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The 15th. century singing education in Turkish music books

Ferdi Koc[a] *

[a]Sakarya University State Conservatoire, Sakarya University State Conservatoire Esentepe Campus Serdivan, Sakarya 54000, Turkey

Abstract

The origins of Turkish Music, were written, especially in the age of Ottoman Empire, as known Otoman Turkish is Arabic and Persian (Farsi). Music education will gain experience in researching and comparing these origins with music education.As a starting point, we researched thoroughly Ottoman Turkish; especially written in the 15th. Century, Arabic and Persian. We aimed to contribute today's work with the theoretical and practical information about Singing education, that we found in the Turkish music books, called "Edvar". These books include every sort of themes about music. These themes are, principally, formation of voice, voice system, tunes "maqams", ika cycles, singing, musical instuments and treatment with music.The themes of Singing education in these books are related to our paper. And we will research the works about this subject which were done in the 15th. Century and compare them with todays's Singing education.

Keywords: Singing Education, Music Education, Edvâr, Ottoman Music;

1. Introduction

Principal sources of the period of the Ottoman Empire Ottoman Turkish music, were written Ottoman Turkish, Arabic and Persian. In different languages on the post looking at the work of training in singing, especially in the palace during the Ottoman state has an important place in the Palace of music education in this area.

Constitutes the basis for my paper here in the Ottoman palace singing training. Therefore, a certain form, accentuated XVth Turkish music theory. century, this period was subject to post my paper here singing musical books began training regarding how to shed light on us.

His major works of Turkish music theorists, Ibn-i Sina *Kitâbü'ş-Şifâ* (Turabi, 2004, p.1-117), Fârâbî *Mûsikâl-Kitab al-Kebir* (Farmer, 1993, c . XIII, p. 681), Safiyüddîn Urmevi *Kitab al-Edvâr* and *Sherefiye Risalesi* (Uygun, 1999, p. 25), In XVth Century The Books written Abdulkadir Merâgî' *Câmiü'l-Elhan* (Sezikli, 2000, p. 108), *Makāsıdü'l-Elhan* (Karabaşoğlu, 2010, p. 97), *Kenzü'l-Elhan*, *Risale-i-Fevaid-i Ashere* and *Sharh al-Edvâr*'ı (Kolukırık, 2009, p. 32), Abdul Aziz b. Abdulkadir Merâgî's *Nekāvetü'l-Edvâr* (Koç, 2010, p. 17), Mahmud b. B. Abdulaziz Abdulkadir Merâgî's *Makāsıdü'l-Edvâr*, Dede Yusuf, son of Kırsehirli Nizâmeddîn's *Risala-i Musiki* (Uzunçarşılı, 1983, p. 607), Hızır b. Abdullah's *Kitab al-edvâr* (Özçimi, 1989, p. 38), Bedr-i Dilşâd's *Muradnâme* (Ceyhan, 1997, p. 65), the historian from Amasya Şükrullah's *mûsikî-ı Edvâr* (Kâmiloğlu, 2007, p. 9), Fethullah Şirvani's *Mecelletun fi'l Mûsîka* (Akdogan, 2009, p. 33), Lâdikli Mehmed Çelebi's *Zeynü'l-Elhan fî ilmi't-te'lîf-i-al-evzân* and *Risâletü'l fethiyye* (Thompson, 1999, p. 28), Kadızâde Tirevî's *Risale-i Mûsikî*, Ahîzâde Ali Çelebi'

* Ferdi Koç. Tel.: +90-532-4704843
E-mail address: fkoc@sakarya.edu.tr

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Risâletü'l-musiki fi'l-edvâr and Aydinli Shamsuddin Nahîfî's *Bereket* (Ozcan, 1977, p. 474) Old music books information on the teaching of singing, and singing are included.

XVth my paper here in particular. Century, mentioned in books on music education will focus on singing.

2. Hânendelik (Singing)

It is possible to melody human throat except the musical instruments. The advantage of the human throat tune with the words of the singing of the melody and words together. Musical instruments, only the melody and rhythm can be achieved. On this occasion XVth. century musicologists of Meragî Abdulkadir said that the most perfect musical instruments, the human larynx in the universe (Koç, 2010, p. 80).

Together with elements of melody and rhythm, the human throat singing to chanting the words "Hânendelik" Science and art are called. The FIELD study singing "hânendelik" training XVth matter mentioned above. Was treated as a separate chapter in the books of a century musicologists. Respectively, and the development of the human voice, the nature of these books, characters, execution, "Tahrir" to use the name given to her throat [it should be considered as a sound education], the sound attitude to music, sound tuning, varieties of the human voice, voice training and studied in humans. Address these issues, we will my paper here.

