

Musical Analysis of Some of the Works by Hafiz Yusuf Efendi

Mustafa Demirci¹

Abstract

Enderuni Hafiz Yusuf Efendi, one of the most important musicians who lived in the Ottoman Empire during a period of intense innovative movements, is described as “hafiz composer” in Turkish music. He composed new works by adhering to the song tradition that started with Haji Arif Bey and took his place among the leading composers of his time as the owner of a clean style in music. Among his works numbered close to fifty both in secular and religious forms, only thirty of them have survived to the present day. Hafiz Yusuf Efendi, who was also a music teacher, taught music lessons to princes and raised many students. He was also the teacher of important Turkish music composers like Lemi Atlı and Münir Nurettin Selçuk. He produced a number of works mostly in the genre of “song” and a small number in the “medhiye”, “ilahi (mystic poems that emphasize praise for God)” and “anthem” genres. The main topic of this article is to examine four different works selected from Hafiz Yusuf’s works in the forms of “songs”, “duaname”, “ilahi” and “anthem” in terms of geçki (modulation; a change of mode) and makam (maqam). With this work, it is aimed to disseminate research on the understanding of using techniques and makams used by Yusuf Efendi, one of the greatest composers of the twentieth century. Again, the aim of this research is to contribute to the better understanding and recognition of Hafiz Yusuf by the new generation who will receive classical Turkish music education.

Keywords: Hafiz composers, Hafiz Yusuf Efendi, musical analysis, religious music, ilahi, medhiye.

Introduction

In the periods which started from the last period of the Ottoman Empire, and continued until the establishment of the Turkish Republic, it has grown many hafiz musicians (Öztuna, 1990, s. 317). These veteran music artists have produced many unique works in religious and non-religious forms in Turkish music. Today, it is a known fact that the concept of “hafiz-musician” is not considered positively. The fact that the person engaged with the Qur'an is associated with music, which is seen as only a means of entertainment, has led to a negative effect on society. It is certain that this approach is a false perception, which is mostly due to incomplete information and the lack of adequate recognition of the works performed in the religious forms of Turkish music and the creators of the works (Koca, 2017, s. 13).

Hafiz Mehmed Şükri Efendi (1862-1928) (Koca, 2017, s. 38), who is one of the successful composers of the song form that began to develop with Haji Arif Bey, composed works numbered around forty in the forms of pashrev, saz semai and songs; Hafiz İsmail Hakkı Efendi known as Turkish ilahi (chant; divine) and song composer; Hafiz Eşref Efendi (Koca, 2017, s. 41-42), known as the song composer and ud (lute) virtuoso; Edhem Efendi (Koca, 2017, s. 49-51), who composed around 170 works in different forms, and educated students such as Hafiz Sami, Hafiz Kemal, Dede Neyzen Süleyman Erguner are only a few of dozens of hafiz musicians serving Turkish music. Enderuni Hafiz Yusuf Efendi, who is known as mevlidhan, is one of the hafiz composers of the period, who composed works according to the tradition that started with Haji Arif Bey.

¹AYBU Faculty of Islamic Sciences Asst. Prof. Dr., Turkish Islamic Literature and Arts Department

The discipline that Arif Bey brought to the song form and the use of it as a new form has been imitated and followed by many composers starting from 1850. Before that, the song was simpler, easier and more ordinary. He wanted to make music in a simpler and closer atmosphere of intimacy with the people by getting rid of the burdens of compositions and semai forms such as the great tempo (*usul*) and *terennüm* (singing pleasantly) (Öztuna, 1990, s. 333). This simplicity and sincerity also drew the musicians of the period and laid the foundation for many works to be composed in the form of songs. Enderuni Hafız Yusuf Efendi composed the majority of his works in the form of “songs”. He also composed limited numbers of works in the form of *medhiye*, *ilahi*, and anthem in different *makams* such as Mahur, Hicaz, Karcıgar, Hüseyinî, Acemaşiran, Hüzûm, Nihavend, and Sûzinâk. The song of *buselik* which started with the verse of "Ol gonca-dehen", the chant which started with "mülkan-i Cihan Sultan" and the song of *kürdilihicazkâr* which started with "Kaldı yollarda bu şeb âşıkının dideleri" are well-known (Özcan, 1997, s. 107).

