

Candidature File  
of

# The Mevlevi Sema Ceremony

known historically as the  
Mevlevi Âyîn-i Şerif or Sema Mukabele-i Şerif  
the Mevlevi Sacred Rituals or Sacred Encounter of Whirling

for  
UNESCO's Proclamation of  
'Masterpieces of the Oral and Intangible Heritage of Humanity'



Prepared by The International Mevlana Foundation for presentation by The Republic of Turkey  
Ministry of Culture and Tourism Ankara, Turkey October, 2004

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**Ankara, Turkey**

**October, 2004**

**Compiled for the International Mevlana Foundation  
by the Team of :**

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**NATIONAL CANDIDATURE  
STANDARD FORM**

**Proclamation of masterpieces of the oral and intangible  
heritage of humanity**

# 1. IDENTIFICATION

## a. Member State

Turkey

## b. Name of the form of cultural expression or cultural space

The Sema (Whirling) Ceremony of the Mevlevi, known historically as the *Mevlevi Âyin-i Şerif* or (*Semâ*) *Mukabele-i Şerif* / The Mevlevi Sacred Rituals or Sacred Encounter (of Sema), and the ceremonial whirling halls called *Semahanes* where these ceremonies were performed together with the Sacred Kitchens (*Matbah-ı Şerifs*) and Dervish Cells of the Mevlevi Dervish Lodges (*Mevlevihanes*) which were used for the oral transmission training of the sema and music in preparation for the performances of this Whirling Ceremony.

## c. Name of the communities concerned

1. Uluslararası Mevlânâ Vakfı / The International Mevlana Foundation based in Istanbul, Turkey which is at present supervised by the Chelebi [the direct 23rd line descendent of Mevlana Jalaluddin Rumi (1207-1273), the Pir or spiritual leader of the Mevlevi Order] in the historical oral transmission manner of the Mevlevi Tradition together with the non-profit associations, foundations and groups under its directives and moral code of behaviour: (Website: <http://www.mevlana.net>)

Annex I  
Photo 1, List 1

1.i Türk Kültürü Mûsikîsi Derneği, Galata Mevlevi Musikisi ve Sema Topluluğu (The Galata Mevlevi Music and Sema Ensemble of the Turkish Cultural Music Association), Istanbul / Turkey. (Annex 1)

Annex II  
Photo 2, List 2

1.ii Mevlana Eğitim ve Kültür Derneği, Galata Mevlevileri Semâ ve Tasavvuf Topluluğu (The Galata Mevlevi Semâ and Sufi Group of the Mevlana Association of Education and Culture), Istanbul / Turkey. (Website: [www.mekder.org](http://www.mekder.org)) (Annex 2)

Annex 3  
Photo 3, List 3

1.iii İstanbul Müzik ve Sema Topluluğu (The Istanbul Music and Sema Group), Istanbul and Konya / Turkey.

1.iv Internationale Mevlana Stiftung Schweiz ( The International Mevlana Foundation of Switzerland). (website: <http://www.mevlana.ch/index.php.en>)

1.v Internationale Hz. Mevlânâ Stiftung Mevlana e.V. Nürnberg / Germany. (Website: <http://www.mevlana-ev.de/>)

1.vi Dr. Abo Gohassem Tafazzoli's Group, Tehran / Iran.

1.vii Gustavo Martinez's Miami Group / USA.

1.viii Gustavo Martinez's Columbia Group / Columbia.

1.ix Mohamed Carlos Leal Roel's Mexican Groups / Mexico.

- 1.x Lucia Chagas' Brazilian Mevlana Group / Brazil.
- 1.xi The American Institute of Masnavi Studies, California / USA.  
(website: <http://www.dar-al-masnavi.org>)
- 1 xii The Threshold Society, California / USA. (Website: <http://www.sufism.org>)
- 1 xiii The Mevlevi Order of America, Hawaii, California, Washington, Oregon / USA. (Website: <http://www.hayatidede.org>)

Annex 4  
Photo 4a,b,  
List 4

2. T.C. Turizm ve Kültür Bakanlığı Konya Türk Tasavvuf Müziği Topluluğu (The Konya Turkish Sufi Music Group of the Ministry of Culture and Tourism of the Turkish Republic) Konya / Turkey. This group consists of 21 musicians and 13 semazens who are civil servants. (Website: <http://www.semazen.net>) (Annex 4)
3. T.C. Turizm ve Kültür Bakanlığı İstanbul Tarihî Türk Müziği Topluluğu ( The Istanbul Historical Turkish Music Group of the Ministry of Culture and Tourism of the Turkish Republic) İstanbul / Turkey. This group consists of 34 musicians (no sema group) who are civil servants. They incorporate the semazens from the Turkish Sufi Music and Folklore Research and Preservation Foundation (1c.4 below) as guest artists in their performances. (Annex 5)
4. Türk Tasavvuf Müsikîsi ve Folkloru Araştırma ve Yaşatma Vakfı (The Turkish Sufi Music and Folklore Research and Preservation Foundation), Istanbul / Turkey. Their sema group performs the Mevlevi Ceremony with musicians of the Istanbul Historical Turkish Music Group (1c.3 above). (Annex 6)
5. Galata Mevlevihanesi Yaşatma Derneği , Çağdaş Mevlana Aşıklar Topluluğu (The Contemporary Mevlana Lovers Group of the Galata Mevlevihane Preservation Association), Istanbul / Turkey. (Website: <http://www.emav.org>) (Annex 7)

Annex 5  
Photo 5, List 5

**d. Geographical location of the form of cultural expression or cultural space; location of the communities concerned (please attach map)**

Map 1-4

The cultural expression (the oral transmission and performances) are primarily based in the cities of İstanbul, Konya and Ankara, Turkey as well as in the active Mevlevi centres in Europe, the USA, Mexico, Columbia, Brazil and Iran. However, the cultural spaces to be preserved —the *semahanes*, *matbah-ı şerifs* and dervish cells of the historical Mevlevi *tekkes* (dervish lodges) called *mevlevihanes* —are scattered all over the countries which were previously part of the Ottoman Empire (Map 1-4).

**e. Frequency of this form of cultural expression**

The Mevlevi Sema Ceremony is performed throughout the year at least once or twice a week in İstanbul, Turkey and similarly in Konya, Turkey during the summer months. At other commemorative times like Mevlana's birthday and especially on December 17 – the Sheb-i Aruz [the Union with the Divine (the passing) of Mevlana] it is performed in worldwide located Mevlevi centres and in major cities of Turkey. During the week before December 17 it is performed in front of huge

audiences twice a day in Konya, Turkey. Performances are made, often by invitation, during the year in cities all over the world for cultural and/or touristic promotional purposes by both governmental (1.c.2 & 3 ) and private groups.

**f. Persons or organizations responsible in the community/communities or in the government involved (family name, given name, title, postal address, telephone, fax, e-mail address)**

**1. Faruk Hemdem Chelebi** (The present Chelebi and 23rd line descendent of Mevlana Jalaluddin Rumi)

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8. **Camile and Kabir Helminski**  
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9. **Jalaluddin Loras**  
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10. **Ömer Tuğrul İnançer**  
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- 11. Ömer Faruk Belviranlı**  
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- 12. Ömer Tuğrul İnançer**  
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## 2. DESCRIPTION

- (a) *Description of the cultural space or form of cultural expression. Please provide historical details and current information*

The musical ceremony created by the Mevlevi Order of Dervishes (Mevleviye) is one of the most continuous traditions of art music in the world and is possibly a unique example of high art music employed for the purpose of mystical dance. Historically the Mevlevi Order should be viewed both as a manifestation of a major trend in Islamic culture as well as the highest and most creative element in traditional Turkish culture. The importance of music in the spiritual discipline of the Mevlevî dervishes can be traced back to their leader, Maulana Jalaluddin al-Balkhî, (Mevlana Celalü'ddin Rumî, d. 1273), who used both vocal and instrumental music in his sacred dance and audition seances (*sema*). Mevlana was respected by the members of all religious communities during his lifetime, and after his death was widely regarded as a saint (*veli*). ]

Mevlana's family had emigrated from Balkh (in present-day Afghanistan) to Konya in Saljuk Anatolia (in modern Turkey) while fleeing the Mongols. After Mevlana's death, a *tarikāt* (Ar. Tariqah, Sufi order) was organized in Konya by his son Sultan Veled (d. 1312). Initially associated with the Saljuk and then the Karaman states of Anatolia, its first permanent establishment (*tekke*) in the new Ottoman capital Istanbul (Constantinople), the Galata Mevlevihane, was founded in 1494. After that time the Mevlevi Order spread gradually throughout the Ottoman Empire. Unlike most Sufi orders the Mevleviye did not permit local groups to become autonomous or independent—the Order was always centered in Konya under the authority of the Chelebi, the lineal descendent of Mevlana. Since the later seventeenth century the lineages of the sheikhs of the Mevlevihanes of Istanbul also wielded considerable authority. The centralization of the Mevlevi *tarikāt* was a major factor that enabled their ceremony to reach a highly sophisticated level and to be well-preserved over several centuries.

An organized ritual, known as *ayin* or *mukabele*, based on musical compositions, emerged in the fifteenth century under the direction of Pir Adil Chelebi (1421-1460). The present musical structure, based on four sections (*selam*) using contrasting rhythmic cycles emerged gradually between the second half of the sixteenth and the beginning of the seventeenth century. Except for an eighteen-year period from 1666-1684 (when it was prohibited) the *ayin* ceremony had been performed as part of the spiritual discipline of the Mevlevi dervishes until the closure of all dervish lodges by the new Turkish Republic in 1925. Thereafter the *ayin* was reinstated as a cultural commemoration only in 1953. Since that time the date of the death of Mevlana is celebrated with a public *mukabele* in Konya. More recently official groups (supported by the Turkish Ministry of Culture), representing the music and *sema* of the Mevleviye have been sent on frequent tours abroad.

Starting in the seventeenth century the Mevlevihanes of the capital, especially Galata and Yenikapı, were visited by many Western European diplomats, merchants and travelers. Western interest in the music of the Mevleviye peaked in the eighteenth century as part of a rediscovery of the heritage of the antique Greco-Roman world, especially among French travelers and musicians. The term "Derviches Tourneurs" ("Whirling Dervishes") entered several European languages. Western interest in Mevlevi music declined during the nineteenth century, only to reappear at the beginning of the twentieth in the work of the French musicologist P.J. Thibaut (1872-1938).

Three terms are used to refer to the Mevlevi ceremony—*sema*, *ayin* and *mukabele*. *Sema* (from Arabic *sama*, "audition", "hearing") is the classic medieval Sufi term denoting all types of séances in which aspiring Sufis listened to spiritual music and responded in the form of a sacred dance under the direction of a teacher. In recent centuries these practices have been replaced in most areas by the *zīkr* (*dhikr* "remembrance" [of God]), a circular formation typical of popular Islam and most Sufi *tarikats*. The Mevlevi do a *zīkr* to the Divine Name (*ism-i celal*, Allah) but it is an informal practice not involving all the ritual and musical accompaniment of the *ayin-i şerif*. The *Mevlevi ayin* is one of the only examples of the preservation or development of the musical/choreographic customs of the later medieval Sufis.

Among Mevlevi today *sema* usually refers to the movement aspect of the ceremony. The total ceremony itself may be called *mukabele* or *ayin-i şerif* ("noble" or "sacred" ceremony). This latter term is also the most common designation of the

musical compositions used within the *mukabele*, for example the “Uşşak Ayin-i Şerifi” (“sacred ceremony in the mode Uşşak”).

→ *Ayin* is a Persian word for “law,” “custom,” “rite, ceremony”, “an act of worship,” “manner, habit.” It was also adopted by the other ancient mystical path of Anatolia, the Alevi and related Bektāşis (*ayin-i cem*, “ceremony of union”). *Mukabele*, is an Arabic term carrying such meanings as “facing one another” hence “encounter,” “the place opposite a thing,” “meeting like with like.” Several other *tarikats* use this term to refer to their *zıkr* ceremonies.

The *mukabele* ceremony in the past had taken place in the large room called *semahane* that was part of the Mevlevihane complex. The ceremony took the following basic form:

The dervishes enter following a formal ritual and greet the sheikh. This elaborate greeting is followed by a ritual prayer, reading and explanation of some couplets of the Mesnevi of Mevlana, a short recitation from the Quran, and the Fatiha prayer. The musical group known as the *mutrib*, led by the *neyzen-başı* (chief *ney*-player, flutist) is seated on a special section or balcony. The group must consist of at least a singer (*ayinhan*), a *neyzen*, a *kudumzen* (kettledrummer) and a cymbal-player (*halilezen*). Today ensembles are considerably larger, and use other instruments as well. The musical part of the ritual takes the following order:

A rubato composition for Mevlana’s eulogy of the Prophet, the *na’t-i peygamberi*, by the composer Itri (d. 1712) in the makam (mode) Rast has been sung in all Mevlevhanes since the later seventeenth or early eighteenth century.

An improvisation on the *ney* (reed-flute), known as *baş-taksim* which announces and develops the nominal makam of the *ayin*.

The instrumental *peşrev* accompanies the slow procession of the dervishes around the *meydan* (sacred floor) during which they bow to one another in turn. This part of the ceremony, is known as the Sultan Veled Devri (“the cycle of Sultan Veled”). The rhythmic cycle played for the *peşrev* is always muzaaf devr-i kebir in 56/4.

The central event of the Mevlevi *mukabele* is the performance of a rotating or whirling motion (*sema*) by the individual dervishes (*semazen*) simultaneously, forming a series of circles on the *meydan* of the *semahane*. The entry of each *semazen* follows precise protocol and is under the supervision of the *semazen-başı* who also keeps order in the circles of turning *semazens*. The whirling itself is a highly disciplined motion constituting a kind of meditative process. It is customary today for the dervishes to repeat the Names of Allah in a silent *zıkr* (*zıkr hafı*) during the *sema*.

