

MUSIC AND DANCE RESEARCH

5



EDITORS

KÜRŞAD GÜLBAYAZ & İSMAİL SINIR



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YAYINLARI

MUSIC AND DANCE RESEARCH – 5

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PREFACE

We are excited to publish the fifth of the "Music and Dance" book series, the first three of which were published in 2021. This book has brought together five valuable studies and is presented to the reader with the contributions of valuable authors.

In her work, Buket Genç analyzes the history of the music recording industry, through a critical glance.

Laili Amiraeva provides important information on the development and history of felt making.

Bayram Aytekin presents an important study on the transformation of the concept of Dengbej, which is one of the important sources of oral culture.

Erhan Tekin and Buket Genç deal with the rhythm instruments in the modern mehter ensemble in a musical context.

Ismail Sinir is analyzing tonal and formal structure of Beethoven's Op. 18 No. 4 string quartet.

Kemal Kurt and Tuba Yokuş are focused to reveal the repertoire selection criteria of the qanun instrument. Within this aim, Kurt and Yokuş had interviews with lecturers who works in music education departments in of Turkish universities.

05.12.2022

Editors

Prof. Dr. Kürşad GÜLBAYAZ

Assoc. Dr. İsmail SINIR

4. CHAPTER

THE FUNCTION OF THE DRUM INSTRUMENT AND THE EXAMINATION OF PROCEDURE IN THE CONTEXT OF MUSICOLOGY IN THE CONTEMPORARY MEHTER BAND

Erhan TEKİN & Buket GENÇ

THE FUNCTION OF THE DRUM INSTRUMENT AND THE EXAMINATION OF PROCEDURE IN THE CONTEXT OF MUSICOLOGY IN THE CONTEMPORARY MEHTER BAND

Erhan TEKİN* & Buket GENÇ**

INTRODUCTION

The drum instrument has a feature that is identified with the phenomenon of rhythm in music almost everywhere in the world. For this reason, researches or studies on the drum instrument are included in the scope of organology in terms of musicology and instrument due to the rhythm phenomenon. Examining the drum instrument in military music within the history of Turkish culture is also included in the ethnomusicology science methods, which means the examination of music as a cultural element. The birth of music is based on the rhythm phenomenon that emerges with the melodies that emerge with the human voice according to the assumptions and theories, and then the rhythm phenomenon that emerges with the clapping and foot clapping.

The drum instrument has always taken place in Turkish military music culture throughout history. In addition to being a rhythm instrument in military music ensembles in history, it was also used for different purposes such as signaling in wars and ensuring the order of the army. Today, in addition to being used as a rhythm instrument in the Military Janissary Union, which is established within the Turkish Armed Forces, it is also used in ceremonies in the mehter team and to provide marching patterns. Today, in the musical works performed by the Mehter Team, drums are used while performing Turkish music rhythms with a unique attitude. Although there are researches and publications on drums in the field of organology, no research has been found on the rhythm patterns

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specific to the drums in the mehter ensemble. This academic study includes the place and function of the drum instrument used in today's military mehter team in ceremonies, its function in the team, and the beats, rhythms and features of the tempos performed in works according to Turkish music as a rhythm instrument. The aim is theoretically to carry these rhythm patterns to the future within a tradition specific to mehter, and to create a study resource for all amateur mehter ensembles, which are quite numerous in the country and abroad today. In our country and abroad, there are more than five hundred mehter teams formed for political and cultural purposes in countries such as Germany and Belgium, where Turks live mostly. In these amateur mehter ensembles, it is aimed to create a resource that can learn these rhythm patterns within the Turkish music method theory of drum players. In these mehter ensembles, the drum instrument is performed by amateur musicians. As a result, it is expected that this study will be used as a source for drum players in amateur mehter ensembles and will contribute to their transfer to future generations. In the field of musicology, the subject of drums and the rhythm theory, which will be examined as a method subject in Turkish music, is based on one of the basic elements of music.

RHYTHM IN MUSICOLOGY

Before moving on to the rhythm phenomenon, which is a musicological subject, it is necessary to define musicology. In an important source written in the field of musicology; Music science or musicology, which is a science related to the discovery and systematization of music knowledge, is a music research area where careful and critical inquiry or examination is in search of truth and principles related to music. Rhythm, one of the elements of music theory, is studied with systematic and historical musicology method, which is one of the sub-branches of musicology. Musicology, known as the whole of research in the field of music, also systematizes music knowledge (Haydon, 1941: 1-12).