The main subject of this article is the study of four different works in four different forms in terms of *geçki* (modulation; a change of mode) and *makam* (*maqam*) from Hafız Yusuf's compositions in the form of “songs”, “*medhiye*”, “*ilahi*” and “anthem” (Rona, 1970, s. 58-61). We believe that giving brief information about the forms of the compositions before the analysis of the works will be more appropriate in terms of the subject of the review. The Turkish music song form, which we will discuss in this context, is composed of 4, 5, 6, 8-verse continents and is nonsense syllables (*terennümsüz*). They were mostly measured in small *usuls* (a minor rhythmic pattern) up to ten times and rarely in some large *usuls*. The songs are quite different from the *Beste*, *Ağır* and *Yürük Semâis* in terms of musical style (*üslup*) and *gidiş*. The last *yürük semâis* are the last instrumental parts of the Mevlevi rituals, which were composed by the musical style that they have received their name, and performed slowly after the last *peşrev* (Akdeniz, 2018, s. 743). The style of the songs is simpler than the larger form of works. The first line of songs is called the ground (*zemin*). The ground, the *makam* which the song is connected to, specifies melodic development (*seyir*). The ground line usually remains on the strong *perde* (the names of the notes in terms of pitch) of *makam* making a semi-decision (*yarım karar*; *nim karar*). The second verse, namely *nakarât*, takes the melodies from the strong to the tonic *perde* (*durak*) and ends with full *karar*. It is usual in the third verse, *Miyan*, to change mode or to move another *makam*. The fourth verse is also read by the second verse and ends by making a full *karar* on the tonic *perde* (Özkan, 2000: 108-109).

The other composition of Hafız Yusuf that we have dealt with as the subject of an investigation is in the form *medhiye*. *Medhiye* in Turkish music is the work written and composed mostly with the aim of praising the Sultan of the time (Sözer, 2005: 266). In the dictionary, “praising” means expressing someone's virtues. The word *medhiye* is a literary term used in Turkish in the meaning of “praise poem”. Since *medhiye* was written in the form of *kaside*, it was formerly referred to as “*kaside-i medhiye*” and then only the form of *medhiye* was used (Durmuş, 2004: 406). We have stated that some of the works composed by Enderunî Hafız Yusuf include works in the form of *medhiye*. As the phrase “*Duaname*” was found on the note of the composition by Hafız Yusuf, the need to do research about whether there is such a form in Turkish music was required. Although the content of the *Medhiye* was almost the same as that of *Duânâme*, we emphasized the possibility of *Duânâme* as a form of its own. In this regard, except for the article written by Mehmet Tıraşçı, we could not find any study done in detail and comprehensively on this topic. According to Tıraşçı, the history of the *duanames*, which have survived to the present day, does not go back much earlier. Because all of the works that we have received was composed during the reign of Sultan II. Abdülhamid (1876-1909). Even in some of these works, the sultan was mentioned with his name, praying for the continuation of his reign and the survival of the state (Tıraşçı, 2014: 297). Tıraşçı notes that on the notes of the works of the *Duaname* type include the following expressions: “*Duânâme-i Cenâb-ı Şehriyârî*”, “*Duânâme-i Hazreti Şehriyârî*”, “*Duânâme-i Hazreti Tâc-dârî*”, “*Duânâme-i Hilâfet-i Penâhî*”, “*Duânâme-i Cenâb-ı Pâdişâh*” (Tıraşçı, 2014: 296). In this regard, “*dua*” is an Arabic word used in the meanings of weakness, appealing God by demonstrating your need, asking something to be or not to be, and request (Ayverdi, 2008: 774). Name is the correspondence between letters, *risale* (booklets), book, magazine, and people who love each other (Samî, 2010: 1452). *Duaname* is a musical form that emerged in the last periods of the Ottoman Empire. As the name suggests, the lyrics (*güfte*) consists of prayer words written for the Sultan of the period. Its words contain a sense of humility and exaltation. It reflects the characteristics of the period in terms of *nağme* (a set collection of melodied) arc (Tıraşçı, 2014: 295).