The *sema* is performed while the *ayinhans* and *mutrip* musicians play a long composition known as the *ayin*. The *ayin* is composed of four sections (*selam*), principally utilizing four separate rhythmic cycles (*usul*): devri-i revan in 14/8, evfer in 9/4, devr-i kebir in 28/4 and semai in 6/8. *Ayins* have been composed virtually without interruption from the later sixteenth century until today. They are the longest and most demanding musical form in Ottoman Turkish music. Texts are

usually taken from either the lyric poetry (divan) or the Mesnevi of Mevlana and are in Persian. Turkish texts by Mevlevi poets came into limited use during the nineteenth century. While the broader Persian poetic heritage was part of the curriculum studied by the Mevlevi, the poetic oeuvre of Mevlana remained central to the ceremony.

The whirling continues following the *ayin* through a number of brisk-tempo instrumental genres known as *son peşrev* and *son yürük semai* and finally a closing *taksim*. Following the cessation of the whirling movement the ceremony ends with a Quranic recitation and a long prayer commemorating the lineage of the order (gülbenk).

Musically the *ayin* is both a body of repertoire and a compositional form admitting new compositions. This repertoire was transmitted orally until the early decades of the twentieth century when it was notated by the Mevlevi musicologist and associate of Thibaut, Rauf Yekta Bey (1871-1935). The exceptional use of notation in this case permitted the *ayin* to survive following the closing of the Mevlevihanes. The *ayin* repertoire developed in several discrete stages. The oldest layer are three anonymous *ayins* known as the “ancient compositions” (beste-i kadim), dating from the second half of the sixteenth century; then a group of compositions attributed to composers of the mid-seventeenth to the early eighteenth century (Köçek Mustafa Dede, Buhurizade Mustafa Itri and Osman Dede); then a group of composers during the reign of the sultan-composer Selim III (r.1789-1808); the oeuvre of Ismail Dede Efendi (1778-1846), considered the greatest composer of the Mevleviye; the students and followers of Dede, especially Hoca Zekai Dede (1825-1897) and his students; lastly the *ayins* by composers born in the Republican period.

New compositions that are accepted are always the work of musicians who have performed the *ayins* with the ritual. It is this experience that admits them into the initiatic chain of Mevlevi composers. An *ayin* that was composed but never performed in the *mukabele* ceremony is not admitted into the canon —according to the Mevlevi dictum “an *ayin* that has not been performed is no *ayin*”. Most of the *ayins* that were composed since the closure of the Mevlevi convents in 1925 fall in to this category.

The *ayin* seems to have emerged through the combination of different compositional forms going back to later medieval Persian and Turkish Sufi practices. These forms were combined no later than the second half of the sixteenth century. Since that time they have shown an almost continuous development, characterized by bold formal innovation coupled with highly conservative retention of ancient forms. The resulting musical structure, while sharing a modal and intonation system with secular Ottoman art music, possesses a different compositional strategy and aesthetic goal. Despite certain gaps in the preservation of compositions (especially in the mid-eighteenth century) the formal evolution of the *ayin* seems to have been continuous. Indeed the formal continuity of the *ayin* is somewhat longer than that of Ottoman court music.

The *ney* was regarded as a sacred instrument which could express the human soul as well as a metaphor for the soul itself. The improvised *taksim* allowed the

performer on the *ney* (the *neyzen*) to delve deeply into the secrets of the makam system. The musical characteristics of the Mevlevi *ney taksim* differ from *taksims* on other Turkish instruments (especially as regards timing, pulse and rhythmic idioms) and from *taksims* played on reed-flutes in other nearby cultures. *Ney taksims* are played as part of the broader Mevlevi musical culture, but they also have two fixed positions within the *mukabele* —before the opening procession and at the end of the *sema* turning. Despite the closure of the Mevlevihanes the technique and specific style of Mevlevi *ney* playing has been transmitted continuously through initiatic lineages of master-musicians who had flourished in the early to mid-nineteenth century. The students of these musical lineages still dominate the performance of the *ney* in Turkey today. ]

The *ayin* formed a part of the spiritual discipline of the Mevlevi dervish, which also featured study of the literary works of Mevlana as well as Sufi thinkers such as Ibn al-Arabi (d. 1240), meditation, the study and practice of poetry in both Persian and Turkish, music, including musical instruments, calligraphy and often other arts and sciences. The novice studied these most intensely during his three years of seclusion (*çile*) but afterwards he continued with them and with the practice of the *ayin*.

The Mevlevi lodges (Mevlevihane or *tekke*) were scattered widely in addition to the larger centers in major cities. The existence of pockets of Ottoman art music in provincial areas is often linked to the local Mevlevihane, a pattern which continued until the early decades of the Republic. Music was seen as non-denominational, divorced from vernacular language or sacred script. Non-Muslims studied secular and sacred music from Mevlevi teachers. Petros the Peloponnesian (1740-1778), one of the leading Neo-Byzantine composers of the eighteenth century, was a student of the Mevlevi of Galata. According to legend he was buried in an Orthodox Christian cemetery together with his Mevlevi *ney*. In addition to his numerous liturgical compositions for the Church, Petros also composed Ottoman art songs in the Greek language. The Armenian Nokogos (1836-1885) became a respected authority on Mevlevi music as well as a major secular composer.

During the Ottoman period Mevlevihanes were built in virtually every major city of the Empire, including Edirne, Thessalonika, Plovdiv, Skopje, Sarajevo, Aleppo, Damascus, Tripoli, Jerusalem, Baghdad, Cairo and Mecca. Outside of the Empire, in Iran, Afghanistan, Tajikistan and Uzbekistan Mevlana continued to be known as a major mystical poet, although the Mevlevi Order was never established in these areas. Since the post World War I period, with the final loss of the Empire, the Mevlevi Order has returned to its earlier locale based in Anatolia and the city of Istanbul. Today the essential practices of the *ayin*, including its elaborate musical settings for the Persian poetry of Mevlana, are known only within the Republic of Turkey and among students of Turkish Mevlevi teachers resident abroad.

Walter Feldman

(b) *Historical background, development and social, symbolic and cultural functions*

**A Social History of the Mevlevis**

*Background: The foundations of Mevlevism*

In the cultural history of Anatolia, the 13th century was a period of social restructuring in which the confraternities called *tarikât* began to be organized on the foundations of Islamic mysticism or "Sufi" (*tasavvufî*) thought. The first coherent and enduring example of this restructuring, which was undertaken in the shadow of the Mongol threat to the world of the Seljuk Turks, appeared on the historical stage in the person of Sultan Veled and has come to be known as Mevlevism (*Mevlevilik*).

The mystical foundations of Mevlevism were laid as a result of the fusion of the Khorasan school of Sufism, which began entering Anatolia at regular intervals from the early 13th century onward, with Seljuk culture. During the lifetime of Mevlânâ Celâleddîn-i Rûmî (died 1273), both the Kûbrevi (of which his father, Bahâeddîn Veled, was an adherent) and the Kalenderî (represented by Şems-i Tebrizî) philosophies became the two quite distinct sources of the ideas that nourished the cultural structure that took shape under the roof of Mevlevism. In addition, one should also note the concept of *Vahdet-i vücûd* ("unity of being": literally "oneness of body", a kind of pantheism) systematized by İbn Arabî as another source of influence in the Anatolian cultural sphere. The influence of the school of Andalusian Islamic mysticism, which was embodied in the personality of İbn Arabî, initially did not receive much favor from Mevlânâ though it would later play a conspicuous role in the subsequent cultural structuring of the Mevlevî Order. In particular, many of the commentaries on Mevlânâ's *Mesnevî* were undertaken within the framework of this Sufistic systematic.

The erection of a mystical institution of Mevlevism on the cultural infrastructure shaped by these three currents of Sufistic thought took place during the lifetime of Sultan Veled, Mevlânâ Celâleddîn-i Rûmî's son. Sultan Veled is outstanding in the history of Mevlevism as the order's organizer. It was he who first invested Mevlevism with the identity of an Islamic mystical order, which he organized around the concept of *Chelebîlik* ("genteelness", "refinement") embodied in his own personality. It is for this reason that Sultan Veled is regarded as the founder of Mevlevism.

The first movements in the direction of turning Mevlevî culture into a true Islamic mystical order occurred later during the lifetime of Chelebi Hüsameddîn, which also corresponds to the construction of Mevlânâ's tomb. The members of an increasingly larger Mevlevî community centered around this tomb established various pious foundations (*vakıf*) with the ultimate objective of transforming it into a fully-organized dervish convent (*dergâh*). The revenues generated by these foundations provided for the needs of the Qur'an reciters, *Mesnevî*-reciters, and prayer-callers who served at the tomb. Chelebi Hüsameddîn had both the Qur'an and the *Mesnevî* recited after the Friday prayers every week and also organized assemblies of the *semâ*, the whirling dance performed during the Mevlevî service.

That there was a powerful and increasingly more systematized *vakıf* organization behind all of these activities is unquestionable. Looking at the records of Ahmed Eflâkî it is evident that the foundation revenues were under Chelebi Hüsameddîn's control. In his capacity as trustee, Chelebi Hüsameddîn set aside amounts of the proceeds from the foundations' revenues for the needs of Mevlânâ's wife Kera Hatun and daughter Melike Hatun and for his son Sultan Veled. The implication of this is that Chelebi Hüsameddîn was the executor or guardian of the Mevlânâ family in every sense of those words. As a result of his exercising complete material and moral authority, he gained influence over the family as well. Indeed the first business of Sultan Veled after he assumed control of the order in 1292 was to place the most important sources of the material strength that led to this influence, which is to say the foundation revenues, under the direct control of the Mevlânâ family. The process of this assumption of control would of course have required close interaction with political authorities and this led naturally to Sultan Veled's intimate relationships with such leading Seljuk-period personages as Muineddîn Pervâne, Fahreddîn Sahib Ata, and Sultan Rükneddîn Kılıç Arslan. These network of relationships also ensured the legitimacy of the office of *Chelebi* vis-à-vis political authorities as well.

Between 1273, when Mevlânâ Celâleddîn-i Rûmî died, and 1292, when Sultan Veled became head of the order, Mevlevism was under the control of sheikhs who were not blood relations of Mevlânâ. The *Chelebilik* office that Sultan Veled created thus appeared on the historical stage as a "dynastic" entity and ensured that the institutional structure of the order would have a primarily centralized form of governance.

#### *Period of expansion: The missions of Ulu Ârif Chelebi and Dîvâne Mehmed Chelebi*

In the late 13th century, a time when the political foundations that supported the medieval Seljuk world were being severely shaken, the caravan routes of Anatolia were witness to the travels of a charismatic figure that became interwoven with his own mystical mythology. This unusual personality was Ulu Ârif Chelebi, a grandson of Mevlânâ Celâleddîn-i Rûmî who succeeded his own father Sultan Veled as head of the Mevlevî order.

There are two crucially important missions in the history of Mevlevism: the first was undertaken by Ulu Ârif Chelebi and the second by Dîvâne Mehmed Chelebi. It was thanks to these two missions that Mevlevism gained the pervasive importance that enabled the order to establish and deeply entrench itself over a wide area radiating from Anatolia and extending from the Balkans to the Mediterranean.. Another very important consequence was that the order became institutionalized within the administrative system of the Ottoman state. When considered from this aspect therefore, the importance of the first mission led by Ulu Ârif Chelebi lies in the fact that this was when the order emerged from Konya and undertook a central role in the newly-forming world of 14th century principalities in western Anatolia. The order's program of political activism quickly achieved its aims by its becoming a social institution that provided a cloak of religious legitimacy for the feudal (*beylik*) aristocracies that represented political authority in the region. From the middle of the 14th century onwards however, this identity became increasingly more associated with the socio-political policies of the Karaman principality, whose

political patronage the order enjoyed and which was on the path of becoming the sole dominant force in the area. This fact did not escape the notice of the Ottomans, the Karamans' chief rivals to the west, and it seriously hampered Mevlevism's freedom of action in the Ottoman domains. Thus it was that Dîvâne Mehmed Chelebi led the second great mission in the late 15th century with the objectives of turning this situation around and taking advantage of the new political force that was arising along the frontiers of the medieval Byzantine Empire. As a result of his efforts, Mevlevism not only secured the political and material privileges inherent in the protection of centralized Ottoman authority but also became an imperial religious order that put down its roots into the Balkan and Mediterranean worlds.

Ulu Ârif Chelebi is another of the crucially important figures in the history of Mevlevism. Although he held the position of head of the Mevlevî order for only a relatively short time between 1312 and 1320, the consequences of his activities made a deep impact on the order's social identity. The life of this charismatic figure, who ranks as one of but a handful of founders who are known as individuals in the history of Anatolian Islamic mysticism, is heavily shrouded in legend. The personality that made him so influential among political figures and other Sufis in the course of his travels was largely derived from the almost mythical identity with which he had become invested as a result of his family background even as a boy. He knew how to exploit this situation and took great advantage of his own "mythological" heritage in promoting the family of which he was a member as a "dynasty" that enjoyed religious authority.

Ulu Ârif Chelebi set out on his first mission while his father, Sultan Veled, was still alive. He continued to pursue this program systematically after the latter's death. His itinerary—which included such important centers of the Anatolian Seljuk dominions as Lârende, Beyşehir, Aksaray, Akşehir, Karahisar, Amasya, Niğde, Sivas, Tokat, Birgi, Denizli, Menteşe, Alâiye, Antakya, Bayburt, and Erzurum as well as centers of Ilkhanid political power such as Tebriz, Merend, and Sultaniye—embraces the region of Anatolia shared by Seljuk political authority and Mongol influence as well as its sociocultural hinterland.