Rhythm, one of the most basic elements of music, is actually found everywhere in the flow of life. There is a rhythm in everything in our lives, which continue in an orderly manner. It is also one of the most basic elements of life. It is a rhythm event in our heart, which is the source of life in human life. In music, rhythm consists of certain patterns of beats. If it is within a measure, the first hits will be strong.

This ensures that the beats are measurable. Therefore, rhythm actually means measure in music.

In musicology resources, rhythm is defined as the moving perception of tones presented in temporal succession. When the objective stimulation that creates the feeling of movement occurs when one frequency or one tonal component replaces another, a movement turns into patterns called rhythm. It is said to be found in regulated factors such as rhythm, mental activity and kinesthetic sensations or body movements within a psychological basis. It is also said that the perception of rhythm includes the whole organism, the sense of time, the sense of intensity, auditory and motor symptoms and impulses, the emotional type and temperament, logical duration and creative imagination (Haydon, 1941: 86).

Rhythm, which is a theoretical subject in music, is included in the primitive theory, which is generally accepted as the basic information of music, such as scales, intervals, measure, notation, etc. The physical basis of the repetitive rhythm is formed by the formation of emphasis and length elements. The rhythm, which forms the basis of the patterned temporal structure of music, is organized with apparatus such as the metric system, time signs, note values, measures indicated by measure lines, and tempo indicators. Some common rhythmic terms are classified under the following headings: Microrhythm: the rhythm of individual parts. Macrorhythm: it is the rhythm of the whole. Polyrhythm: indicates the combination of different rhythms in different vocal parts, that is, the simultaneous use of different meter marks. Multirhythm: it shows the frequent changes of measure marks (Haydon, 1941: 164-165). Basically, it is understood from these explanations that the rhythm consists of certain patterns whose length and emphasis are based on repetition. This formation actually creates a cyclicity or circularity that has continuity and similarity.

The subject of rhythm, which is seen as an element of music in Turkish-Islamic culture, is handled with the concepts of “îka” and method. In the early times, the equivalent of the word rhythm, iqa is defined as “convenience in time, the division of time into periods in regular proportions, or beat sets arranged from regular proportional periods of time”. İka, which is included in a separate section in the old music theory books, is a feature related to the internal division of measure and

is the arrangement formed by the division of various time parts that make up a method in a suitable and regular manner, but in various ways. Even though *îka* and method are used together, they are different concepts. “Usul is a group of beats that are formed by various *ikâ*’s, which are equal or unequal to each other, but necessarily contain strong, semi-strong and weak tenses, fixed in a pattern and repeated throughout the musical piece” (Özkan, 2000: 13).

For *îkâ*, which is used as a measure in old theory books, “period” or *edvar*, which is plural, is included in the subject headings. When we look at the history of Turkish music, it is seen that melodies and procedures are theoretically described in circular shapes in the sources. The rhythmic patterns told in a circle were expressed by the plural of the Arabic word “*devr*” (period or turn) as “*edvar*” as a subject of rhythm. The theory books that included sound and method information were also called “*Kitâbü’l-Edvâr*” (Uygun, 2002: 98).

In Turkish music, special rhythm terms are used while rhythmic patterns in a measure are tapped on the knees with hand movements in today’s method sources. The six rhythm beat terms are: DUM: It is a long unit duration, hit the right knee with the right hand and wait for the duration. TEK: It is a long unit duration, hit the left knee with the left hand and wait for the duration. TE KE: Two units of duration that are equal to each other. TE: hit the right knee with the right hand. KE: hit the left knee with the left hand. TE KÂ: It is one short and one long unit duration. TE: hit the right knee with the right hand. KÂ: The left knee is struck with the left hand. TEK KÂ: Two long unit durations and used together. TEK: the right knee is struck with the right hand. KÂ: The left knee is struck with the left hand. TA HEK: Two long unit durations. TA: left string with left hand HEK: hit both knees at the same time with both hands, or TA: both hands are raised to chest level, HEK: both hands are hit on the knees.