Hafız Yusuf adapted to the trend of composing anthem in Turkish music *makams* concentrated in the twentieth century and composed a small number of works in the form of anthem. An anthem is a form of Western music that is played, read and composed with appropriate movements according to the nature of walking people. The anthem is written in the tempo of 4/4 or 2/4. It is rarely used in 6/8 form.

The first anthem in Turkish music was composed by Sultan Mahmud II. Since then, the anthem has been used by many Turkish composers in a similar way with or without lyrics (Öztuna, 1990: 29). Especially during the reign of Abdülhamid II, it was observed that the performance of western music in the palace increased its influence. II. Abdülhamid's interest in western music has increased significantly in the number of anthems dedicated to him (Toker, 2016: 86-87). We also encounter in this period the first examples of composing anthem in Turkish music. Because until Abdülhamid II, there were almost no works composed in Turkish music makams. It is observed that this tendency had increased gradually, and many anthems were composed in Turkish music makams especially at the beginning of the twentieth century (Toker, 2016: 92).

There are also compositions made by Hafız Yusuf in his divine/ilahi form, which is one of the forms of religious music Tekke. The Divine means “concerning Allah, of or like God, belongs to Allah”. These poems are mostly written by Sufis poets and explore the themes of religion and mysticism. The ilahis composed with the makams and tempos of Turkish religious music are called the mosque or tekke (Islamic monastery) music form according to the place they are read. As religious music term ilahi is very similar to the song form in non-religious or secular Turkish music. But they are separated from the song by their lyrics and melodic structures. For the ilahis, the subject of the lyrics and makams being predominantly is noteworthy. When the lyrics magazines and some repertoires are examined, it is seen that the ilahis are mostly composed in the makams acem, acem aşiran, bayati, bestenigar, eviç, hicaz, hüseyinî, hüzzam, irak, mahur, neva, rast, saba, seğah, uşşak (Uzun, 2000: 54-65).

In this study, after giving information about the life of Hafız Yusuf Efendi, we will make a musical analysis of works composed in four different forms belonging to Hafız Yusuf. The works are:

1. “Sensin Ey Mihrim” (Karcıgar Song)
2. “Şanlıdır Devletimiz” (Nihavend Hürriyet Anthem)
3. “Duânâme” (Rast Medhiye)
4. Hicaz İlâhî (Mülk-i Cihân Sultânı Abdulkadir Geylânî)

Enderunî Hafız Yusuf Efendi (1857-1925)

Hafız Yusuf Efendi is a Turkish composer who lived between the second half of the nineteenth century and the first quarter of the twentieth century. He was born in 1857 in the city of Chania on the island of Crete. He came to Istanbul with his family at an early age. Yusuf Efendi who was brought up under the auspices of Mushir Pasha in İstanbul was employed as a civil servant under the supervision of Şefik Bey in Trabzon after completing his education here. After he returned to Istanbul, he was accepted to attend Enderun School for a short time, and then he moved on to become a secretary Fatih Municipality Office. He was called Enderunî Yusuf because he was among the musicians in Enderun for a while (Özcan, 1997: 107).

Hâfız Yusuf Efendi, while under the auspices of Müşir Şakir Pasha (d. 1899), established and developed his musical tastes and conception by attending the assemblies in the mansion of the Pasha. He learned the key features of Turkish music from the famous artists who attended the assemblies regularly. Although he did not have a specific teacher who educated himself in this field, he obtained technical information about the rules relating music at these assemblies and performed the intricacies of the tradition. He was known for his recitation of many works by heart and he was known as hanende and mevlidhan during his time (Özalp, 2006: 58).