Inasmuch as Ahmed Eflâkî associates Ulu Ârif Chelebi's first journey to the east with the accession of Gazan Khan, this means that we should date it to 1295 or perhaps a bit later than that. The year 1295 is truly important in the process of the institutionalization of Mevlevism because it represents a crucial turning point from two different aspects. The first of these is that, with the death of Bektemüroğlu Sheikh Kerimeddîn, whom Sultan Veled took as his mentor after Chelebi Hüsameddîn, Sultan Veled fully established his authority over the order in his own right. With the removal of Sheikh Kerimeddîn's influence over Sultan Veled the Chelebi family acquired complete control of the order and this is what makes 1292 such an important watershed year in the history of Mevlevism. The second important aspect is that Sultan Veled should have felt the need to seek out political support for Mevlevism in the personage of the new—and reform-minded—ruler Gazan Khan. The first eastern journey of Ulu Ârif Chelebi was a tangible manifestation of this search for political support. Ahmed Eflâkî personally took part in it and his epic-like account of its events has survived to the present day. The upshot was that the objectives of this mission—obtaining the political support of Gazan Khan and his recognition of the legitimacy of the religious dynasty

represented by the Chelebi family— were achieved with the result that Mevlevism came under the protective umbrella of the Mongol authorities that were the dominant political force of the region.

After Sultan Veled died in 1312 he was succeeded by Ulu Ârif Chelebi as head of the order but by this time he was no longer confronted by a powerful Mongol military and political establishment such as had existed in his father's time. That establishment had become increasingly enfeebled in Anatolia and throughout the eastern Mediterranean, disappearing entirely in 1318. In western Anatolia it was replaced by principalities that broke away from Seljuk-Mongol hegemony. At the outset to be sure these principalities resembled satellites orbiting the center of Seljuk-Mongol power but when that center lost its attractive force, these principalities flew off in directions dictated by their own circumstances. What remained at the center of this new political cosmos was the principality of the Karamans, the representatives of the Seljuk heritage.

After the death of Ulu Ârif Chelebi, it was the Karamans who identified with the Seljuk heritage and sought to establish hegemony over the by now independent principalities of western Anatolia. Under their political patronage, the Mevlevî order acquired a reputation as a Karaman institution, which naturally aroused suspicion among the Karamans' chief rivals, the Ottomans. The most important factor that delayed the entry and spread of Mevlevism in the Ottoman domains was the political rivalry between these two houses.

The second mission thus was undertaken by Dîvâne Mehmed Chelebi with the aim of heading off the adverse impact of this political polarization on the order's growth and development. Dîvâne Mehmed Chelebi was a member of the order's female (İnas) Chelebi branch. As a result of Ulu Ârif Chelebi's efforts, Mevlevism had taken root in the political geography of the Anatolian principalities. Now it was ready to expand beyond those limits and legitimize itself among the Ottomans, who had the potential to be a great political force of the future. Dîvâne Mehmed Chelebi's mission corresponds to a journey from a world of local aristocracies, some of which had all but ceased to exist in fact and most of which had seen their influence wane in the face of the rising Ottomans, to a grand imperium that conquered Istanbul itself. The Galata Mevlevî dervish lodge (*Mevlevîhâne*) whose foundations were laid in 1491, the year before the city's conquest, became the symbol of the transformation of Mevlevism into an imperial institution under Ottoman patronage that was the outcome of this mission. Having established itself in Kütahya, Edirne, Afyon, and Istanbul, the order was now poised to spread into the Balkans and the Mediterranean thanks to the new —and powerful— political support that it enjoyed.

### *Mevlevism in Istanbul*

With the conquest of Istanbul, Ottoman social life embarked upon a new course that was markedly different from what it had been used to. The Ottoman state had to be restructured, the new administrative model for which was an "imperial" one. The most important feature of the Ottoman transition from sultanate to empire was the increasingly greater centralization of administrative mechanisms.

With the accession of Bayezid II in 1481, there were radical changes in Ottoman approaches to government, the political and legal implications of which entailed altering the administrative framework in such a way as to elevate Mevlevism to the status of an imperial institution. The most important point on which we must dwell is the change that took place in the state's view of centers of political influence extraneous to its own—a view that was dictated by the change in public administration. The approach to public administration during the reign of Bayezid II was to allow a degree of freedom of action to local centers of power provided that they were ultimately subject to state control. That control was achieved through intermediary institutions, the most important of which were the religious orders but which also included locally influential “notables” (*ayan*), families, and the tribal organizations that were under their control. This new approach in public administration was of course quite inconsistent with the spirit of the traditional patrimonial state that viewed all political authority as being embodied in the person of the sultan but, from the standpoint of Mevlevism, this was a satisfying result indeed. Henceforth the state would regard the Mevlevî organization as its own spokesman throughout its domains and would grant it economic privileges that would enable the order to achieve a sound material structure.

The Galata Dervish Lodge, which would become the first center of Mevlevism in Istanbul, was established in 1491 on a game farm belonging to İskender Pasha among the Galata hills. Its first and founding spiritual leader was Dîvâne (or Dîvânî) Mehmed Dede, who died in 1529. He was from the line of “İnas Chelebis”, who had first made it possible for the order to spread beyond Konya, and was the son of Bâlî Mehmed Chelebi and a grandson of Mutahhara Hatun. After Ulu Ârif Chelebi he was the most important representative of the Kalenderî version of Mevlevism, whose adherents were known for their unconventionality and their easygoing and good-natured dispositions. Indeed in the works of such Mevlevî authors as Sakib Dede and Şahidî, the picture we get of him is quite bohemian: he drank wine, indulged in drugs, and lived a vagabond existence traveling from town to town dressed in a dervish mantle. In keeping with the Kalenderî tradition, he kept his head completely shaved (the so-called “four strokes”: hair, eyebrows, beard, and moustache). He traveled as far east as Mashhad in Khorasan, establishing a close relationship with its heterodox circles. The Batinite (Bâtîni) approach to mysticism (characterized by attributing special importance to the interpretation of the hidden meaning of the Qur'an) that Dîvâne Mehmed Dede represented got its start in the pre-Istanbul period under Ulu Ârif Chelebi. It continued for some time in the Kalenderî dervish convent and, with the establishment of the Galata Mevlevîhane, it informed the heterodox Mevlevî culture that was centered there.

Throughout the 17th century, Istanbul Mevlevism experienced two different courses of cultural development. On the one hand, the Batinite inclinations characteristic of early-period Mevlevî culture were eliminated; but on the other, they were restored to Mevlevism having been reshaped within the framework of Bektashiism (*Bektaşîlik*). While the Galata Mevlevîhane remained the center of this cultural purification during this period, the Yenikapı Mevlevîhane became one of the most important centers where the order established its new relationship with Bektashiism.

The first person who consciously sought to eliminate the remnants of Batinism that were characteristic of early-period Istanbul Mevlevism was İsmail Rüşuhî Dede, who was appointed head of the Galata Mevlevihane by Bostan Chelebi to replace Sırrî Abdi Dede (1631). Known as the "Commentator on the *Mesnevî*", it was thanks to Rüşuhî Dede's powerful understanding of Sufi culture and to his charismatic personality that the remains of Batinism that had become focused at the Galata Mevlevihane as a result of Dîvanî Mehmed Dede in Istanbul Mevlevism were largely eradicated. In the course of this process, the order not only spread rapidly through the upper crust of Ottoman society but the lodge of which Rüşuhî Dede was the head also became one of the city's most important centers of attention. Nevertheless Rüşuhî Dede was also the representative of an approach to mysticism that perpetuated the influence of İbnü'l-Arabî within the body of Mevlevism and it was because of this that he was frequently the target of the wrath of the orthodoxy that was centered in Istanbul's medreses.

The other line of development in 17th century Istanbul Mevlevism appears at the Yenikapı Mevlevihane. This development in turn needs to be considered from the standpoints of its political as well as its cultural dimensions. The political dimension was fully shaped during the tenure of the lodge's second head, Doğanî Ahmed Dede (1601-1630), during which members of the Mevlevî Order and of the Ottoman ruling class began acting in concert on a common ground in line with their mutual interests. Doğanî Ahmed Dede's tenure corresponds to a period in which the Mevlevî Order found it prudent to act circumspectly on account of the various prohibitions that the reigning sultan, Murad IV, had imposed on life in the city.

Another notable feature of this period is that it was a time when other religious orders were also being represented in Istanbul by personalities no less potent than were those of the Mevlevîs. Among the sheikhs who were contemporaries of Doğanî Ahmed Dede was Aziz Mahmud Hüdâî, the founder of the Celvetiye order; Abdülmecid Sivasî and Abdülahad Nurfî, two of the leading representatives of the Halvetiye order; İsmail Rumî, who brought the Kadiriye order into Istanbul; and İdris-i Muhtefî and Hüseyin Lâmekânî, who were the first to direct the Melâmiye sect from within the city. At a time when so many different sects were attempting to gain the upper hand over one another, it was crucially important that Doğanî Ahmed Dede's activities deeply influenced Murad IV who, despite all the protests of the medrese orthodoxy, which was strongly opposed to any form of mysticism, attached his household and court to the Yenikapı Mevlevihane.

This success was not without its downsides however and these began to manifest themselves within the Mevlevî organization almost immediately during the 17th century. The most serious problem was the tendency of individuals in the government bureaucracy to exploit the increasingly greater influence of the order for their own personal interests in their efforts to outdo one another and advance themselves in the echelons of state. A notorious example of this is provided in the person of Grand Vizier Mehmed Pasha (who had attached himself to Doğanî Ahmed Dede and was even known by the nickname "Sufi" because of the time he spent at the Yenikapı Mevlevihane) who caused considerable distress among the members of the lodge and damaged the reputation of Mevlevism because of his ruthlessness in dealing with the commonfolk. Nevertheless, it was at the Yenikapı Mevlevihane that the politicization of Mevlevism got started and became a tradition. Two important

examples of the tradition were Hâlet Efendi, a graduate of the lodge, and Osman Salaheddin Dede, a head of the lodge who gave his support to the New Ottomans movement in the 19th century.

The multifaceted role played by the Yenikapı Mevlevihane in Istanbul Mevlevism during the 17th century is unmistakably apparent in its function as a political center on the one hand and in the reappearance there of Batinite approaches to mysticism on the other. Sabuhî Ahmed Dede, who became head of the lodge after Doğanî Ahmed Dede, was actually of Bektashi origin and had been a student of Eyüplü Kasım Baba. He had undergone his novitiate ordeal at the Mevlânâ Dergah (Âsitâne) in Konya after which he served as sheikh at the mevlevihane in Damascus and was then appointed to the Yenikapı Mevlevihane by Bostan Chelebi. Sabuhî Ahmed Dede was in every sense a Mevlevî sheikh of the Bektaşî-Melamî disposition, a quality that Sâkîb Dede took pains to emphasize in his description of him. The eradication of Mevlevism's Batinite tendencies initiated by İsmail Rûsuhî Dede at the Galata lodge was not pursued with quite the same diligence at Yenikapı with the result that a bipolar cultural structure within the order's day-to-day life emerged during this period. The appointment of Camî Ahmed Dede (d.1667) as the Yenikapı lodge's head only served to aggravate this polarization. Nevertheless the Bektaşî-Melamî form of Mevlevism that began with Sabuhî Ahmed Dede continued to steadily gain importance during his tenure as the lodge's head.

At the same time, these were extremely critical years in which the orthodoxy took advantage of every opportunity to curb the dervish orders. With the instigation of Vâni Mehmed Efendi, who rose to the position of sheikh to the sultan with the support of Grand Vizier Fazıl Ahmed Pasha, lodges were raided and dervishes were murdered. In 1666 performances of the Mevlevîs' ritual sema ceremonies were banned. It is probably no coincidence that at this very time Camî Ahmed Dede left Istanbul, ostensibly to go on pilgrimage to Mecca. He never returned. He subsequently died in Medina and was buried there. It was during this period of attempted suppression that Buhûrîzâde Mustafa İtrî Efendi, one of the greatest names of classical Turkish music, was a student. One of Camî Ahmed Dede's dervishes, İtrî studied music at the Yenikapı Mevlevihane and it was there that he composed the *Prophet's Eulogy* (na't) that subsequently came to be recited before the beginning of the sema ceremony in all mevlevihanes.

In the years before the beginning of the reform and modernization of the Ottoman Empire, the bitterest of the disagreements between the Mevlevî Order and governmental authorities were always related to the revenues derived from the order's foundations. In retrospect we can see that these were precursors of the first serious attempts to suppress the order during the reform period. Incidents that took place during the tenures of Ferruh Chelebi (1591-1631), Ebubekir Chelebi (1638-1642), and Kara Bostan Chelebi (1705-1711) for example were all concerned with foundation revenues.

### *Mevlevism during the Era of Reforms*

The first purposeful efforts to reform and modernize aspects of Ottoman social life began with the accession of Sultan Selim III in 1789. These efforts were directed principally towards the areas of education, law, public finance, and the

bureaucracy within an overall framework of restructuring public administration. The underlying objective in this was to maintain the image of a strong state in accordance with the dictates of the times. For our purposes here, the point to which attention must be given is how some segments of Ottoman society perceived the efforts of an already strongly centralized state to pursue modernization by limiting (and in some cases completely retracting) powers and concessions that had traditionally been enjoyed by local centers of power. During this period, Mevlevism acted as a kind of representative of those segments and reacted vociferously against Selim's *Nizâm-ı Cedîd* ("New Order") reforms. For Selim, who was a Mevlevî adherent himself, the fact that the first reactions to his reforms came from the very group of which he was a member, must have been dismaying and should have been a warning of the tragic consequences that were to ensue.