The beats of a measure are expressed with the words “*darb*” or “*nakre*” in Turkish. The note values of the beats are written on two horizontal and parallel lines. Notes with upward stems on the upper line are struck with the right hand, and notes with down stems on the lower line are struck with the left hand. The increase or decrease of unit durations within a measure without changing the time units and accents is called “*order (mertebe)*”. Names may change in some rhythms when the

itches change. In Turkish music, the rhythms of which are written up to fifteen times are called minor rhythms. While performing with instruments such as kudum, ornamental shapes are obtained by increasing the emphasis of the tempos by dividing the time units into smaller parts (Ungay, 1981: 3).

DRUM in TURKISH CULTURE and MEHTER BAND

The drum, one of the oldest instruments of the Turks, gave its name to the group called *tablhane*, which means military band, one of the signs of the reign of the rulers. Throughout history, it has been expressed in many terms in our language, such as “Köbürge, dürüm, dümbek, tavul, drum, tuvil, Tümeleh, Tümebeh, Tuğ, Dümbelek, Dümbeh, Davılga, Dümbörk, and Kös”. In the early ages, people who worshiped the sun saw the drum as a symbol of the sun and believed that it concealed storm, hurricane and wind (Konyalı, 1943: 37). In ancient Turks, drums were used to give and receive signals in wars. The place and importance of the drum in Turkish culture from ancient times to the Seljuks is explained in detail in the book titled *Selçuklu Topraklarında Müzik*, based on the sources. Before the Ottoman Empire, drums were used in battlefields, official military concerts, good news and announcements in Seljuks and Ghaznavids (Uslu, 2015).

The drum has been a part of Turkish culture and Turkish military music tradition throughout history. It is necessary to take a brief look at the place of the drum instrument used in today’s mehter ensembles in the history of Turkish culture and military music. In old dictionaries such as Kaşgarlı Mahmut and İbni Mühenna, the double skin drum, which is one of the instruments in the *tukh* bands, which means military band in ancient Asia, was called “*tumruk / tömrük / dürüm*” in old Turkish. After the Turks accepted Islam, the word drum (*tabl*) was used instead of *tumor*. The Turkish drum, meaning peculiar to Turks, was called by the Arabs, “*Tabl-i Kabir-i Turki*” or “*Tabl-i Turki* (Great Turkish Drum or Turkish Drum)”. Turkish rulers could also have as many drums as they wanted, which was quite exaggerated in the number of drums. In the early periods of Islam, military bands consisting of drums were formed without melody instruments such as *zurna*. These bands were called *tablhane*. It was an honor to beat the drums. Along with the edict sent to Osman Gazi by the Seljuk Sultan, the drum was also sent. Drums were also used for different purposes in wars. In the Battle of Kandiye,

the drums were tilted and sand grains were placed on their skins to see if the enemy had dug lagoon under the castle walls. While the enemy pickaxes were working, the places of the sludge diggers were determined by splashing the grains of sand (Gazimihal, 1953-10). The drum or tabl seems to be an important instrument in the traditional Turkish military music and band tradition, giving its name to the entire community.

In the Ottoman period, the drum was trained in the Mehterhane bands, which means military band, in Enderun School and in the tabbalin (drummers) company. In the Mehterhane, the drum was an instrument that could beat the rhythms in the best way. Apart from music, drums were used to announce the news of fire and conquest, to gather soldiers in wars, to organize armies, and to announce and inform divan (government) meetings, due to the sound power and the weight that can be carried by people (Sanal, 1964: 11-81).

There are historical similarities in the shape of the drums used in the military mehter band in the Military Museum today, their place in the ceremonies and the clothes of the drum performers. The drums are covered with a drum cover with a red motif, as seen in the pictures below.



Figure 1. The drum instrument used in today's military mehter ensemble

Those who play the drums are called *davulzen* (shoulder drum player). In the mehter band, “*serdavulzen*”, meaning drummer's head, wears a red robe and a turban, and other drummers wear a dark blue robe and a turban. There is a *serdavulzen* in the mehter band. As seen in the

picture below, the costumes of the drummers during the ceremony, their posture and the ceremonial position with the drums hanging on their shoulders with a sling strap.



Figure 2. Drummers in their clothes in the Mehter band

The drums stand at the back of the band in front of the kos (big kettle drum) bearers in the marching order in the mehter band. Serdavlzen is on the right and the others are on the same level to the right. In the ceremonial marches of the mehter band, serdavlzen or all drums accompany the band with the marching rhythm they play in the marching order. The picture below shows the place of all instruments and drums in the ceremonial march of the mehter band.