Hafız Yusuf Efendi, known to have clean üslub, is also known as one of the song composers of his time (Öztuna, 1990: 393). He adhered to the song tradition starting with Haji Arif Bey (Özalp, 2000: 29) and composed up to fifty pieces. Hafız Yusuf Efendi, also known as a music teacher, taught music lessons to princes and raised many students (Özcan, 1997: 107). He was the teacher of Lemi Atlı and Münir Nurettin Selçuk (Rona, 1970: 58). Today in Eyüp, a district of Istanbul, a street called “composer Hafız Yusuf Efendi Street” bears his name. He is also known as Kadıköy dweller as he resided there (Öztuna, 1990: 393). He is also called as “attar hafız” because he worked in a small tobacco shop opposite Zeynep Hanım mansion in Vezneciler, İstanbul. Hafız Yusuf Efendi died in Haydarpaşa Numune Hospital in 1925 and was buried in Karacaahmet Cemetery (Özalp, 2006: 29).

As a result of the researches, it was found that some of his other works also have notes. It is understood that some of his works have more than one inscription. In the note archives (Ergen, 1940), 31 notes written in the form of songs, hymns, mehdiye, and anthem were found. He composed in the makams Mahur (2), Hicaz (4), Karcıgar (3), Hüseyinî (2), Acemaşiran, Hüzzâm (4), Nihavend (2), Hicazkâr (3), Sûzinâk (4), Kürdilihicazkâr, Sabâ (2), Büselik, Ferahnâk, Şevkefzâ (Rona, 1970, s. 58-60).

Methodology

First of all, the forms of composition studied and information about his life are given. The writings of the notes that are related to the analysis of the composer were transferred from the source notes to the computer. Later, an analysis was made in terms of gečki (modulation; a change of mode) and makam (maqam) in the work. In order to avoid confusion, in the sections of the musical analyses of the works makam names were written in capital letters and perde (the names of the notes in terms of pitch) names lowercase letters. In the writing of perde names, name attachments have been made more prominent by using an apostrophe for convenience to the reader. In the theoretical examination of the makams, theoretical books on the subject, unpublished doctoral dissertations, master theses and published related literature were used.

Musical Analysis of Selected Notes From Sample Works Composed by Hafız Yusuf Efendi in Different Form

1.KARCIĞAR ŞARKI (KARCIĞAR SONG)



The song was composed in the Heavy Aksak usül (style). Starting from the entrance, it starts with a stay in hicaz in Neva. In other words, it is seen that the progression began from muhayyer. There's a stay in hicaz in Neva. Melody falls from gerdâniye to çargah with nikriz (a compound makam). There is nikriz gečki (modulation; a change of mode) here. Here he throws Hisar and takes hüseyini. In the second line, it stays in çargah and goes back to hicaz in Neva. The high pitch goes up to çargah and after it goes up to çargah, taking quintet si bemol falls neva with a stay in Hijaz with sümbüle.



It is entered into the teslim (the melodies that tie the true hane and mülazime of instrumental pieces) section by opening gerdaniye. With a çargah-gerdaniye jump, a beginning is made. In the çargâh-gerdaniye range, there is also a hicaz in Neva, but it is actually nikriz because it remains on the çargâh. Then it takes Huseyni by making mi natural one. In çargah, a suspended cadence is made. This is the first place to use the segah except for the part it used as a yeden (the note before the tonic) from the beginning of the work. Now, in the right direction to Karciğar, in dugah, it feels the uşşak and immediately throws eviç and hisar and holds the Huseyni and Acem after receiving the segah. There is a suspended cadence in acem. Immediately after acem, it is observed that hicaz tunes were made in Neva. Then sümbüle comes and stays at çargâh. Again, it makes nikriz gečkisi in çargah. After nikriz in çargah, it gives karar in dugah uşşak and shows Karciğar Makam. In this way, the entry and teslim sections show the melodic patterns and the course of the makams that reflect the characteristics of the karciğar Makam.

In the meyan section of the work, there are close and distant geçkis to the Makam where the work is composed. There is a stay here in çargah with a çargah. It takes Hüseyini and throws hisar by making müstear geçki (a compound makam). On hüseyini, it is observed that there is a müstear geçki. Because it took nim-hisar as a yeden, it uses hüseyini, not müstear here. After müstear, there is a stay in gerdaniye. There is a geçki with a müstear in meyan. In order to bind it to the teslim after Müstear, the melody has to arrive in the hijaz. In other words, it is seen that in neva, which is located in the strongest part of hicaz, it specifically handles buselik. Taking sümbüle, it uses the power of hicaz in neva. Then the high pitch goes to çagah and uses segah and neva. Here in neva, hicaz descends as a series, processing hicaz exactly in neva. Then it takes Karcıgar's high-pitched, muhayyer, and with a stay in hijaz in neva and connects it to the teslim section.