Mevlevî opposition to reform however differed from the opposition that modernization engendered among other segments of society on the point of the social values that Mevlevism represented. In particular, the middle-class Ottoman conservatism that would manifest itself after the Tanzimat (Reformation) period of 1839-1876 engaged in a thorough-going criticism of both the ideological content and the political dimensions of the modernization process. It would be quite futile on the other hand to look for any such ideological content or political dimensions in the reaction of Mevlevism as it was embodied, for example, in the el-Hac Mehmed Chelebi movement. And yet the very efforts of the central government to strengthen a number of sheikh families within the Mevlevî organization as a way of countering the reaction of the Chelebis placed the order directly at the focal point of its reform policies and added an ideological dimension to the ensuing activities. In particular, post-Tanzimat Istanbul-based Mevlevism came gradually to adhere to the political line of Ottoman constitutional movements; the order's members became directly involved in such movements; and as a result of the close relations established with İttihad ve Terakki Cemiyeti (Committee of Unity and Progress: political party that came into power after the revolution of 1908), many Western intellectual schools (particularly Turkism) were to find partisans within the Mevlevî Order. One could even go so far as to say that this ideological transformation resulted in the emergence of an elite in the upper echelons of the order that identified with the ideal of Republicanism itself.

The most powerful group within Istanbul Mevlevism that gave its support to the political project of Ottoman modernization consisted of sheikhs who were members of the family of Ebubekir Dede, the head of the Yenikapı Mevlevihane. The famous poet Sheikh Galib grew up within this family's orbit. Other family members such as Ali Nutkî Dede, Abdûlbakî Nâsır Dede, and Abdurrahim Kunhî Dede distinguished themselves as important composers of Classical Turkish music. The most conspicuous member of the family however was Osman Salaheddin Dede, who became head of the lodge upon the death of his paternal uncle Kunhî Dede in 1831. A point of particular interest in his case is the close relationship that he established with political figures during the Reformation period, as a result of which the Yenikapı lodge became one of the most important centers where notions of liberty were debated. Among the statesmen for whom he served as mentor were two important grand viziers of the Reformation, Keçecizâde Fuad Pasha and Âli Pasha. Nevertheless the person who really puts Salaheddin Dede in the landscape of Ottoman political reforms is Grand Vizier Midhat Pasha. Through the latter,

Salaheddin Dede, who identified himself with the "New Ottomans" movement, not only supported Murad V but also established relations with Mason lodges (as did the Bektashis) during this period with the inevitable result that, during the reign of Abdülhamid II (1867-1909), the Yenikapı Mevlevihane was kept under constant surveillance by the sultan's agents.

### ***Republican Turkey: Mevlevism disperses and regroups***

With the declaration of the Turkish Republic in 1923, Mevlevism embarked upon yet another new stage of its life. Having established links with the Committee of Unity and Progress in the years of the 2nd Constitution (1908-1918) in the person of Veled Chelebi (1863-1950), members of the order had close links with Republican echelons after 1923 as well. Foremost among them was Abdülhalîm Chelebi, who was head of the Mevlânâ Dergah in Konya until the passage of the law in 1925 that shut down all the dervish lodges and banned the orders' activities. During the War of Independence he lent his support to Mustafa Kemal and his partisans and largely because of this he was elected a member of the first Grand National Assembly (representing Konya) and was voted parliamentary vice president as well. Possibly the most crucial undertaking of Abdülhalîm Chelebi after 1925 was his decision to relocate the center of the Mevlevî from Konya to Aleppo in Syria. The ban on the order's activities in Turkey played an important role in this move. Abdülhalîm Chelebi was succeeded by his son Mehmed Bâkır Chelebi (1901-1944), who assumed responsibility for all Mevlevihanes located outside the borders of Turkey. (Among his appointments were sheikhs to lodges in Damascus, Tripoli, and Cyprus.) Mehmed Bâkır Chelebi is known to have been involved in political activities aimed at ensuring that the Republic of Hatay (Alexandretta), which became independent in 1938, joined the Republic of Turkey the following year. With his death in 1944 however, the governance of the Mevlevî order outside Turkey lapsed for a time until his son, Celâleddîn Chelebi (1926-1996), was elevated to the position of head as a result of a decision taken by the Mevlevî sheikhs of Damascus, Latakia, Tripoli, Cairo, and Cyprus. As he was still in his minority however, his uncle Şemsü'l-Vahid Chelebi (1908-1971) served as the order's administrator in his stead. After the Syrian government banned Mevlevî activities, Celâleddîn Chelebi spent some time in Turkey as an exile and received his citizenship in 1958. Not long before that, in 1956, the Mevlevî ceremonies had been reinstated in Konya as a result of efforts on the part of Mevlevîs in Turkey. A group of adherents, among them such figures as Sadettin Heper and Halil Can continued to take part in the *Şeb-i Arus* ("The Nuptial Night": The night on which Mevlânâ Celâleddîn-i Rûmî died in 1273) ceremonies held in Konya every year on December 17th. The resumption of the ceremonies however was actually yet another step in the re-legitimization of Mevlevism in modern Turkey. The first important gain took place as early as 1927, when the Mevlânâ tomb in Konya was reopened to the public along with the tomb of Hacı Bektaş-ı Velî in Kırşehir. This was an important step because it allowed a modest degree of freedom for activities at both centers. With the support of Hasan-Âli Yücel, another Mevlevî adherent, the restrictions on Mevlevî groups were further eased in the 1940s. From 1948 on, performing music and reciting the *Mesnevî* at private gatherings in homes in Istanbul became the most important way of perpetuating Mevlevî beliefs. As a result of developments since the 1950s, the Mevlevî way of life enjoys the protection of the government's general

cultural policies while it also continues to be represented by a number of independent groups both in Turkey and abroad.

Ekrem Işın

### The Mevlevihanes: their organization and function (See Maps 1-4)

For over 600 years the centralized command center of the Mevlevi Order was seated in Konya at the Mevlana Dergah, the mother tekke which was also called the 'pir evi' (home of the pir) or 'âsitane-i âliyye' (the greatest door / mother dervish lodge) because it housed the tombs of its leader Mevlana, his son the founder of the order, Sultan Veled and their descendants. All Mevlevi communities and their lodges were supervised from this mother *tekke* by the Konya Chelebi Efendi who authorized the *hilafetname icazet* (representative permission) assigning a sheikh (postnişin) to direct each mevlevihane.

The main components of organization within the Mevlevi Order were the mevlevihanes which were divided into two types: the *âsitanes* that had the organizational staff to train novices during their 1001 day 'chile' (reclusive training of ordeals and service) which finally produced the dervishes called *dedes*, and the other smaller *tekkes* (lodges) called *zaviyes* which did not have this kind of training staff. Only the *âsitanes* had both this residential training staff of *zabitan dedes* and the architectural section called *matbah-ı şerif* or sacred kitchen where the 1001 day *chile* training took place. The sheikhs of the *âsitanes* were of higher status than those of the *zaviyes*. After the 'âsitane-âliyye' of Konya Mevlana Dergah, the *âsitanes* located throughout the Ottoman Empire can be placed within this sequence of importance: 1) Karahisar-i sâhib (Afyon), 2) Manisa, 3) Kütahya, 4) Halep (Aleppo), 5) Galata (Kulekapısı), 6) Yenikapı, 7) Kasımpaşa, 8) Beşiktaş [which afterward continued as 9) Bahariye], 10) Bursa, 11) Cairo, 12) Kastamonu, 13) Eskişehir, 14) Gelibolu (Gallipoli) and 15) Rumelia (Greece) Yenişehir (Larissa) Mevlevihanes.

Maps 1-4

Most of these *âsitanes* had been founded around the tomb of a great Mevlevi sheikh and had become famous and important for this reason. For example in the Afyonkarahisar *âsitane* lies Divani Mehmed Chelebi, who was considered the second pir of the order. In the last centuries Chelebis were sent to be sheikhs of the Aleppo, Kütahya and Manisa *âsitanes*. In the Istanbul *âsitanes* men of virtue and learning like the commentator of the Masnavi İsmail Rüsûhî Dede, the poet Şeyh Galib, Ali Nutkî, Ahmed Celaledin, Nâzır and Abdülbakî Dede had been appointed sheikhs, and these *âsitanes* had also produced great composers like Kutbünnayî Osman Dede, Hammamizade İsmail Dede, Zekâî Dede and Hüseyin Fahreddin Dede most of whom can be found buried in their graveyards and tombs.

In this classification of the mevlevihanes it can be seen that *âsitanes* were larger central *tekkes* with a more organized infrastructure and a higher —both physical and spiritual status— than the *zaviyes*. Most of the *zaviyes* had become of lesser stature because they had lost their functional importance after the first historical institutionalization phase of the order and had turned into spaces where only the daily worship and sema ceremony were performed. However, there were those *zaviyes* which had never lost their functional importance, remaining large in size because they had been strategically located on major caravan travel routes. *Zaviyes* founded at major ports or resting points —like Izmir, Cyprus, Tripoli, Antalya, Üsküdar and

Ayıntab (Gaziantep)— or on the way to and from the Konya center and along the Hajj pilgrimage routes —like Eskişehir, Karaman, Antakya, Aleppo, Damascus, Jerusalem, Mecca and Medina— were large in size catering to travelling dervishes.

The zaviyes could be found in cities all over the empire and even in its villages. Up until the 17th century the number of zaviyes had spread with the extending borders of the empire and had served a wider spectrum of the population. Up until this period these Mevlevi villages or zaviyes had mainly been founded by halifes (representatives of the sheikhs) and had functioned with the resources of the people they served. After the 16th century as the Mevlevi tradition started to move to the towns and cities more intiates started coming from a higher strata of society. In the archival documents of later periods we see that the activities of the village mevlevihanes slowly decreased and in the last historical period the the relationship between the city mevlevihanes and these wakf villages remained mainly as agricultural and economic revenue resources. A list of over 114 Mevlevi zaviyes and villages within the Ottoman empire can be constructed from archival records.

### **Mevlevi Training and ‘adab ve erkan’**

In Islamic mysticism training is very different from that of the traditional medrese and in the spiritual path to be followed, called ‘*seyr-ü sülûk*’, there is more emphasis on living practice and transforming the pupil rather than on acquiring a body of knowledge under supervision. This path involves elements which come about through affection, service, conversation, meditation, retreat, remembrance of God called *zikr*, attraction etc. which differs and changes in emphasis according to the particular order, which may not employ some of these practices at all. It can be said that it is a type of education in which it is not a matter of becoming educated in something but on one’s gaining through living in the ‘secret’ of initiation in the relationship between the dervish and his sheikh. The Mevlevi path is based on the principles of Divine love, knowledge and service, together with a strict code of behaviour and manners (‘*adab ve erkan*’) and the pratice of *sema* (whirling).

There were two types of training in the Mevlevi tradition, that of becoming a *muhib* or going through the 1001 day *çile* training to become a dervish called *dede*. A *muhib* could be intiated by going through a short ritual of having the sheikh put on his *sikke* headdress and being submitted for training in the ‘*adab ve erkan*’ under the supervision of a *dede*. If he wanted to, the novice could learn *sema* and then come and participate at the *tekke* on the days of the ceremony. If he had some talent for music he could learn to play the ney or other instruments like *kudüm* or *halile* and learn to sing the *na’t* or *ayin*. The novice that opted to undergo the 1001 day training had to live at the mevlevihane and could not stay out overnight during that period of time. He went through a set of 18 services supervised by different *dedes* that ranged from washing dishes, waiting on tables, serving food, cleaning, laundry service, shopping and finally in the time close to completion in cleaning the latrines. If he successfully completed the 1001 day training then he could become a *dede* and be given a cell at that *tekke* or move on to another one. During his intese training he took all the basic religious classes as well as Persian and Turkish Literature and had to complete his training in the Masnawi. He was expected to participate in the *sema* ceremony after being trained and he could learn an instrument or become a singer of the *ayin*. During

this period he was encouraged to learn a trade and become versed in the fine arts of calligraphy, the decorative arts or miniature painting.

Mevlevi life was lived according to a strict set of ritualistic behaviour and rules. There were set ways of greeting one another and relating to all things living or non-living. Being very polite and refined in manner, taking care not to injure the feelings of others nor of being too forthright in speech or action was one of the hall marks of Mevlevi behaviour. They greeted all things living or non-living by kissing it respectfully ('görüŝmek') before coming into communication with it, whether it be the ground, a glass or the clothes they are about to put on. They had a special kind of handshake where they kiss the back of each other's hands, showing the respect and equality with which they hold one another, no matter the difference in age or background. All these ritualistic manners which had hidden meanings, can be seen in each movement of their ceremonial sema rituals which appear to be an extension of their daily behaviour.

### The 'Mukabele-i Őerif' or 'Ayin-i Őerif' in its architectural setting

Although the sema was more informal and robust, probably having no rules as to where and when it was to be performed, from the time of Mevlânâ to that of Ulu Ârif Çelebi, —as can be seen in early miniatures, it appears that the Mevleviŝ designated the set rules and ways of performing it, down to its tiniest details —probably in the time of Pîr Âdil Çelebi (d. 1460). The semahane where the mukabele was performed mostly incorporated a tomb into its structure. It was a big building that had a place for a mihrab and the centralized meydan with gallery areas around it for spectators. This meydan was specially constructed from wood for whirling and was waxed and parqued without the use of nails. In a semahane with galleries in its upper part, there was a special place for the mırırib -instrumentalists and ayinhans- which was placed opposite the mihrab. The 'mukabele' (sacred encounter) was performed during the day after the noon prayer or at night after the night prayer, and each mevlevihane had a special day for its performance. For example in Istanbul the mukabele days were like this: Mondays and Thursdays for Yenikapı, Tuesdays and Fridays for Galata, Wednesdays Beŝiktaŝ (Bahariye), Saturdays Üsküdar and Sundays for Kasımpaŝa. In Anatolia it was usually held after the Friday noon prayer.