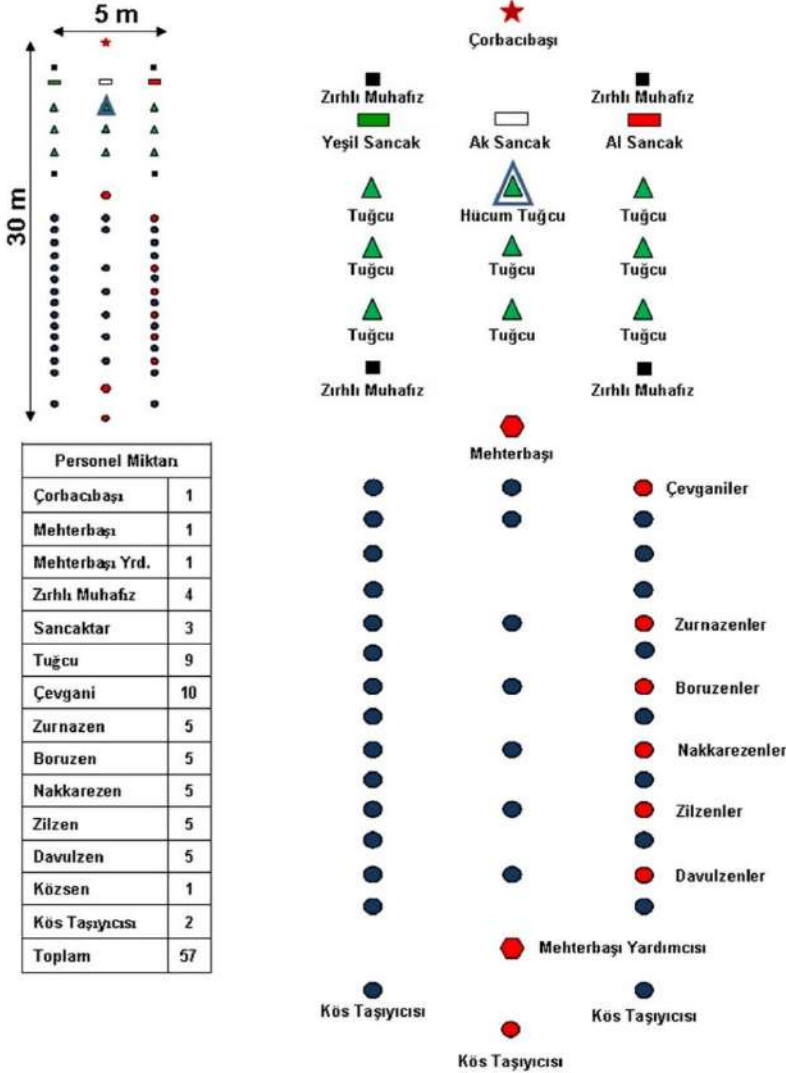


Figure 3. The marching order of the mehter band with five players from each instrument

The mehter band performs by standing on the stage in the shape of a crescent, with the concert order it receives after the march. The mehter band takes the crescent shape with the sign of the bandmaster and stands in place by counting 4 steps with the rhythm sign given by the serdavulzen. As seen in the picture below, in the concert order, the janissary guards, the banner bearers and the mehter band, the postures and shapes of all instruments are bow-shaped.