2. HÜRRİYET MARŞI

The usül of the work composed in nihavend makam is Sofyan 4/4. There is a saz section (musical instrument) at the entry. The work begins with rast. Nihavend is a makam that contains a series of buselik in it. There are the quintet buselik sounds on rast in it. The composer completes the sequence on these sounds and creates a chorus. In other words, starting from rast to the most recent gerdaniye, it goes back to rast and shows nihavend on a line.

The verbal section of the work begins with yegah. Normally nihavend works do not start using yegah. Since the work is in the anthem form, the work begins with the yegah-rast jump. It immediately jumps to neva. Yegah, rast, and neva, that is, use the quartet interval. Then it is observed that the quintet interval is used. It goes up to neva and catches Nihavend. Again, using the section between neva-rast comes to karar and comes back to neva, the powerful one. It stays in neva and then takes the eviç. Then there is a drop down to the yedah again.

Ya şa sın yi ğit türk ler Ya şa sın yi ğit türk ler

Ya şa sın mil le ti miz Ya şa sın mil le ti miz

Here, the work opens meyan and takes the eviç and passes to hicaz in neva. After showing hicaz in neva, jumps again in çargah and sünbüle with a stay a hicaz in neva and after showing hicaz in neva, show the nikriz in çargah, rast, and yegah. Then, it repeats the section on the top row and falls to the yegah. Here, it gives full karar by taking the yeden of nihavend.

The chorus shows the characteristics of the classical nihavend makam course. It moves around the quintet buselik sounds and comes to karar and falls down to yegah. It stays in dugah again and then shows the hicaz on yegah. After the Iraq, gives nihavend karar by taking Iraq yeden. Then, hicaz in yeğah, quintet buselik on Rast, stays in rast with buselik and falls back to yegah. Later on rast, which has the characteristic of nihavend, quintet buselik and the melody continues and the work ends in this way.

3.HİCAZ İLAHİ (Mülk-i Cihân Sultanı)

MÜL Kİ Cİ HAN SUL TA NI AB DÜL KA DİR GEV LÂ Nİ
TAL A TİY LE NUR E DER VA SI LI SÜ RUR E DER
DİL LER MED Hİ Nİ E DER ŞEV Kİ İ Zİ Nİ VE DER

HAZ RE Tİ HAK YA RA NI AB DÜL KA DİR GEV LÂ Nİ

The hymn is in hicaz makam and composed in düyek usül. The work begins with the neva, but it is immediately visible that it has appeared on hüseyini. It can be called the uzzal makam for this work when hüseyini is strongly held in hicaz family. From the second usül, there is a course of descent in neva from buselik and muhayyer to düğâh. Then Neva-Huseyni, Neva-muhayyer jump on uşşak, that is, uzzal makam is shown on hüseyini. The second line continues in the sound of the quintet rast. Following this, a fall from gerdaniye to düğah is seen. It gives full karar by hicaz on dugah which falls until rast.

The third line follows the same route as the first line. The work begins with neva, but it is immediately visible that it has appeared on hüseyini. It can be called uzzal makam for this work when hüseyini is strongly held in hicaz family. From the second usül, there is a course of descent in neva from buselik and the muhayyer to düğâh. Then neva-hüseyini, neva-muhayyer jump on uşşak, that is, uzzal makam is shown on hüseyini. The only difference in the fourth line is that there are two nevas. The second line has a quartet neva, and the fourth line has two octal nevas. The rest is the same as the melodic structure in the second line. The last line is also the same as the second line. As in the second line, the work continues in the sound of rast quartet. Following this, acem is opened and a fall is made in neva from buselik and gerdaniye to düğâh and hicaz. Finally, it gives full karar by falling to rast on düğâh.

