of “tevşih” or “na't”. Yesari vocalized with his own voice the work, which we listened from the recording archive on TRT Istanbul Radio. He composed and vocalized by taking into account the meaning prosody. He pretty adhered to “Gençtürk” signed note in TRT repertory. He avoided unnecessary ornaments such as glissando and grace note. He preferred to read freely. He made holdens in some places. He generally performed hüzzam maqam in ground, time and chorus; rarely gave impression to segâh maqam. According to Yesârî's dubbing, the work was vocalised in two turns as in the note.

In the ground section, holden was made in the gerdaniyye fret while the word "ömrüm" was being vocalised. At the entrances of the "Sev" and "mek" syllables, muhayyer grace notes were made. At the end of “Nihayet” word, muhayyer fret, without giving any glissando space, came until the beginning of the word "bulacaktır" by making decrescendo with a straight tone. The word "bulacaktır" was vocalised plain softly as in the note, the end of the sentence was dotted.

In the time section, a very small holden was made in gerdaniyye fret at the “yal” syllable of the word “yalnız”. At the end of the “nız” syllable, the note “mi-re” was not dropped, “mi” was made with the note of eight. At “i” syllable in “aşkın ile”, unlike the note, it was not dropped with the “sol-fa” notes, but with the plain “sol” note. At “hum” syllable in the “ruhum” word, “mi-mi-re-mi” notes was performed as “re-mi-re-mi”, also “re-do” notes at the end of this part was performed as only “do”. Yesârî Âsim vocalised the other notes in the chorus section in a soft manner like in the note.

In the meyan section, sabâ maqam was performed on the buselik fret. Therefore, the neva fret corresponds to the çargah fret of the saba maqam, and “mi bemol” corresponds to the sabâ fret. The saba fret grace note was made at “dar” syllable in the “darbe” word and also in the semi-quaver time period of the quarter note at the entrance of the word “son”. Yesârî sharpened the performances of the saba fret in this section through the expression coming from the tradition. He felt need to breathe before the “bim” syllable in the “kalbim” word. Yet again same like the word of “nihayet”, he left as plain with “la” note instead of “la-sol” at the end of the word of “ismin”. He vocalised the words “ismin” and “olacaktır” without breathing. He performed the other notes in the meyan section without any change.

Also, the chorus part of the work was vocalised like in the time section. Yesârî used the letter “d” in place of letter “t” in the words “bulacaktır”, “solacaktır” and “olacaktır” throughout the work to prevent the sound from detonation.

In general, Yesârî performed the work with a soft attitude by adhering to the note. He made the gracenote and glisendo ornaments without exaggerating. When listening to the performance, it can be said that the intonation troubles that Yesari experienced while performing originated from the advanced age of him.

3.2 The examination of Yesârî Âsim Arsoy's hüzzam maqam song “Ömrüm Seni Sevmekle Nihayet Bulacaktır” with the voice of Münir Nurettin Selçuk in terms of different performances

Mr. Munir generally adhered to the note in the work and made significant differences in performance. In the ground section, at the entrance of the “Ömrüm” word, he made a “mi” grace note in the last semi-quaver time period of the quarter note “re”, after holden at gerdaniyye fret, the decline of the end of “rüm” syllable was “re-mi-re” in note, he declined like “mi-mi-re” grace note. Eight, double semi-quaver and one and a half quarter “sol-sol-fa-sol” notes at “sev”

syllable in the word “sevmekle” were performed by Mr. Munir in the manner of double eight and one and a half “sol-fa-sol” in recording. The word “sevmek” was divided into “sev” and “mek” and the breathe was taken at interval. The word “nihayet” was performed as “nehayet”, at the end, “la” note was left as a plain and was not declined to “sol” voice. Gerdaniye, hüzzam and eviç frets in the word “bulacaktır” were performed with emphasis.

In the time section, at the word “yalnız”, holden was made in “sol” note after “yal” syllable, “sol-fa” glissando was used from “yal” to “nız” syllable. “mi-mi-re” decline with a grace note was made in “nız” syllable, at the end of syllable in “mi” note a stop with plain decrescendo was made. In the part of “senin aş”, “sol-fa” notes was made with glissando. However, short stop was made at “mi” note. The breathe was taken by entering to “kın” syllable and a grace note was made in “ru” syllable with glisendo reading. It was not adhered to the note in “hum” syllable. After plain “re” note, “mi” note was emphasised with a trill grace note. It was declined from “mi” to “si” through very uncertain glisendo. “hum” syllable was freely vocalised in its character. “solacaktır” word was performed as in the note, but “re” grace note was made in “do” note.

In meyan section, saba fret grace note was made to “mi” note at the last semi quaver time period of first quarter note of the word “son”. “dar” syllable was declined with grace note with “re-re-re-do” notes, very little holden was made in saba fret. A breathe was taken before “be i kalbinden”, saba frets in the “be i kal” were made with very sensitive manner. Before the “bin yine” part of the meyan section, a breathe was taken again and performance closed to the note was made by exaggerated through traditional performing. Like before entering to “olacaktır” word, voice was left at “la” note again. Mr. Munir performed the chorus part like the time section.