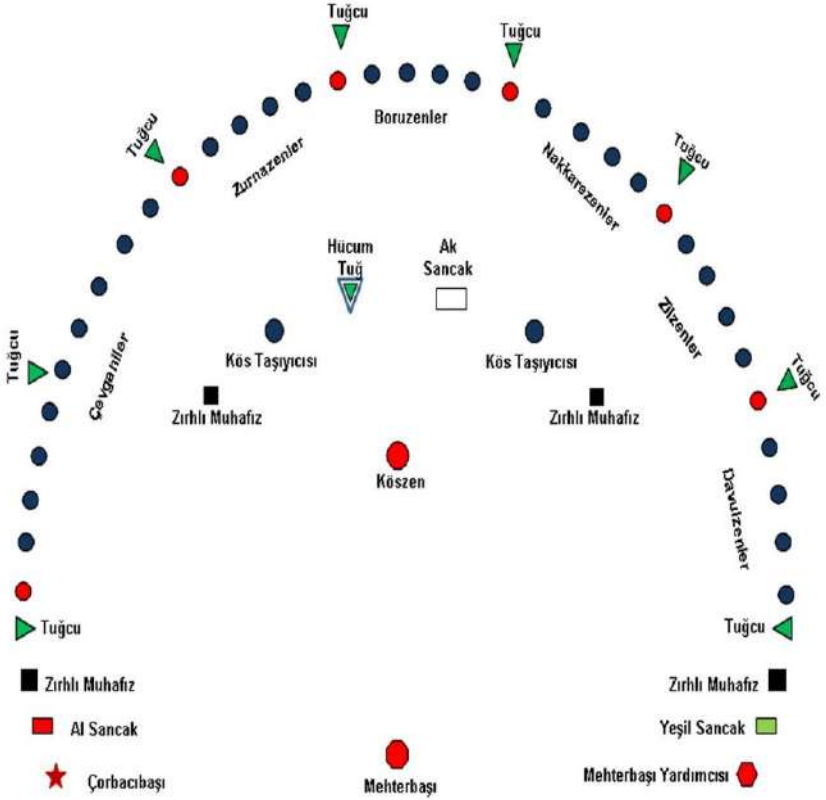


Figure 4. Ceremonial and concert order of the mehter band and janissaries

TURKISH MUSIC AND MEHTER BAND DRUM RHYTHM MOTIFS

Mehter music is known as a sub-genre of Turkish music with its mode and rhythms. There is information in the sources about the rhythms used by the mehter band in history. Hekimbaşı Abdülaziz Efendi gave information about 25 mehter ensemble rhythms names in the güfte mecmuası (lyric magazine) he wrote. The rhythms named under the title of “usulat-ı mehteran-ı alem” in the 18th century are as follows: “Ahlati, Halilevi, Kalenderi, peşrev, Türkü, Sakil, Çenber, Küçük-hafif, Büyük-hafif, Nakş, Saf, revani, Def usulü, Yarım, Ahlati, perişan, Değişme, Düm-sakil, Düm-devir, Murabba, Devr-i hindi, Karabatak, Ezgi, Sofiyan, Sema-i, Ceng-i harbi” (Sanal, 1964: 43). When the rhythms of the mehter music given above are examined, it is seen that

SIVASTOPOL MARŞI

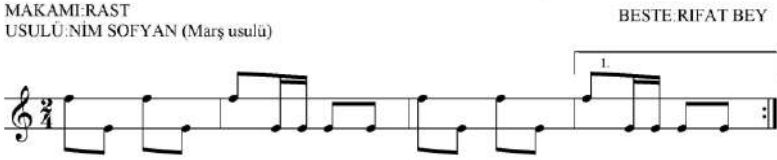


Figure 8. Nim sofyan sample

Another nim sofyan rhythm beat by the drums in the mehter team, the 2/4 beat is unique to the mehter. The beat of the rhythm is seen below in the form of the motif in the Hücüm Marşı.

HÜCUM MARŞI

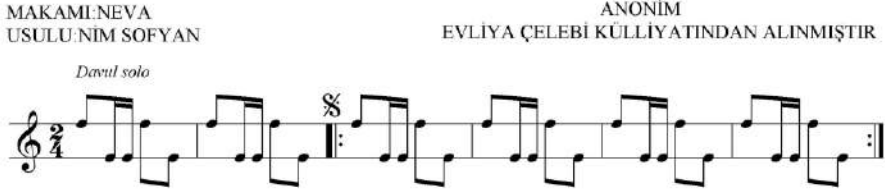


Figure 9. Nim sofyan motif

In Mehter music, there are three different shapes beat by drums, decorated with nim sofyan rhythm sample. These beat patterns and beat syllables differ according to the nim sofyan rhythm used in Turkish music.

In Turkish music similar to the waltz rhythm, the rhythm called semai is classified as a simple rhythm since there is no other rhythm in its formation, with three beats and three strokes in the order of $\frac{3}{8}$, $\frac{3}{4}$ and $\frac{3}{2}$ (Özkan, 2009: 461).

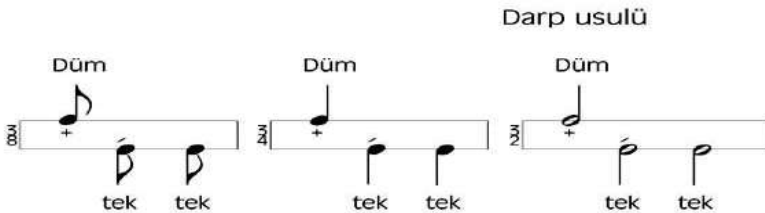


Figure 10. Semai main beats (Özkan, 2009: 461).