4.DUANAME

In this work, only quartet comes Fa diyez say that the eviç curtain is used. There is no other alteration. At the entrance of the work, it is observed that the chorus was started with gerdaniye. There is a stay of Hüseyini after gerdani in classical mahur compositions, which is called nisabur in hüseyini. But in this case, immediately after gerdani buselik is done, it is seen that no buselik are made here in gerdaniye. According to the note writing at hand, for chorus, it is entered from gerdaniye to the progression and then a stay is made in neva. This issue can be evaluated in two ways. The first one will be a stay on segah if buselik is considered as a koma bemol. This is a property belonging to rast and mahur makams. Taking into account that there is not enough information on the writing of the work, firstly the analysis will be made according to the assumption that the work was composed in rast. The dugah in the work that started with chorus shows uşşak. Then the chorus is completed by descending towards rast.

After the chorus, the work is started from rast. There is a jump to segah. Rast-segah jump is a feature seen in rast makam in general. Rast, segah, çargah are shown in accordance with the makam's series and then strong neva are made. It is observed that there is a suspended stay in a strong neva. Again, a stay is made on segah, which reflects the characteristics of rast. After this stay, it completes the series. Starting with rast and going up to neva and staying in segah, the sentence is finished on rast.



The chorus starts again. In accordance with the characteristics of rast, the chorus with neva is performed. In neva, it shows the chorus in rast quartet.



In the second part (starting with "Evrâdımız.." lyrics), the progression begins with the Rast-neva jump from rast. There is a direct expansion here. When we consider this work to be a rast, there is a stay in gerdaniye's, which is high-pitched. There is rast there, rast in neva because there is a stay in neva and eviç.



The chorus is started. The same as the previous sentence is repeated here. In other words, it is observed that the melody of the lyrics is repeated twice in the chorus.



Then, the entrance to the lyrics is started from neva as we are not used to in rast makams. It starts with the sounds in the quintet rast, starts with the strong one, and even starts with the strong one in segah, and is immediately given full karar by the quintet rast five sounds. Lyrics section is completed here.

bin ler ya şa

eş ba nı nı ey zül ke

Then the chorus starts again and the same tune is repeated twice in Sultan Hamit lyrics. The melody continues with a high pitched expansion following the chorus. It is observed to stay in neva from gerdadiye using the sounds of rast in neva. A persistent stay in segah is being made again, using the sound of the quintet Rast, and the same opening is being made to show the stay of neva. Then, again and again, the same things are repeated melodically.

eş ba nı nı ey zül ke

rem gör müş de gil çeş mi u mem

Here (in the part of the Eşbanını), a progression with rast a segah-rast-segah jump is made. Until the strong, first stay in segah, then after a strong stay in neva, Again stay in segah, then is given full karar with the quintet Rast sounds.

rem gör müş de gil çeş mi u mem

Tah tın da bi hüz ni e lem

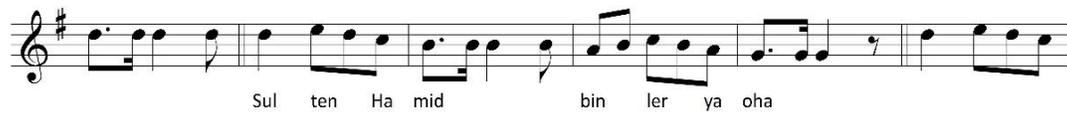
This section shows a different melodic structure. It enters with a strong neva and stays in segah. This is a suitable stay for rast makam. When we accept the existence of segah in the writing, it will be seen that there is a stay in dugah with uşşak. Then, it is continued with strong neva. It is given full karar in rast with rast sounds after the stay of a suspended cadence in segah.

Tah tın da bi hüz ni e lem

In this section of the work (the section starting with Tahtında lyrics), Rast-neva jumps back to the expansion section and goes to the second degree of high pitched gerdaniye. High pitched gerdaniye immediately falls to neva without going on top. It is observed that there is a stay with rast in neva. That is, rast on rast, neva on rast can be said to be done.



In this section, we return to the chorus. The first four measures that start with “Tahtında” lyrics are used as chorus this time. Then the sentence is repeated twice with rast-neva jump again.