In the mukabele the number 18 which was held sacred or its components were used e.g. 6, 9 or 12 semazens. With special rituals the Meydancı dede would inform the sheikh and other dervishes that there was going to be a sema ceremony that day. Then everyone would enter the semahane meydan paying attention not to step on the *hatt-ı istivâ* (invisible equator that divided it into two halves and which no one except the sheikh could walk on). Everyone had their place on entering, both during the prayers before the mukabele and afterwards. Everything was carried out in silence if possible. After the ritual prayer there was a Masnawi class ending with a long 'post' prayer in which, starting with the prophet, the lines of sheikhs of the order was remembered.

After this the naathan in the mırırib gallery stands and sings the Rast Na't-ı Őerif, then the neyzenbaŝı performs the baŝ taksim, to which everyone listens with bowed heads. After this taksim, in the makam of the ayin, to be performed, at the first beat or 'darbe celal' of the kudüm, everyone in the meydan would hit the ground strongly

Miniature  
Photo 6  
Drawing 2

See VHS film.  
See Diagram 1  
& 2

with their hands and stand up after kissing the floor. At this point to the accompaniment of the kudüm, neys and other instruments all the semazens following the sheikh start to circumambulate the meydan three times in a measured '*Devr-i Veled*' walk as the *peşrev* is played. After this *peşrev*, the first selam of the ayin starts and except for the semazenbaşı, the semazens leave their dark hırka cloaks behind and move towards the sheikh. The sheikh kisses each dervish's sikke as the semazen kisses the sheikh's hand in return. Then he moves under the direction of the semazenbaşı who uses only his feet, eyes and head to indicate the direction that the semazen should start to whirl. The semazens follow an orbital pattern of movement around the meydan, following each other while pivoting around their own individual axes, just like the planets in the galaxy in their orbitary movements around the sun. The semazenbaşı directs these movements by walking around the meydan in between the whirling semazens.

Photo 37 & 39

The movements of the four selams in different usûl rythms are repeated in the same manner and at the end of each selam the semazens stop whirling and group together in twos and threes, leaning against each other in 'niyaz' position with their arms crossed over their chests and hands on their shoulders, sealing the right big toe over the left big toe in the 'mühürlemek' position. In the fourth selam the sheikh enters the meydan whirling in small circles towards the central pole area along the equatorial AB line, while all the semazens turn in place in one large orbit on the edge of the meydan. The sheikh's whirling is different from that of the semazens as he holds part of the collar of his cloak open. After the *son peşrev*, *son yürüksemâi* and *son taksim* he continues to whirl and slowly moves back to his red post which he reaches at the same moment that the taksim ends. Then the hafız recites a passage from the Quran while all the semazens stop whirling and move to kiss the ground and put their cloaks over their shoulders while listening to the recitation. At the end of the recitation the sheikh calls the Fatihâ and then there is a long gülbank prayer read by the prayer-maker similar to the one that was recited after the Masnawi class. After the prayer all the dervishes bow and make a long HUUUUU! as the mukabele ends. The sheikh leaves the meydan and at half-way, bows to the semazenbaşı with a "Esselamu aleykhum!" which is returned with bows. Then when he reaches near the entrance the sheikh again sends another selam which is then received by the neyzenbaşı and the mitrib in the same manner. After the sheikh leaves the semazens exit, bowing to the meydan area as they leave through the door. Then the mitrib also exits in silence. Sometimes the mukabele is lengthened by playing a short taksim followed by the Segâh makam *Niyaz Âyin*, consisting of two ilahis, instead of playing the *son peşrev*.

See  
CD 2

This sequence was followed like this up until 1925, after which time in the revival in 1956, the ceremony started with the *naat* outside of its former religious context. Also another major change that was made was that the semazens after the revival period started to wear thin leather slipper-like 'mests' instead of the bare feet which had been the rule for centuries in the mevlevihanes.

### The Symbolism of the Mevlevi Ceremony

Like most other Sufi rituals, the Mevlevi sema ceremony is steeped in symbolism. This symbolism can be traced to early Turkish conceptions about dancing itself. There exists a small manuscript from the 15th century which probably represents the first complete treatise on dancing in Turkey (No. 5335 Fatih Library, Istanbul and No.320 Ankara National Library). The Turkish dance expert Metin And believes that this

The symbolism  
of the Mevlevi  
Ceremony

manuscript reinforces with literary proof, the views and theories he had arrived at after studying Turkish dances. The unknown author of this manuscript traces the development of dance from its spiritual birth at the creation of the world. He states that when God created the universe, divine energy resounded and from that sound arose the twelve tonalities of music, which in turn gave birth to four different types of dancing, *çarh*, *raks*, *muallak* and *pertav*. Out of this creation emerged a Sufi dressed in blue (*sofi-i ezrak pûş*) who started whirling.

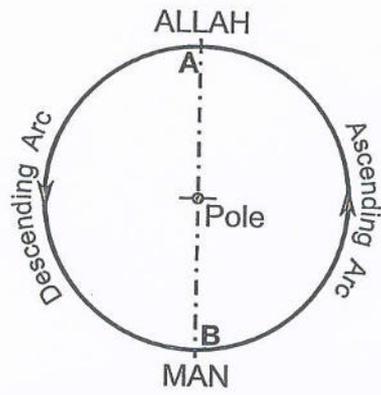
*Çarh*, a Persian word meaning “wheel” or “revolving object”, designates dances of a whirling and circling nature. *Raks*, (Tur. “dance”) in this context is used to mean more specifically the movements of the arms, hands, legs and head with the torso of the body remaining static. *Muallak*, (Ar. “hanging object”), denotes leaping and jumping, which are classified as vertical movements; while *pertav*, (Per. “physical forward projection”), covers the group of dances with horizontal movement.

The author goes on to link the physical movement of the body in dance with the spiritual experience of the dance itself. It is here that he mentions the word *sema*. The connotations of this word are interesting, because its meaning is twofold. The word means both “listening to music” and with a different spelling, it has another meaning, namely “the heavens”. Thus it is obvious how the idea of listening, dancing and spiritual experience became intermingled. Indeed the religious side of people's life was closely linked to dance, since the religious leader and the leader of the dance *sema* were the same person. The room in which this dance was performed symbolized the year, the leader himself represented the sun, the life-giver of the earth, and the dancers revolved around him like the stars and moon in, the *çarh*, *raks*, *muallak* and *pertav*. These symbolized the four seasons, which are born of the twelve months, represented, no doubt, by the twelve tonalities of music from which the four dances evolved. The circling movements of the *çarh* symbolized the evolution of winter into spring and characterized the rebirth of the earth in springtime. The limb movements of the *raks* represented the tranquility and life-giving qualities of summer, the movements themselves bearing a close resemblance and affinity to the movements of leaves and petals. The *muallak* depicted autumn, its leaping vertical movements expressing the feelings of heavy ripeness, maturity and thanksgiving to be found in this season. The *pertav* represented winter - its forward movements symbolizing the fallen leaves, the dead flowers, the drooping trees and the barrenness of the season.

The four dances, too, were linked not only to the four seasons but also to the four elements. When the dances were performed, there was a relationship between inner spiritual ecstasy and physical movement. This relationship gave symbolic roots to the relationship of the dance and the four elements of which the human body was said to be comprised.

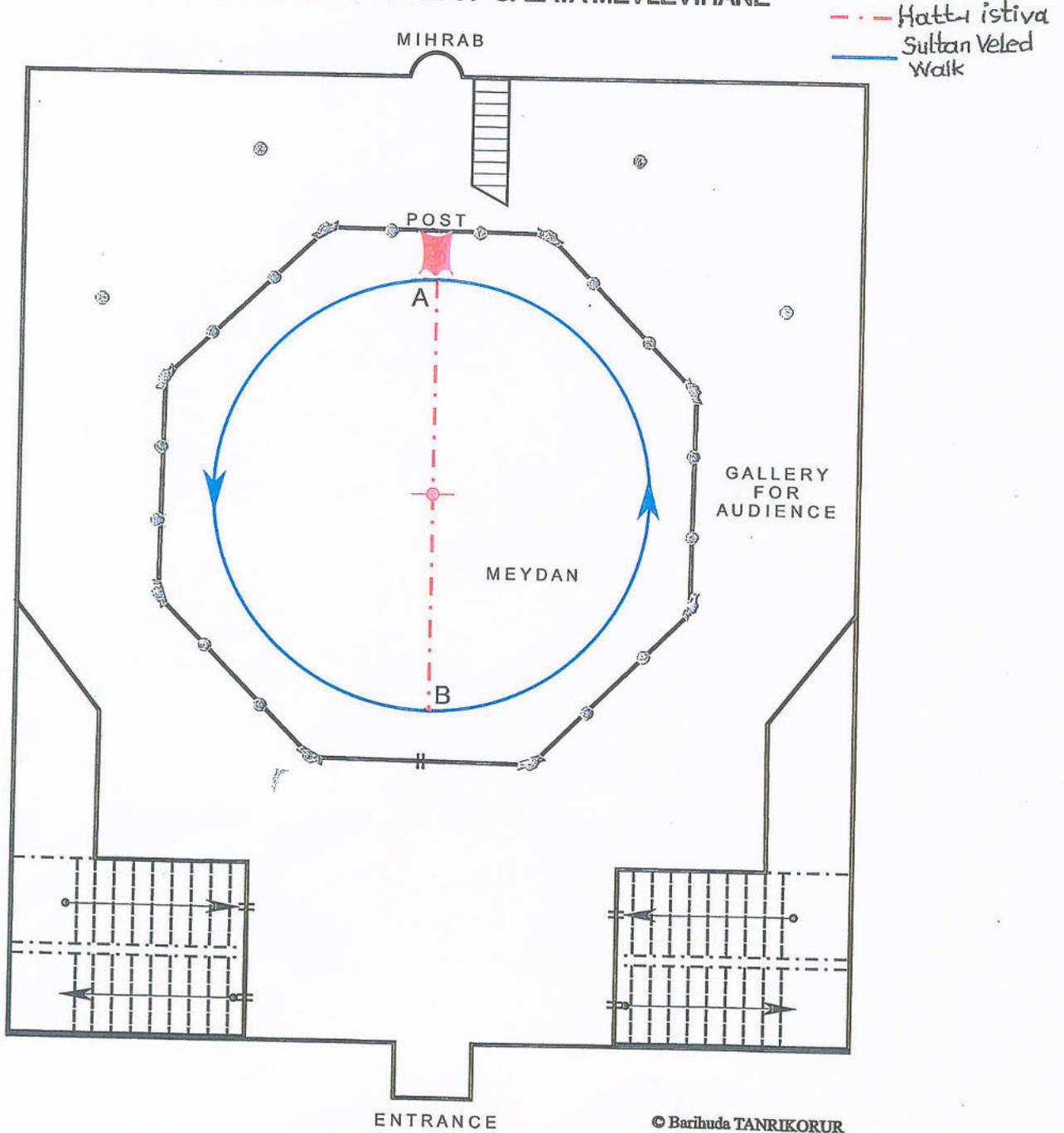
We have no room to comment on all the symbolism of this manuscript, only the essential points. From the foregoing summary we can conclude that the whole cosmos is a dancing, moving mystery, and mysticism recognized dancing as a symbol of the cosmos. All the creatures carry out their function in the way fixed by and through the power of the leader (the Sufi clad in blue) who represents God. They are therefore, interdependent, because he would not be able to realize his power without them.

Drawing 1  
 SYMBOLISM IN THE SEMA CEREMONY



A-B: Equator (Hatt-ı İstivâ)

Drawing 2  
 SCHEMATIC PLAN OF SEMAHANE OF GALATA MEVLEVIHANE



In the Mevlevi tradition performing *sema* is described as “*çarh atmak*”, to revolve or pivot like a wheel in a circular whirling motion. Mevlana articulated how, during the dance, the *semazen* senses in himself the the movements of the stars:

Each atom dancing in the plain  
Or on the air  
Behold it well, like us, insane  
It spinneth there  
Each atom, whether glad it be  
Or sorrowful,  
Circleth the sun in ecstasy  
Ineffable

(Trans. A. J. Arberry)

In the Mevlevi mukabele there are many other metaphors. According to the 18th century Mevlevi Mathnawi scholar sheikh Ismail Ankarvi, the Mevlevi dervish's conical brown felt headdress called *sikke* symbolizes his gravestone, his dark cloak (*hurka*) his coffin, and his long white, wide-skirted tunic (*tennure*) represents his *kefen*, the shroud used to wrap his corpse before its burial (Ankaravi).

Photo 34-36

The Mevlevi devish in “*niyaz*” standing position with his big right toe (“*mühürlemek*” sealing) over his left big toe, arms crossed over his chest and hands on his shoulders, represents the number one or the first letter *aleph* in Arabic script. This position represents the unity of God, Oneness (*tawhid*). While performing the *sema*, the *semazen*'s straight left leg and torso form an axis or pole (*direk*), the *aleph*, while the outstretched arms form the words “*la*” (*lamelif* ل) and *lila* in the Arabic script. The “*he*”s(ه) formed by the opened circular skirt and pivoting right leg together with the the internal silent repetition of “Allah” in the heart with each revolution, each *semazen* is declaring and representing the “*laillaheillallah*” (Arabic) - the Unity of God – with his whole being while he whirles.