The Turkish aksağı rhythm pattern has five time periods and three accents, and is formed by the combination of a nim sofyan and a semai rhythm.

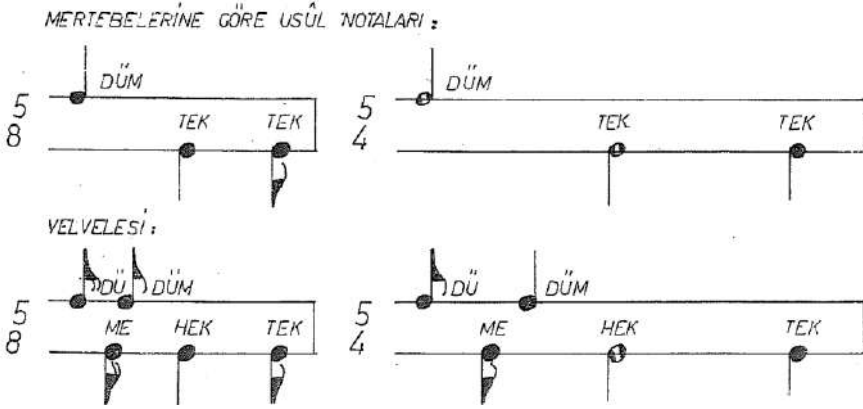


Figure 16. Türk aksağı (Ungay, 1981: 20).

As a rhythm used in the Mehter repertoire, the Turkish aksağı rhythm pattern is similar to the 5/8 level in the second section, while the drums are performed in the form of a four-measure mehter-specific rhythm in the introductory part of the piece, as seen in *Esti Nesm-i Nebahar*, which is taken as an example.

ESTİ NESİM-İ NEVBAHAR



Figure 17. Türk aksağı in mehter music

5/8 and 7/8 rhythm measures and patterns are played alternately in the work titled "*Krimdan Gelirim*". The Turkish aksağı consists of a nim-

sofyan and a semai. Semai part is performed in the form called evfer.

KIRIMDAN GELİRİM

MAKAMI: KARCIOĞAR
USULÜ: TÜRK AKSAĞI



Figure 18. Türk aksağı with different type

The Yuruk semai rhythm pattern consists of six-time units and two semai rhythms with five accents.

MERTEBELERİNE GÖRE USÛL NOTALARI : VELVELESİ :

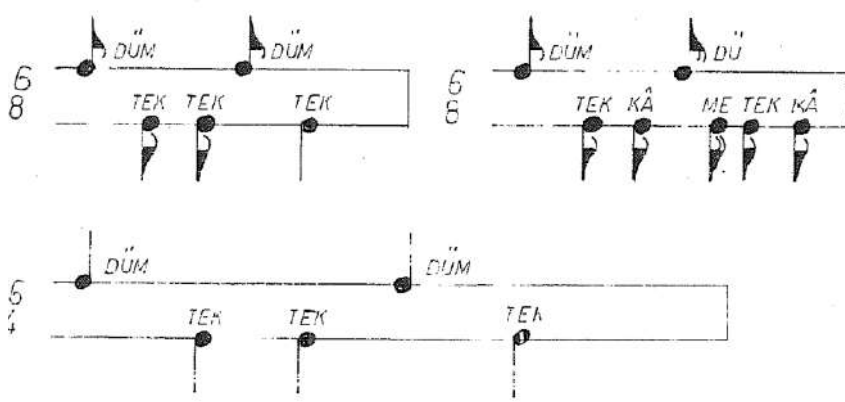


Figure 19. Yürük semai (Ungay, 1981: 25).

The drum beats in the piece called *Nideyim Sahnı Çemen* are similar to the 6/4 order.

NİDEYİM SAHNI ÇEMEN

MAKAMI: HİCAZ HUMAYUN
USULÜ: SENGİN SEMAİ

BESTE: H. SADULLAH AĞA
SÖZ: ENVERİ



Figure 20. Yürük semai

In the *Pleven March*, the yürük semai rhythm pattern is played on a different scale. It consists of the union of three nim sophia. This beat style shows the drum rhythm beats peculiar to mehter.