Finally, in the “Sultan Hamit” section, the melodic sentence is started with neva, which is also the strong voice/sound of the rast. After the persistent suspended stay in segah, a fall to karar in Rast sounds is observed.



At the end of the work, the composer gives a full karar with rast after a suspended stay in neva-segah, rast, and segah.

Results

The compositions of Hafız Yusuf Efendi reflect the musical understanding of the period in terms of musical characteristics. It is also remarkable in terms of the shape and characteristic features of the works that he composed in different forms. They show the effects of western music on Turkish music during the 18th and 19th century. In his compositions in the form of songs, it is clearly seen that he continued to adopt Haji Arif Bey's simple and innovative attitude. The first examples of anthem composing in Turkish music are also observed in this period as the interest of Abdülhamit in western music increased the number of anthems dedicated to him. The increasing trend of this tendency, especially at the beginning of the 20th century, prepared the ground for composing many anthems in the Turkish music makams. Hafız Yusuf took his place among the composers who used Turkish music makams skilfully with his compositions in the form of anthem and duaname. The ilahi which Hafız Yusuf composed in the makam hicaz shows that Hafız Yusuf, who is also a mevlidhan, has a good command of religious music and forms.

The usül of the song, which is the subject of the investigation, is heavy aksak and an example of the point of entry reflecting the characteristic feature of the karcığar Makam. In other words, adhering to tradition in the course of makam's entry, the hicaz is processed and hicaz was made in neva. Later, it was observed that the tonic of uşşak in dugah is made. The same features are evident in this work.

Hafız Yusuf reflected all the features of the nihavend makam's progression in his work in the anthem form. Nihavend is a makam that contains a series of buselik (a simple makam of Turkish Classical Music) in it. The composer completes the series on these sounds and creates a corus (aranağme).

In other words, starting from rast to the most recent gerdaniye, it goes back to the rast and shows nihavend on a line. This shows how talented the composer in using makam. In the first two lines of the ilahi composed in hicaz, he demonstrated the course of the Makam with mastery. It is seen that Hicaz-Uzzal makam is ornamented. Because, as in the work, the uzzal makam starts to progress strong region as a feature. In this work, its strength is mostly hüseyini at the entry and it reflects the characteristics of the hicaz-uzzal makam because he made an ussak. He then gives full karar on the four of hicaz in dugah by taking rast in neva, buselik in neva, hicaz, and rast on dugah.

The fact that Hafız Yusuf's work in the form of duaname is written in the form of a left-major series makes it difficult to determine makam. This leads to two types of evaluations. The first one will be a stay on segah if buselik is considered as a koma bemol. This is a characteristic of rast and mahur makams. Taking into account that there is not enough information on the writing of the work, it was first analyzed according to the assumption that the work was composed in Rast makam. In this article, this option is considered a stronger possibility.

If we consider si a natural, that is, buselik, there may be a transposition of a çargâh in this work. This is a series of forms seen in Suz-i Dilara. Here is the same situation in the buselik series on rast. In other words, the dugah is the form of a series of buselik and ends with rast. The course of the work continues from the beginning on the quintet and quartet çargâh. However, this possibility is weakened as the quartet does not come after the quintet because it is not the quartet but like a trio. It is seen that there is a çargâh quartet on neva where çargâh quintet intersect. However, in order to say that there is a çargâh quartet, the eviç must be mahur. Just as in mahur, there are five komas (one of the nine divisions of a whole tone) Fa Diyez notes, i.e. mahur. During the transposition of çargâh, it coincides with mahur, not eviç. Therefore, the possibility of being Suz-i Dilara, which is formed by the transposition of çargâh, is also weakened. Another point is that at that time there was no writing of koma bemol or it was not written when taking notes. It may not be written for the fact that the koma bemol does not receive this failure. It is necessary to compare with similar works written in the same period. If there is no koma bemol for si in similar works, the work is more likely to be rast. Because rast makam is a makam that circulates a lot in low pitch regions. Low pitch tends toward resolution on the tonic and make the above sounds, and uses the İraqî. The use of yeden (the note before the tonic) in any way is not noticeable in this work. Rast makams can make a small expansion towards the low pitch. The fall in hüseyini - aşiran mostly happens. We cannot find such an expansion in this work. However, the stay of ussak in dugah, the stay of a suspended cadence in segah, the stays of Rast in Rast and neva are the ones that reinforce the possibility of being rast. The major sequence of the work in the form of koma bemol si may be a reason for the performance with western instruments. When we evaluate the anthem according to the form, it will be seen that it is more appropriate to write the anthem according to its structure.