Photo 36-37

Photo 39??

The *semahane meydan* is axially divided by an invisible line (A-B) called *hatt-ı istiva* (equator) into two halves. The right half represents the tangible world, visible (*zahir*) world, and the left half represents the invisible (*batin*) esoteric world. The opposite end B represents the position of human nature. Thus the left descending arc represents the descent from the divine nature of Unity to human nature of multicliplity; the right ascending arc represents the ascent from human nature, multicliplity to divine nature, Unity. In other words in man's spiritual journey, there is a continual descent to material perfection and a return ascent to spiritual perfection. At the top end (A) of this *hatt-ı istiva* the sheikh (*postnişin*) sits on the red sheepskin (*post*) in front of the *mihrab* (the direction of the qibla, Mecca), representing the position of divine nature.

Drawing 1-2

The *ney* brings back memories of both the separation from the primordial world, from Divine unity before creation as well as represents the mythological trumpet called *sur*. With the trumpet blast of the angel of death Israfil awakes the dead on the Day of Resurrection. With the sound of the *ney* in the *baştaksim* at the beginning of the ceremony the dead are resurrected from their tombs and attain eternal life through the guidance of the sheikh during the *Devr-i Veled* (the instrumental *peşrev* following the *ney baştaksim*). they in their are the divine truth, the truth of unity.

In the *Devr-i Veled* the number three is symbolic in the three circumambulatory walks around the meydan by the semazenbaşı and semazens following the leadership of their sheikh. The first orbit epitomizes knowledge of God, the knowledge of certainty (*ilm-elyaqin*); the second represents the seeing of God, the eye of certainty (*aynel-yaqin*); and the third is the stage of true existence, the truth of unity (*hak-elyaqin*).

### History of the Musical Setting of the Sema Ceremony

In the history of the Mevlevi *mukabele* the *sema* movement and its accompanying music—the *ayin*—are interconnected. Due to the high visibility of Mevlevi sheikhs and musicians, both courtly Ottoman sources and the writings of European travelers document various aspects of the *mukabele* and the role of Mevlevi musicians in general. Mevlevi written sources occasionally shed light on the history of the *mukabele*. The following discussion will largely follow the lines of the leading Mevlevi scholars of the twentieth century—the philologist/historian Abdülbaki Gölpınarlı (1900-1982) and the musicologist Rauf Yekta Bey (1871-1935). Gölpınarlı, who had received the traditional Mevlevi training, became the foremost interpreter of the Mevlevi tradition to the first generation born into the Turkish Republic. He did this by subjecting the Mevlevi sources to critical analysis, so his methodology is essential to any discussion of the historical dimension of the Mevlevi *mukabele*.

For the practitioners of the *mukabele* the “history” of this ceremony falls into two categories—the ancient history leading up to the early twentieth century, and the recent history, beginning with the prohibition of the ceremony in 1925. With the decline of the ceremony from 1925 until 1953 and then the partial secularization of the ceremony from that date until the present, the crucial aspect of history is gaining an understanding of the *mukabele* as it had existed in its last historical phase, i.e. the nineteenth century. But to gain an empirical understanding of the larger historical evolution of the *mukabele* a variety of sources must be employed, essentially working from two directions simultaneously—from the present backwards and from the more distant past forwards. The large gaps in the existing sources will make any reconstruction partial at best, but taken together these sources are rich enough to permit certain conclusions to be drawn.

In most of the Muslim world outside of Turkey the medieval Sufi *sama*’ (mystical music and dance séance) had gradually disappeared. The causes for this fundamental change in Sufi practice were numerous and complex, but two were valid throughout the Muslim Middle East, e.g. the spread of *tarikats* Sufism as a mass movement, and the decline of the medieval elite cultures. Among the local phenomena which were relevant to the Turco-Iranian world were the suppression of the Sunnî *tarikats* by the Safavids in Iran, and the Sunnî puritanism of the Şeybanid Uzbeks, both beginning in the early sixteenth century. The actual music employed by the medieval Sufis has therefore left few traces. In modern times metrical compositions performed cyclically form the basis for the Sufi performances of the ‘Isawiyya of Tunisia and the Sufiyana Kalâm of Kashmîr, both of which constitute art repertoires quite distinct from the music of *zîkr* (*dhikr*) known in the same regions. It is not unlikely that the cyclical format of the Mevlevî *ayin* ceremony is in some way related to commonly held traditions of singing mystical poetry to metrical compositions arranged in cyclical form within a single makam.

In contrast to these patterns of suppression and decline elsewhere, the Mevlevîs in Anatolia had consolidated their elite Sufi tradition, and succeeded in securing it by basing itself socially on the Saljuk, and later Karamanid aristocracy and the elite *ulema* (clergy) of Konya. Later on they gradually shifted their focus to the new Ottoman capital, by establishing themselves within the elite infrastructure of the state.

When the Ottoman state absorbed all of the older centers of Arab Islam in the sixteenth century, the practices of the Mevlevîs came to seem increasingly anomalous. While some of these practices were curbed, e.g. the participation of a woman sheikh-representative as postnişin for the child boy sheikh in the sema in the 16th and 17th centuries especially in the Afyon Mevlevihane, the elite connections of the Mevlevîs, their centrality to the Islamic high culture of Anatolia, and the wide-spread popular faith in the sanctity of the founder of the order, protected them from persecution (although not from criticism), and even permitted them to expand into the Arab world. For a period of roughly six centuries (with the exception of the years 1666-84, when the *mukabele* ceremony was banned) the Mevlevîs never faced a serious threat to their existence.

The Mevlevî view of music came to reflect the ecstaticism of Mevlana (and Şems-i Tebrîzî), the medieval Islamic cosmology of music, and the relation of music to Ibn al-'Arabî's ideas concerning divine transcendence and imminence. This integration of the Sufi thought of Ibn al-'Arabî (1164-1240), was typical not only of the Mevlevîs, but of the higher Ottoman *ulema* as a whole. The generally accepted attitude of the higher *ulema* is seen in the writings of Ahmed Taşköprüzâde (1495-1561) the encyclopedist and *müderriş* (professor), as explained by the historian Halil İnalcık:

"From the earliest times the *ulema* in Ottoman *medreses* [religious colleges] went a step further in their mystical beliefs than al-Ghazâlî (1058-1111), and followed the traditions of Ibn al-'Arabî and al-Suhrawardî (1144-1234). Taşköprüzâde accepted that mysticism was the only road to divine gnosis and held that it could be criticized only in the light of its own terminology.....Taşköprüzâde did not regard music and dancing in the ceremonies of mystic orders as contrary to religion, since they awakened in the soul a love of God and divine ecstasy; the relationship between music and the spirit is a divine secret and the soul aroused by dancing achieves divine gnosis. Music and dancing were to be forbidden only when used to arouse worldly desires."

The Mevlevî philosophy of music does not rest primarily on classical texts. Such texts as do exist, e.g. the *Rabt-i ta'birât-i mûsikî* of Osman Dede (d. 1730), or the *Tetkîk ü tahkîk* of Abdûlbâkî Nâsir Dede, present the philosophy of music in terms derived from the medieval elite Sufi tradition (see Notation 1). Mevlevî works dealing with the *sema*, including its musical component, such as the sixteenth century work of Divâne Mehmed Chelebi, expressed a more distinctly Mevlevî position toward music. Much of the essence of this philosophy circulated in the discourses of musical sheikhs and *neyzens*, up until our generation, and can be seen for example in the anecdotes about *Neyzen* Tevfik Kolaylı (1879-1953), and in the casual writings of *Neyzen* Halil Can (1905-1973).

References to a long, centuries old historical past figure frequently in indigenous and even in some modern musicological discussions of the prestigious repertoires regarded as in some sense "classical" in many Near Eastern and other Asian musical

cultures. As Hodgson had noted in his perceptive *Venture of Islam*, this legitimation through the past was typical of cultures on the agrarian stage of development. Internal discussions or beliefs about the antiquity of a musical repertoire under such cultural conditions may or may not have a connection with actual history. In some parts of Asia undoubtedly ancient repertoires (for example the Gagaku of Japan) do exist, but at the same time quite modern repertoires, such as the *radif* of Iran also sometimes claim great antiquity. Even relatively old and conservative repertoires such as the *nauba* of Morocco (probably originating in the seventeenth century) have acquired a popular aura of much greater antiquity, going back to the high culture of Muslim Spain. During the entire Ottoman period belief in the antiquity of significant parts of the repertoire was strong. Thus Ottoman musicians of the seventeenth century believed that they possessed the compositions of Abdülkadir Meraghi, who died in 1435. Many Turkish musicians still share this belief today. Some Ottoman musicians even believed they possessed pieces composed by the philosopher Plato (Eflatun). Recent research by Owen Wright has demonstrated that belief in the antiquity and continuity of the secular Ottoman repertoire grew particularly in periods when musical continuity was weak, leading to the loss of most of the earlier repertoire, for example in the sixteenth century. During another period of crisis and cultural loss at the end of the nineteenth century Ottoman musicians such as Ismail Hakki Bey (1865-1927) were actively fabricating items that they claimed had been composed by the medieval Islamic philosophers Farabi and Ibn-Sina or indeed Mevlana's son Sultan Veled.

The Mevlevi dervishes did not entirely share the prevalent Ottoman attitude toward the repertoire of the past. Rather they seem to have adopted a rather pragmatic and historical point of view, only attributing composers to pieces that could be documented and refraining from adding or completing repertoire that had been entirely or partially forgotten during the process of oral transmission. As we shall note below in section 2c the existing Mevlevi repertoire shows evidence both of some modernization but also of great conservatism and faithfulness in its transmission, far more than the secular Ottoman repertoire.

For the *mukabele* itself the situation of musical sources is the following. The earliest identified *mecmûa* (lyric anthology) documentation of the *ayins* dates only from 1704. The earliest notated document of the *ayin* is found in the *Tahrîriye* of Abdülbaki Nâsir Dede written in 1795. Abdülbaki Nâsir transcribed only a single *ayin*, the *Sûzidilârâ* of his patron Sultan Selim III. This *ayin* has been transcribed and published quite scientifically by Rauf Yekta Bey in an interlinear transcription with the form of the *âyîn* current at the beginning of this century. The next known transcriptions of the *ayins* date from approximately 1875 in the form of a Hamparsum notation manuscript formerly belonging to Mahmut Celaleddin Paşa (1848-1908) now in the library of Ankara University. Rauf Yekta Bey and his collaborators published a series of *Mevlevî Ayînleri* in the 1930s, basing them not on any written source but rather on the musical practice of his own Yenikapı Mevlevîhâne and of his teacher Zekâî Dede (d.1896). A single otherwise unrecorded *ayin* (by Sermüezzîn Rifat Bey (1820-1896?) in *Ferahnâk* was transcribed in Western notation and published in 1902 by P.J. Thibaut, and recently edited by Bülent Aksoy.

Although the earliest notated *Mevlevî ayin* dates only from 1795, several *ayins* are ascribed to well-known musical figures of the eighteenth and seventeenth centuries, including Itrî, and Osman Dede. The earliest known composer was Köçek Mustafa

Notation 1

see CD1,  
Notation 3

Dede (d. 1683). Prior to the Beyâtî Ayîn of Kôçek Mustafa three earlier *ayins* survive today and are known collectively as the "beste-i kadîmler" or "ancient compositions." The three *beste-i kadîmler* are in the makams Pençgâh, Hüseyinî and Dügâh (the ancient Dügâh = modern Uşşak plus Hüseyinî). Of these only the first is complete, having all four sections (*selam*). The Dügâh Ayîn has two and a half sections (it lacks most of the third and all of the fourth *selam*) and the Hüseyinî only one —the first *selam*. It is highly significant that the Mevlevî tradition did not invent composers to go along with the "ancient" *ayin* composition —evidently the Mevlevî dervishes were able to tolerate the existence of compositions by unknown composers, and even to allow them to remain fragmentary, without composing appropriate second, third or fourth sections.

Another distinctive feature of the Mevlevî *ayin* is the attribution of each *ayin* to a single composer. Beginning with Mustafa Dede, every *ayin* in the repertoire is the work of only one musician. This applied to the vocal âyîn proper —the introductory *peşrev* and closing *peşrev* and *semâ'î* were taken from other, often non-Mevlevî sources. The composition of the four *selams* of an *ayin* by one individual meant that the âyîn became the largest arena in which a Turkish composer could expend his skill. It was the longest and most demanding of all Ottoman compositional forms.

Fifteen *ayins* survive from the period prior to Ismail Dede Efendi (1785-1846), the greatest composer of the nineteenth century.

1. Pençgâh (See CD1, Notation 3)
2. Dügâh.
3. Hüseyinî
4. Beyâtî: Mustafa Dede (d. 1683).
5. Segâh: Buhurizade Mustafa Itrî (d. 1712).
6. Rast: Osman Dede (d. 1730).
7. Uşşak: Osman Dede.
8. Çârgâh: Osman Dede
9. Hicaz: Osman Dede

Gap of fifty-odd years in the surviving *ayin* repertoire.

10. Irak: Abdürrahman Şeyda Dede (d. 1804).
11. Hicaz: Musahhib Seyyid Ahmed (d. 1794).
12. Nihavend: Seyyid Ahmed.
13. Suzidilârâ: Selim III (d. 1808).
14. Acem-Bûselik: Abdülbaki Nasir Dede (d. 1804).
15. Hicaz: Abdürrahman Künhi Dede (d. 1831).