PLEVNE MARŞI

YÖRE: RUMELİ
MAKAMI: MUHAYYER KURDİ
USULU: YÜRÜK SEMAİ SEMAİ 2. MERTEBE

BESTE: M. ALİ BEY
DERLEYEN: M. TANRIVER

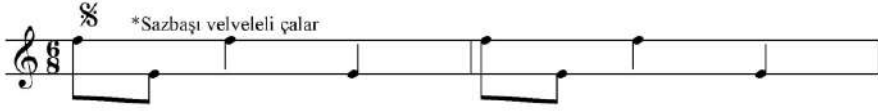


Figure 21. Üç yürük semai

Devri hindi rhythm pattern has seven-unit durations and five accents and consists of a combination of a semai and a sofyan.

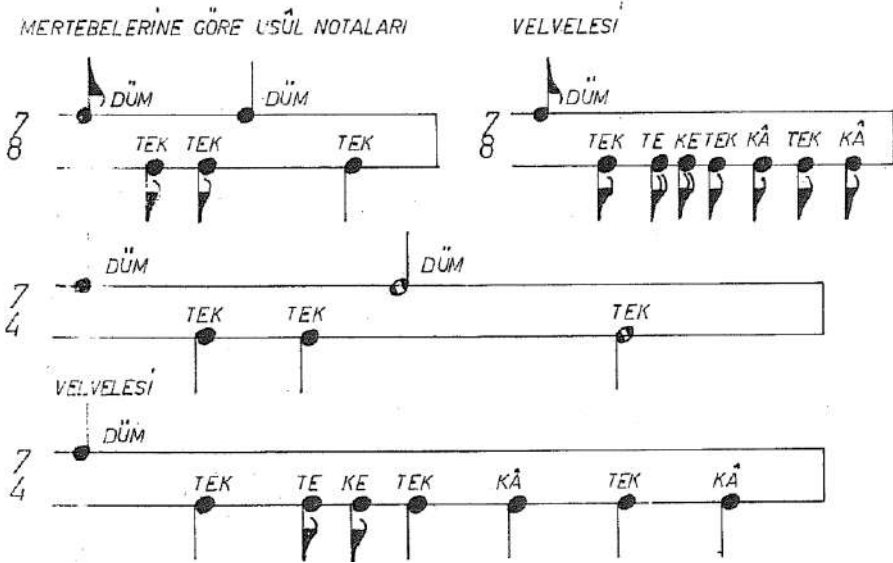


Figure 22. Devr-i hindi (Ungay, 1981: 34).

In the piece called *Bayatî Şarkı Nar-ı Firkat*, which is included in the Mehter repertoire, the 7/4 beat of the drums is unique to the Mehter.

BAYATİ ŞARKI

(Nar-ı Firkat)

MAKAMI: BAYATİ
USULU: DEVR-I HİNDİ

BESTE: MAHMUT CELALEDDİN PAŞA

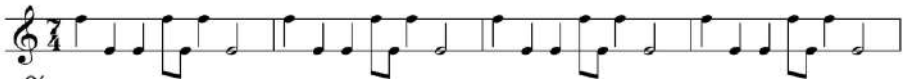


Figure 23. Devr-i hindi

In the piece *Gül Yüzde Göreli*, which is available in the Mehter repertoire, the drums are beaten with a 7/8 rhythm, and the semai part of the rhythm is beaten with a different beat style, with a pattern specific to the Mehter.

6

GÜL YÜZÜNDE GÖRELİ

MAKAM: RAST
USULÜ: DEVRİHİNDİ

BESTE: M. NURETTİN SELÇUK
GÜFTE: BURSALI AHMET AHMET PAŞA

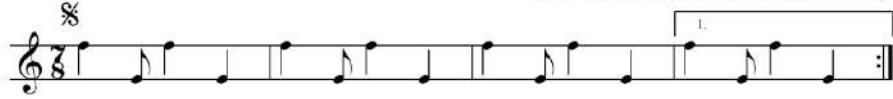


Figure 24. Devr-i hindi

Düyek rhythm pattern consists of two sofyan rhythms with eight units of duration and five accents.

NERTEBELERİNE GÖRE USUL NOTALARI:

VELVELESİ:

Figure 25. Düyek (Ungay, 1981: 40).

MERTEBELERİNE GÖRE USÛL NOTALARI:

AKSAK USÛLÜ VELVELESİ

AĞIR AKSAK USÛLÜ VELVELESİ:

Figure 28. Aksak (Ungay, 1981: 46).