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Appendix-1

KACIĞAR SARKI
SENSİN EY MİHRİM

AGIR AKSAK (♩=72) HAFIZ YUSUF

SEN. SİN EY MİH RİM BU A LEM.
DE MA. HAB BET REH. BE
Rİ CSAZ. YER YÜ. ZÜN-DE BEN-DE DÜS. TÜM DÜ RÜ DA. MI.
YEK. NA TA EY SİN ME. HİL-KA. TİN HAT Bİ.
PEY. LA KE Rİ. CSAZ. KE. Rİ. CSAZ. TE- Rİ
TI. Rİ GAMZEN LE HE LAK KET.
TIN NI. CE KODAYA BİN DİL. BE Rİ CSAZ.
TE. Rİ

SENSİN EY MİHRİM BU ÂLEMDE MAHBET REHBERİ
YER YÜZÜNDE DÜRRÜ YEKTAŞIN MELÂHAT PEYKERİ
TİRİ GAMZENLE HELÂK ETTİN NİCE BİN DİLBERİ
BENDE DÜSTÜM DÂMİNA EY HİLKATİN BALÂTERİ

Appendix-2

Hürriyet Marşı

(Şanlıdır Devletimiz)

Hafız Yusuf Efendi

Şanlıdır devletimiz şanlıdır devletimiz
 canlıdır türk gençliği canlıdır türk askeriyemiz
 yaşasın yiğit türkler yaşasın yiğit türkler
 yaşasın milletimiz yaşasın milletimiz

2

Hürriyet Marşı



Şanlıdır devletimiz
Canlıdır Türk gençliği
Yaşasın yiğit Türkler
Yaşasın milletimiz

Appendix-3

Usûl: Düyek

HİCAZ İLÂHİ

Mülk-i cihan sultanı Abdülkadir Geylânî

Güfte: Şâh-ı Nakşibendî

Beste: Hz. Yusuf Efendi

(1857 - 1925)

MÜL Kİ Cİ HAN SUL TA Nİ AB DÜL KA DİR GEY LÂ Nİ
TAL A TİY LE NUR E DER VA Sİ Lİ SÜ RÜR E DER
DİL LER MED Hİ Nİ E DER SEV Kİ İ Zİ Nİ YE DER

HAZ RE Tİ HAK YA RA Nİ AB DÜL KA DİR GEY LÂ Nİ
CÜMİ LE GAMİ DAN DÜR E DER AB DÜL KA DİR GEY LÂ Nİ
VÂ Sİ Lİ İ LÂH E DER AB DÜL KA DİR GEY LÂ Nİ

YA HU YA HU YA MEN HU LEY SEL HA Dİ İL LA HU

DÜNYA FÂ Nİ BÂ Kİ HU LÂ İ LÂ HE İL LÂ HU

Mülk-i cihan sultanı Abdülkadir Geylânî
Hazret-i hak yârını Abdülkadir Geylânî

Tal'atiyle nûr eder vâsıl-ı sürûr eder
Cümle gamdan dür eder Abdülkadir Geylânî

Diller medhini eder şevkî izini yeder
Vâsıl-ı ilâh eder Abdülkadir Geylânî

Appendix-

Duânâme-i Hazreti Hilafet Penâhı

(Abdülhamid için)

Enderuni Hafız Yusuf Efendi



2

Duânâme-i Hazreti Hilafet Penâhı
(Abdülhamid İçin)

eş ba nı nı ey zül ke
rem gör müş de gil çeş mi u mem
Tah tın da bi hüz ni e lem
Sul ten Ha mid bin ler ya oha