The last group of *ayins* (nos. 10-15) were all created during the reign of Sultan Selim III (1789-1808) the great composer and patron of the Mevlevi dervishes. The musical tradition of the Mevlevi from his time onward presents only relatively minor questions of style and instrumentation. However the fifty-year gap before Selim's time suggests a certain weakness of musical continuity. It is known from other sources that the middle of the eighteenth century was a period of the greatest musical innovation in Ottoman music as a whole. In particular the approach to rhythmical structure changed

dramatically. Thus it is not unlikely —although this is only a hypothesis— that the *ayin* compositions of this era were deemed too idiosyncratic for later taste.

Beginning with the later eighteenth century the *ayin* had the following structure:

- 1) *Na't-i Şerîf*: a pre-composed rubato form. (see CD3, Notation 2a,b)
- 2) a *taksim* on the *ney* (see CD3)
- 3) a *peşrev* in usul muza'af devr-i kebîr (56/4). (see CD4)
- 4) Selâm-i Evvel in usul devr-i revân (14/8) or düyek (8/4) (see CD5)
- 5) Selâm-i Sâni in usul evfer (9/4) (see CD5)
- 6) Selâm-i Sâlis beginning in usul devr-i kebîr (28/4) and continuing  
in usul semâ'î (6/8) (see CD5)
- 7) Selâm-i Râbi' in usul evfer (see CD5)
- 8) a *taksim* on the *ney*
- 9) a son *peşrev* in usul düyek (see CD4)
- 10) a son *yürük semâ'î* (6/8) (see CD4)

The notated *ayins* as they exist today constitute a rich field for stylistic and structural analysis. It is also possible to make some general observations on their characteristics as a genre and on certain features of the process of musical transmission, according to the principles of Ottoman musical transmission as they have been enunciated by Wright (1988) and Feldman (1996).

The first, and perhaps most obvious point is that the *ayin* is a vocal genre—the instrumental *peşrev* preceding it (used now for the Sultan Veled devri procession), the final *peşrev* and the final *yürük semâ'î* are less integral to the genre. The instrumental *peşrevs* used in the processional share only a single characteristic—they must be composed in the *usul* (rhythmic cycle) devr-i kebîr. Most of these *peşrevs* have been in use in the *ayin* since the end of the eighteenth century or since the second half of the nineteenth century. Some, but not all, were composed by Mevlevî musicians for the *ayin*. But the *peşrevs* could be replaced with relative ease. For example, in Rauf Yekta's edition the Beyâtî âyîn of Mustafa Dede is preceded by a *peşrev* attributed to the 16th century mehter musicians Nefirî Behrâm, but by the time of Heper's edition (1979) it had been replaced by the famous *peşrev* by Emin Dede, one of the few major Mevlevî musicians of the mid-20th century.

The movement (*sema*) performed during the music of the *ayin* is a smooth rotation (see description below) that is essentially the same in each *selam*. It does not include any dance-like steps which would need to be synchronized with the rhythmic cycle (*usul*) of each *selam*. The arm position is likewise constant and does not vary from *selam* to *selam*.

Gölpınarlı has listed several sections from Eflaki's book in which the *sema* session of Mevlana is described featuring activities that are completely at variance with the current Mevlevi practice. From these descriptions it is clear that Mevlana's *sema* was a spontaneous and ecstatic event. The same author has posited that the formalization of the *sema* into the *ayin* was the work of Pir Adil Chelebi (d. 1460), who was awarded the title of Pir, generally given to the founder of a dervish order because of his establishment of a fixed ritual for the Mevlevi ceremony. However even in the first half of the sixteenth century Divane Mehmed Chelebi wrote of the *sema* as containing

three sections, which he termed *devir* (cycle) rather than *selam*. We can conclude that the first steps toward formalizing the Mevlevi ceremony were taken by Pir Adil Chelebi in the first half of the fifteenth century, but that even in the first half of the following century Mevlevi *sema* practices must have been considerably less formal than they are today.

If the three “ancient compositions” (*beste-i kadim*) indeed date from the second half of the sixteenth century then the division into *selams* with the rhythmic structure known from the later repertoire must have originated in this period. This major musical development is not connected with the name of any Chelebi or major sheikh of Istanbul. Some sources credit Hüseyin Chelebi (d. 1666) with putting the *mukabele* into something close to its present form, but the essential musical structure was probably in place somewhat before him.

The division of the *ayin* into four sections (*selams*) is only securely documented since the early eighteenth century—in the *mecmua* anthology of 1704 and in the *Sefina-yi Nefise-yi Mevleviyan* of Sakıp Dede (d. 1735). The latter claims to have found this information in a fourteenth century treatise by Celalü- Din Ergun Chelebi. However Gölpınarlı asserts that this is a misattribution. Sakıp Dede’s claim is not supported by the two fourteenth century hagiographies of Mevlana that do survive—the *Menakib al-Arifin* of Eflaki Dede and the *Risale-yi Sipahsalar* of Feridun bin Ahmed-i Sipahsalar (d. ca. 1312). Both Eflaki and Sipahsalar speak of three movements. Moreover Sipahsalar describes them as “jumping” (*jahadan*), “stamping the foot” (*pa kufan*) and “opening the arms” (*dast afshandan*). While “opening the arms” might be a description of the current Mevlevi *sema* position, jumping and the stamping the foot have no place in the *sema* of today. This contradiction was already noted by Gölpınarlı (1953). Ottoman paintings of the sixteenth century and European pictures of the seventeenth and early eighteenth centuries depict a far less uniform and generally more outwardly ecstatic series of postures than are in use today. Other Western sources provide supporting evidence for the existence of the distinct *selams* almost a century earlier than the first Mevlevi documents on the subject (e.g. the 1704 anthology and Sakıp Dede).

Miniatures  
of the  
Mevlevi  
Ayin  
Photo 6

Several European travelers of the seventeenth century, such as du Loir (1639), Coryate (1613) and della Valle (1631) describe a sequence of movements during the Mevlevi ceremony which include the rapid turning motion of the *sema* divided into several discrete sections. Although none of these authors specify the exact number of sections, there can be little doubt that they refer to the *selams* of the *ayin*. Their testimony thus lends support to the Mevlevi tradition about the existence of the *ayin* and its musical compositions already by the beginning of the seventeenth century. While the performance practice of the *sema* may well have been less uniform than it became by the nineteenth century the turning motion and the composed *selams* existed long before.

Due to the centralized nature of the Mevlevi Order it would seem that once new practices became established in Konya and Istanbul they were instituted in all Mevlevi *tekkes* throughout the Empire. However we do not have access to the details of this process. It must be stressed that the changes and evolution within the *mukabele* and the music of the *ayin* represent an internal Mevlevi process in which the Order relied on its own resources to alter its practices according to the needs of the times. Neither

in their music nor in their *sema* were the Mevlevis dependent on any external dominant influence or model.

### The Ney instrument

The  
Development  
of the *Ney* as  
the Mevlevi  
Instrument,  
Photos 41-46

The *ney* (reed-flute) was one of the most ancient instruments of the Near East. Its construction is so simple that it is impossible to state where and when it developed. In Islamic culture it had several functions, as an instrument of courtly music, as an instrument of popular music, and as an instrument of the Sufi *sema* (*samâ'*). The *ney* was immortalized by Mevlana in the opening verses of his great mystical classic, the *Mesnevî-i Ma'nevî*, in which the wailing of the reed-flute, cut off from the reed-bed, symbolizes the lament of the soul, cut off from its heavenly source. The importance of music in the thinking of Mevlana can be seen in the very frequent appearance of musical imagery in his poetic works. His participation in mystical séances and other musical performances was in keeping with the practice of the musical *sama'* among the Sufis of the Middle Ages.

The association of the *ney* with the *sema* as practiced by the Mevlevî dervishes is attested in a poem by a fifteenth century Halvetî sheikh, Cemâl-i Halvetî (d. 1494?):

The wailing of the *ney* pierces his breast;  
he lets out a groan with a cry of "Hû"!  
In the *Mesnevî* the Mevlevîs  
have communicated the meaning of Hu.

CD 1.2,10  
CD 2.2,6  
CD 3.10-12  
CD 4.10

See section  
on Ney  
making

The *ney* itself may have gone through several developments in technique but its construction seems to have remained quite constant throughout the Near East. The major technical innovation was created by the Ottomans, in all probability by the Mevlevi dervishes, who took the step of adding a mouthpiece and creating sets of identical *neys* to be played in different keys. The mouthpiece, called in Turkish the *başpare* ("head-piece") is a conical piece of bone placed over the opening of the reed. This piece is approximately equal to the diameter of the mouth and it enables the player to produce the maximum sound with the minimum of breath. It also makes possible the use of long *neys* producing the notes A (called Mansur) or B (called Şah). *Ney*s producing these lower tones, allowing the *ayins* and *taksims* to be pitched in the lower range, are characteristic only the Ottoman musical culture. They are particularly common in Mevlevi practice, for unlike the courtly *fasil* suite, the *ayin* must be pitched in the lower keys. Aspiring Mevlevi *ney* students always had been trained first on the low-pitched *neys* before being allowed to learn the higher ones (Behar interview, 2004).

The distinctive mouthpiece of the Ottoman *ney* was apparently first described by the Englishman John Covel in 1670:

"There is neither a fipple above, nore noze in the mouth, but the head is a horn sloped up and brought to a very fine edge, which leaning sideways to the mouth, gives the sound, as boyes (with us) used to whistle in acorn cups, this plaghiaulos, whence our flageolet." (Covel, 1670: 168).

The iconographic evidence suggests that the mouthpiece appeared only in the mid to later sixteenth century. The Persian influence over Ottoman ney-playing in the earlier sixteenth century is demonstrated in the “cema’at-i mutribân” list of Sultan Süleymân’s musicians (1525), where none of the *neyzens* are Ottoman Turks; all are evidently Iranian Azerbaijanis. In this list there are no dervish *neyzens*. In many Turkish illuminations of the sixteenth century the *neyzens* are dressed in courtly and not dervish clothing. An illustration to the *Süleymânnâme*, dated 1558 still shows two *ney* players in secular courtly costume playing long, thin Iranian *neys* without mouthpieces. Mustafa Ali, in his *Kavâ’id ül-Mevâ’id* (written in the 1590s), still mentioned the nay-i Irakîye (“West Iranian *ney*”) which was probably the older Iranian nay without a mouthpiece.

Starting in the later sixteenth century there is a tendency to represent the *ney* as slightly wider than previously, and the mouthpiece begins to make its appearance. The *Sur-i Humâyûn* manuscript of 1582 shows both secular and dervish *neyzens* playing in a variety of contexts. All of the *neyzens*, however are playing the newer type of *ney* with a mouthpiece. Thus the sixteenth century iconographic and literary evidence indicates that the wider *ney* with a mouthpiece came into existence some time after the middle of the century. During this time it coexisted with older Iranian *ney*, but by the last quarter of the century the newer *ney* with mouthpiece became dominant.

By the seventeenth century the newly developed Ottoman/Mevlevî *ney* with its bone mouthpiece had totally eclipsed the older Iranian *ney*. Furthermore, the Mevlevî *neyzens* themselves had become an important, perhaps even the dominant force in the performance of the *ney*. Whereas, in the early sixteenth century court Iranians and their students had been the principal *ney* players, they are not mentioned at all in the following century.

Out of the ten eminent Istanbul *neyzens* mentioned in the “Book of Travels” by Evliyâ Chelebi (d.1682) six are Mevlevî dervishes, including the sheikh of a major *tekke*. In addition Evliya speaks of the aesthetic of the *ney* playing:

“The most eminent of these *neyzens* is the sheikh of the Beşiktaş Mevlevîhâne. He is Mevlevî Dervîş Yusuf. The heart of anyone who hears him is softened and he is brought to tears.”

Elsewhere in the chapter he connects the *ney* with the Mevlevi tradition:

“The *ulema* (clergy) of Turkey (Rûm) showed great favor toward this instrument because it was played in the assembly of the Sultan of the Ulemâ (Behâuddin Veled) and Hazret-i Mevlânâ, and it is played now in the Mevlevîhânes.”

“Sultan of the *Ulema*” was an honorary title of the father of Jallâl al-Din Balkhî (Rûmî), Bahâ al-Din (Behâuddin). By noting that the *ney* was played in the assembly of both Bahâ al-Din, who was a noted *alim* (clergyman) and of his son, who became known not primarily not as an *alim*, but as a Sufi, Evliyâ was probably referring obliquely to the controversies about Sufi practices which had become violent during his lifetime. In the seventeenth century. This controversy had been instigated by Kadızade Mehmed b. Mustafa (d. 1635), but the effects of the Kadızadeli movement were felt for generations after. Although Evliyâ’s patron, Sultan Murad IV cooperated

with Kadızade on certain issues, he patronized the Mevlevî sheikh Doğanî Ahmed Dede (d. 1630), and was generally supportive of traditional Sufi ritual practices.

In the following generation the Mevlevî Osman Dede (Cantemir's "Dervîş Osman") was known as -Kutb-u Nay, "the axis of the *ney*," thus indicating his preeminence among *neyzens*. The use of the term *qutb*, a borrowing from classical Sufism, draws the analogy of the *qutb* as the axis or pole who supports the moral universe, and the cylindrical *ney*, shaped like a "pole" which supports the universe of music, or more precisely, the music of the spheres. This term is a sign indicating the existence of a developed oral tradition of the significance of the *ney* and its music, which has continued among Mevlevîs into the present.