In the piece called *Buna Er Meydan Derler* in the Mehter repertoire, the drums beat of aksak rhythm pattern with a different beat style unique to the Mehter.

BUNA ER MEYDANI DERLER

MAKAMI:HİCAZ HUMAYUN
USULÜ:SOFYAN

ANONİM
DERLEYEN:KEMAL ALTINKAYA

Figure. 29 Aksak

The Aksak Rhythm pattern is similar to the 9/8 level in the work called *Esztergom Kal'asi*.

ESTERGON KAL'ASI

MAKAMI:HİCAZ HUMAYUN
USULÜ:AKSAK

DÜZENLEYEN:KEMAL ALTINKAYA

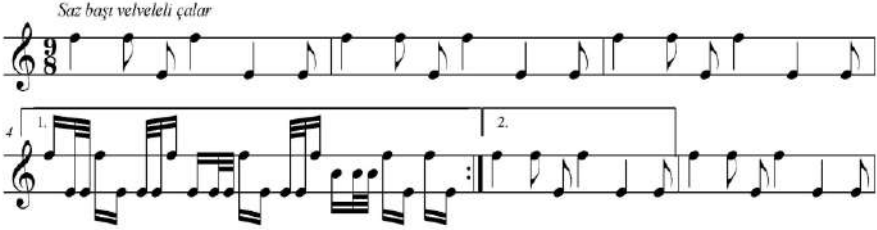


Figure. 30 Aksak

The aksak semai rhythm pattern is a ten-time unit value and a six-beat rhythm. It consists of the combination of two Turkish accents with different beats.

MERTEBELERİNE GÖRE USÛL NOTALARI :

10/8

10/4

VELVELESİ :

10/8

10/4

Figure 31. Aksak semai (Ungay, 1981: 67).

In the piece called *Mahur Saz Semaisi* in the Mehter repertoire, the aksak semai rhythm pattern struck by the drums is similar to its 10/8 form.

MAHUR SAZ SEMAİSİ

MAKAMI:MAHUR
USULÜ:AKSAK SEMAİ

BESTE:KEMENÇECİ NİKOLAI

I.HANE *Saz başı velveleli çalar

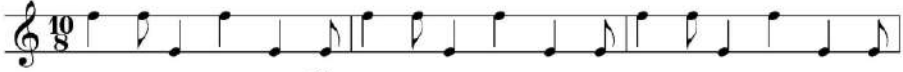


Figure 32. Aksak semai

The ikiz aksak style rhythm pattern has twelve-time units and eight accents. This rhythm is formed by the combination of one devr-i hindi and Turkish aksağı.

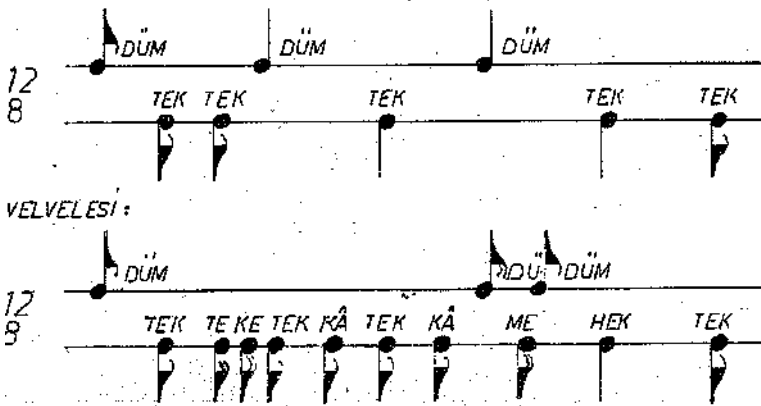


Figure 33. İkiz aksak (Ungay, 1981: 89).

In the piece called *Hoş Gelişler Ola* in the Mehter repertoire, the ikiz aksak rhythm pattern struck by the drums is a rhythm beat unique to the Mehter. It consists of four semai rhythm patterns with different beat patterns.

HOŞ GELİŞLER OLA

MAKAMI:RAST
USULÜ:12/8

BESTE:MEHMET TÜRKER
DERLEYEN:M.SARISÖZEN

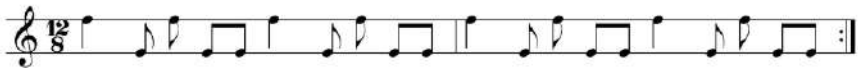


Figure 34. İkiz aksak

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