Throughout the work, like Yesari, Mr. Munir used “d” letter instead of “t” in “bulacaktır”, “solacaktır” and “olacaktır” words to prevent the detonation of the voice. Also like Yesari, freestyle and not adhere to the notes existed.

3.3 The examination of Yesarî Âsim Arsoy's hüzzam maqam song “Ömrüm Seni Sevmekle Nihayet Bulacaktır” with the voice of Bekir Sıdkı Sezgin in terms of different performances

When Mr. Bekir's performance in this work is examined, more sensitivity to frets and aesthetic performance are observed. He adhered to the note, but adorned his work with his own style. The frets in the work are deriving from the softer and more spiritual depths. There is no

exaggeration in the trill, glissando, and gracenote ornaments, but they are aiming to embellish the composition which was already beautiful.

In the ground section, he made the gracenote over the "re" note in the entrance of the word "ömrüm" in other performances more precisely and again at gerdaniye fret made a nice and not too long holden. "la" note gracenote at the gerdaniye fret of the "sev" syllable was made softly. The end of "nihayet" word was left plain again at the "la" note. Performance was made quite sensitively and softly in so far. Short stop after "bula" syllables and trilled gracenotes to "sol" note on the "fa" note of the "cak" syllable were made. The other performances in the ground section were made softly and stick to the note.

In the time section, at the "yalnız" word, the decline from "fa" note to "mi" and "re" notes was pleadingly made with glissando by keeping the fret firmly, also small holden existed on the gerdaniye fret. At the end of the trilled gracenotes on the "nız" syllable, "mi" note is flattened via turning down the voice and there was an imperceptible diminish on the neva fret. There was a straight reading in the music passage at the end of the "senin aş", and a strong grace note was made with "kın" syllable. The "re" note on the "le" syllable was performed as "mi". By stirring the feeling of the fact that as if it finished towards the end of the word "ruhum", the grace notes were made on the "mi" notes. In the other places, there were very small grace notes by adhering to the note.

In the meyan section, again grace note was made at the entrance of the word "son" and there is a short stop (holden) at "mi" point. After small gracenote at neva fret in the "dar" syllable, same gracenote was made in the "mi" note corresponding saba at the buselik fret. "la" gracenote was in the "ne" syllable of the "yine" word. "min" part of "ismin" word was left flat again on the "la" note. There was a imperceptible decline to "sol" note. Grace note was made at "fa" notes on the "cak" syllable of the "olacak" word. In other places it was adhered to the note and a soft style was adopted.

The chorus section was performed almost like the time section. When we consider the Bekir Sıdkı Sezgin's performance based on work in general, it can be said that composer made his style to one more step aesthetic, soft and emotional.

4. Conclusion

When the performances of Yesârî, Münir and Mr. Bekir Sıdkı are examined, the ground, the time, the meyan and the chorus sections of the work were performed twice in common in all three. In all three performances, the letter "d" was used in place of letter "t" in the words "bulacaktır", "solacaktır" and "olacaktır" to prevent the sound from detonation. In all performances, short holdens were made in the middle of the "ömrüm" word, at the end of "öm" syllable and "yal" syllable of the "yalnız" word. Again in all performances, the end of the word "nihayet" and "min" syllable of the "ismin" word in the meyan section were fixed at "la" note without declining "sol" note. Furthermore in all three, the sabâ fret in the meyan section was sharpened like in the tradition.

When the performance differences are examined, it is observed that Yesârî was performing with a good attitude due to being the composer of the work, but faced a intonation problem because of advanced age. As per Mr Münir, it is noticed that clear frets, a perfect intonation, and attitude avoided from excessive ornamentation are determined. As for Mr. Bekir, it is understood that with clear frets he made the work brighter, popular and more aesthetics by using optimal ornaments. Consequently, the work has gained a different identity and influence through the voices of three different generation performers. This demonstrates the importance of "Meşk" (practice) in traditional Turkish music and that the note is only a means of transmission in Turkish music. We can understand this when we listen to the recordings on YouTube by following the note we give it in enclosed and listening.

T.R.T MÜZİK DAİRESİ
BAŞKANLIĞI YAYINLARI

TSM Repertuar No : 8593

HÜZZÂM ŞARKI
ÖMRÜM SENİ SEVMEKLE NİHAYET BULACAKTIR

USÛLÜ : Darzina

MÜZİK: Yaşar Asrı ARSOY
SÖZ: Fîtnat SAĞLIK

ÖM RÜM SE Nİ SEV MEK LE Nİ İHÂ YET
BUL I A ÇAK TIR (SAZ - - -) TIR (SAZ - - -) YAL NİZ
SENN AŞ İN İ LE RÜ HUN SO İ A ÇAK
TIR (SAZ - - -) TIR (SAZ - - -) SON İMR BE İ KAL
İM Yİ NE İ MİR İ LA ÇAK
TIR (SAZ - - -) TIR (SAZ - - -)

ÖMRÜM SENİ SEVMEKLE NİHAYET BULACAKTIR
YALNIZ SENİN AKIN İLE RÜHÜM SOLACAKTIR
SENİN DARBESİ KÜLBİM YİNE İSMİN OLACAKTIR
YALNIZ SENİN AKIN İLE RÜHÜM SOLACAKTIR

Figure 1: The Note of Song (Ergen, 2004)

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