Voice of the singer's music is informed about the theory and practice as well as gives him a distinct advantage. XVth. Century Turkish music, books, generally classified under four headings: the singers has the following properties.

1. Section: In this type of beautiful and impressive singer has a voice, but the Maqam, rhythm, and theoretical issues does not know. Which maqamın on using and the sound is not aware of.
2. Section: This type of Maqam singer, rhythm, and knows the issues of theory and uses it with his impressive voice.
3. Section: In this type of release without being bound and restrained non-executive gifted singer and rhythm, composition and music theory to understand and beautifully accompanied by sound.
4. Section: This type of singing beautiful singer. The sound is very nice, but there is no information on musical theory. For this reason, will not gain a reputation in the real art around.

2.1. The Singer Voices Varieties

Mankind is inherently different voice types. XV. Century music singer voices the character of the books are divided into classes according to the following:

1. Mature Sound: This audio type is full, soft, thick and thin in the range of two octaves, read it aloud without difficulty. This is the most beautiful voices, if it is done in well-form of larynx movement.
2. Incomplete (defective) Sound: Mature sound exactly the opposite of its kind. Sound thin, tight and sound range is an octave. Children's voices often in this class.

As shown in this way are written and voices types in the music books detailed as follows:

Missing extending thick voice.
Thin voice.
Rough soft voice.
Quavering voice.
Pest voice.
End of decreasing volume. (an octave voice could not and can not make the movement of the larynx.
Hard voice.

2.2. Using The Singer's Voice Interval Training

XV. Century, used in the voice range of post-school, music, books and songs vary maqam Turkish music. Singer's throat as a pest of healthy, middle and treble range sound pleasing to the ear so as not to disturb the future and use.

Every man his own as a healthy sense of today's most pest and is available in most high-pitched voice, XV. Usually tuned by making use of the five kinds of singers maqam century.

These are:

A-Sol-(Western Sound System, according to D),
D-La-(Western Sound System, according to E),
V-Si-(Western Sound System, according to F#),
H-Do-(Western Sound System, according to G),
Y-Re- (Western Sound System, according to A).

The initial sound of his voice range and above, according to Singer maqam selects and Maqam array of sounds that we should accordingly. Tonic chord should not choose the wrong one chooses to work if the pest or the treble performance of the region may have difficulty. This is conducive to bring the sounds are not pleasant to the ear. The singer's self-reference the sound, he is tuning, and smooth execution of this tonis chord.

2.3. Singer's Maqam User Training

Compatible sound sequences of sounds created by combining different forms of "Maqam" is called. Maqams is no doubt one of the most important elements of Turkish music. In addition to being beautiful character of the singer's voice that has knowledge of Maqam tone effect enhances the beauty and more.

XV. Knowing the positive influence of the education of Turk music maqams in singer-century music that has made books. For this reason, Turkish music maqams education in singer, should be taught in detail in an excellent manner. Maqam singer unknown to non-executive or free to sing or should not use the missing Maqam know, use them in no time flat fully learned. Is an innate ability to use Maqam, Maqam performance of a good singer, using the necessary and sufficient manner, also to Maqam is a person who makes the transition seamlessly. If you know the missing or incompatible uses Maqam singer does not know and disturbing noises occur. XV. Maqam-century music, the use of books is discussed in two ways. They are: The Maqam, Maqam in making the change to voice the "One-singing", made by changing to a different voice the Maqam asynchronous execution without inter-Maqam "United singer" is called. A unified voice of singing difficult, depending on the ability of a singer's musical style (Abdulaziz, Vr. 56b, .Koç, 2010, p. 82).

2.4. Singer's Larynx User Training

The human larynx, no doubt the most perfect musical instrument. Using the technique of the larynx in the teaching of a special "Voice" or "Voice Training" is called XV. Larynx's use of music education as a term-century books, singing "Tahrir" referred to in the form. Artists as far as possible be forced into the larynx in the throat are given training and be kept warm. Noting that the singer sounds so nice and impressive throat can. Gazel, Uzun Hava, Kaside, many forms of air, such as free music singer short Songs by air pressure adjusts its own circumstance. Measured, such as music, song and folk song forms, rhythms and movement of the larynx the air pressure in a specific order can be made by taking into consideration the issues. Music books in this way to use the singer describes the movement of the larynx.

Result

What kind of education that is expressed characteristics of the singer in my paper. Very good use of the movements of the larynx is a good singer, music theory and knowledge of Maqam should be noted that one of the foundation. In addition, the singer's voice of the innate beauty of the traits listed above is a real artist, singer and listener effects are added. On this occasion mentioned the use of the larynx, Maqam information, tuned, and voice's interval information, singer education should not be ignored, be investigated by the singer.

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