Neyzens  
See section  
2(d) &  
Table 3

In the illustrated *Sûrnâme* manuscript of Vehbî (1720-30) the *neyzens* are dressed either as Mevlevî dervishes or as secular musicians. Occasionally a *tanbur* (long-necked lute) player may also be depicted wearing the Mevlevî felt hat (*sikke*). By the later seventeenth century the *ney* had achieved an eminence over all the makam instruments except for the *tanbur*. In Prince Cantemir's time (1623-1723) during the concert assembly the *tanburi* and *neyzen* sat directly behind the vocalist. The other instrumentalists sat behind them, in no fixed order. By 1751 the French dragoman Charles Fonton wrote that "the *ney* is the principal instrument of the Orientals." In his meticulous illustration of the Ottoman ensemble the *neyzen* is dressed in the Mevlevî costume and he sits in the middle of the divan, between the *tanbur* and the pan-pipes (*miskal*).

Cantemir had considered the *tanbur* to be the "most perfect instrument", but at the end of the eighteenth century Abdûlbakî Nâsir Dede (*Tetkîk ü Tadvîk*) described the makams in terms of their performance on the *ney* for his patron Sultan Selim III who was a performer both on the *ney* and on the *tanbur*. Such a status for the *ney* was totally without precedent in other makam musics and even within the older practice of Turkish music. It is a testimony to the prestige which had been brought to the Science of Music by the Mevlevî order of dervishes and to the prestige which these musicians had acquired within secular Ottoman music.

By the nineteenth century, the biographies of almost all *neyzens* reveal them to have been Mevlevîs. The early and increasingly total association of the *ney* with the Mevlevîye and the early documentation of the new style of *ney* in the hands of Mevlevîs suggests that they may have been the originators of the new form of the instrument. This technical addition must have been part of the development of a specific timbre and technique needed to express a distinct musical aesthetic. The development of the *ney* in Turkey took a highly distinctive direction beginning in the late sixteenth century which has no parallel in earlier or contemporary makam art musics. The Sufî aesthetic of the *ney* became increasingly integrated into that of Ottoman courtly music. The prominence of the *ney* in secular music implied much more than organological symbolism, but should be seen as symptomatic of a reconceptualization of the entire issue of music, which must have effected many other musical spheres, such as intonation, timbre, tempo and rhythm. It seems clear that the performing style of the Mevlevî *neyzens* constituted one of several disparate elements which were welded into a coherent musical whole during the eighteenth century.

Throughout the eighteenth century the *ney* and *tanbur* played the largest role in accompanying singers, they must have led the performance of the *pesrev* and *semâi*, and they performed the principal *taksims*. No other instrument, such as *rebab* (spike-fiddle), *keman* (violin), *miskal* (Pan-flute) *kanun* (psaltery) or *santur* (dulcimer) is given this degree of respect as a model for the performance of the *makam* music. During the eighteenth and the first half of the nineteenth century the aristocratic amateur musicians who upheld much of the repertoire and style of Ottoman music performed either on the *ney* or on the *tanbur*. For example, Sultan Selim III (1789-1808) was a performer on both these instruments. In a symbolic sense this duet of the *ney* and *tanbur* represented the fusion of the secular Turkic lute with the Sufi reed flute, and thus of the two elements which predominated in the creation of Ottoman Turkish music.

The improvised vocal and instrumental genre termed the *taksim* was developed during the later sixteenth century. By the first quarter of the seventeenth century this term first takes on the meaning of "improvisation". No literary reference has connected the early *taksim* specifically with the Mevlevîs, but in the modern Mevlevî practice, the *taksim* is very prominent and they have developed a highly specific form of *taksim* for the *ney*. The specificity of this *taksim* lies in its rhythmic conventions and pulse and in the tone and pitch of the instrument. Part of this aesthetic is an emphasis on the overtones emitted from the *ney*, and the function of the breath of the player. Some Mevlevî *neyzens* are articulate about this connection. For example the late Aka Gündüz Kutbay, in his conversations, used to view the breath of the *neyzen* as a symbol of the mystical syllable *Hû*, which articulated the fact of divine existence in the universe. While some of the Sunni *tarikats* employed several singers to create a vocal overtone system during the *zîkr*, the Mevlevîs preferred to use the *ney* for this purpose. The *ney* could express these timbral relationships both in sole playing, and through the use of drones (*demkes*) held by the accompanying *neyzens*. This practice imparted a very distinctive sound both to the performance of *peşrevs* and *taksims*. The *neyzens* could also perform the *taksim* apart from the *ayin* ceremony. The great *neyzens* of this century (Neyzen Tevfik, Halil Can, Ulvî Erguner, Aka Gündüz Kutbay, Niyâzî Sayin) were and are known for their extended *taksîms*, whose long duration and leisurely pace set them apart from the *taksims* of the masters of the other instruments, which are usually valued for their compression of material into a smaller space. Thus, while there is no evidence to suggest that the *taksim* as a genre had originated with Mevlevîs, the *neyzens* of that *tarikat* contributed a great deal to the wider conception of the genre in Ottoman music.

The Mevlevî impact on Ottoman music was not confined to the *ney*, or to Mevlevî composers of courtly music. The personality of Kutb-u Nâyî Osman Dede (1652?-1730), reflects the prodigious influence of the Mevlevîye upon several aspects of Turkish musical life. Osman Dede composed *ayins*, other Sufi vocal genres and the secular *peşrev*. Cantemir mentioned him as Dervish Othman in his *History of the Growth and Decay of the Ottoman Empire* (1714) and considered him to be one of the outstanding performing instrumentalists. As a composer, Osman Dede is remembered today for his four *ayins*, in the makams Rast, Uşşak, Hicâz and Çârgâh, and for his *peşrevs*. His most elaborate composition, called the Mir'acîye is possibly the most elaborate composition in Ottoman music, and is a sort of oratorio on the theme of the Prophet Mohammed's Ascent (Mir'ac) to heaven. It uses the ametrical form of the *durak* and *na't*, but employs a different *makam* in each of its sections. In addition,

Osman Dede applied the older Muslim notational concepts to the practical task of notating the instrumental repertoire. His notational system differs in some details from that of Cantemir, and it is unclear which system had temporal priority. At the end of the eighteenth century, Osman Dede's grandson, Abdülbâkî Nâsir Dede modified his grandfather's notational system, and produced a new system, with which he notated the Mevlevî *ayin* in makam Sûzidilârâ, newly composed by Sultan Selim III. He also wrote the most complete theoretical treatise of the later eighteenth century. In the middle of the century, the Mevlevî dervish Kevserî had made the only surviving copy of Cantemir's treatise with the notated Collection, and added a number of original transcriptions of his own. While the Mevlevîs were not alone in their interest in notating Turkish music, their initiative must be regarded as the most consistent of any group in Turkish society.

Apart from those individuals who were active members or spiritual leaders of the Mevlevî Order, several lay members were very prominent in several areas of Ottoman music. In the later seventeenth century, the most prominent of these was Buhûrîzâde Itrî (d.1712). The biographer and Sheykh al-Islam Es'ad Efendi (d.1753) gives a very prominent place to Itrî, but he mentions only his compositions secular in the *beste* and *semâî* genres. Itrî also composed a Mevlevî *ayin* in makam Segâh, and the *na't* in Rast which today opens every performance of any *ayin*. His *kâr* composition in the makam Nevâ (with a Persian text by Hâfiz) may be considered the most influential secular work which has survived from the seventeenth century.

The Ottoman Empire of the eighteenth century witnessed the ascendancy of people connected with the Mevleviye as well as other *tarikats* to the highest levels of influence in the State. At the same time members of the Greek aristocracy of the capital also attained unprecedented power and prestige. Viewed in social terms never had there been such a degree of interaction between such distinct social categories as court musicians, Mevlevî dervishes and Orthodox church cantors and composers. The whole process reflected both the increasing influence of the Greek aristocracy but also the widening space of religiously neutral culture and social interaction. "Religiously neutral" is probably a better term here than "secular" because mystical interpretations of reality as exemplified by the Mevlevî dervishes and the Orthodox church, which could allow for a broader view of the world which devalued differences of dogma and cult had more to do with this phenomenon than modern ideas of secularism.

The career of Petros Lambatharios the Peloponnesian (1740-1778) exemplifies this process. Petros became the chief left side cantor (lambatharios) of the Patriarchal Church in Fener, where he sang opposite Daniel (1740-1789) who was the right side cantor (*protopsaltis*). Petros is remembered principally as one of the major composers of neo-Byzantine church music of the century, in whose compositions Ottoman musical features are common. Moreover Petros was a student at the Galata Mevlevihane, an accomplished performer of the *ney* and the *tanbur*. Legend even has it that he was buried with his *ney*. He learned (some even say he "stole") repertoire from musicians of the court of sultan Mustafa III (1757-1774), which he wrote down in Byzantine notation. Greek publications and manuscripts contain some of his compositions in classical Ottoman forms employing Greek lyrics. This period saw a mutual penetration of musical ideas between the Neo-Byzantine music of the Orthodox church and Ottoman music, including both its courtly and Mevlevî branches. These ideas—which are only now beginning to be researched—include new concep-

tions of intonation, melodic progression and rhythm that characterize both musics after this period.

During the reign of Selim III (1789-1808), the Mevlevîye attained even greater prominence in the music of the court. The Sultan was himself a lay member of the Order, and he patronized both Şeyh Galib, the Mevlevî sheikh who was the leading poet of the period. The *neyzen* Ali Nutkî Dede (d. 1804), Sheikh of the Yenikapı Mevlevîhâne was a companion (musâhib) of the Sultan, Sultan Selim himself played the *ney*, and composed several Mevlevî *ayins*, in addition to vocal *fasils*, and instrumental *peşrevs* and *semâ'îs*. Late in his reign he discovered the talent of Ismail Dede Efendi (1778-1846), *neyzen* of the Yenikapı Mevlevîhane, who went on to become the leading composer of the first half of the nineteenth century. From the period of Ismail Dede, until the end of the Empire, the Mevlevîs dervishes came to dominate the composition, performance, and especially the transmission of most of the Ottoman court repertoire. When the Danish explorer Carsten Niebuhr was in Istanbul in 1767 he noted that the Mevlevî dervishes were "esteemed the best musicians among the Turks."

The two earliest indigenous systems of notations created by the Ottomans were those of Prince Demetrius Cantemir (d.1723) and the Galata Mevlevî sheikh Osman Dede (d.1730). Cantemir's notation was perfected by the dervish Mustafa Kevserî (d. 1770), while the sheikh of the Yenikapı *tekke*, Abdülbaki Nâsir Dede (d. 1820) created both a new system of notation and a major book of theory, *Tetkîk ü Tahkîk* (1795). This interest in notation is connected with the general intellectual tendency of the Mevlevî Order. The introduction of printing in the Turkish language was likewise the work of a convert of Hungarian origin who was associated with the Mevlevîs— Ibrahim Muteferrika who is buried in the Galata Mevlevîhane. Nevertheless the Mevlevîs used notation initially for the secular and not for their own repertoire. The *ayin* itself had to be part of an oral spiritual transmission, in which notation played no part.

In musical pedagogy the Mevlevîs had long occupied a major role, and this role increased with the gradual alienation of the court from serious Ottoman music, beginning with the Tanzimat period in 1839, and as other social groups were unable to perform this function in the course of the economic dislocations of the nineteenth century. Thus within modern Turkey Mevlevî musicians often stand at the beginning of the line of musical transmission, often involving such central figures as Ismail Dede Efendi, his student Zekâî Dede and his son Zekâîzâde Ahmed Irsoy, Hüseyin Fahreddin Efendi, Azîz Dede or Emin Dede.

Modern Turkish musicology is essentially the creation of Rauf Yekta Bey (1871-1935), a student of the Yenikapı *neyzens* Cemal Efendi and Azîz Dede and the last *neyzenbaşı* of Yenikapı Mevlevîhane. He was a moving force behind the Istanbul Conservatory (Dârülelhân), founded in 1916, and authored numerous major collections and publication on Ottoman music.

Table 1  
Notation  
systems,  
Notation I

(c) *Technical description, authenticity, style, genre, influential schools and (for material objects) materials, function, method of production and use*

### The Musical Setting

The  
Musical  
Setting of  
the Sema  
Ceremony

An adequate technical description of the Mevlevi *mukabele* must comprise three areas: a description of the currently-known musical and choreographic structure; an attempt to comprehend the evolution of these structures; and an attempt to integrate the techniques into an aesthetic explanation of strategies employed in the creation of the *mukabele*. While some of the historical material has already been presented in the preceding historical section (2b) here it will be integrated into a somewhat more detailed musicological discussion.

The *mukabele* as a whole consists of six distinct musical genres: a rubato composed piece known as *na't*; a performance-generated piece in flowing rhythm played on the *ney* and known as the *baş-taksim*; a metrical instrumental piece known as *peşrev*; a cyclical composition composed in four sections (*selam*) showing a fixed relation of metrical structures in each section, known as the *ayin*; a shorter instrumental *peşrev* known as the *son peşrev* (final *peşrev*); an instrumental piece in 6/8 known as *son yürük semai* (final *yürük semai*). In addition Quranic recitation (*tecvit*; *tajwid*) and/or Sufi hymns (*ilahi*) may be performed, but these are not part of the musical structure of the *ayin*.

See CD 3  
Notation 4  
a,b,c

**The *Na't*.** The Mevlevi *na't* or *na't*-Peygamberi (“Eulogy of the Prophet”) is part of a broader family of Ottoman musical genres comprising the *durak*, *temcid-munacat* and the *miraciye*. In the seventeenth century the form *tesbih* seems to have been related as well. The *na't* in use today in the *mukabele* was composed by Buhurizade Mustafa Itri (d.1712) in the makam Rast. Itri’s *na't* is a multi-section masterpiece featuring several modulations to other makams and taking close to ten minutes to perform. In the *mecmua* anthologies an *usul* is indeed given for Itri’s *na't* —Turki-zarb in 18/4. However Turki-zarb is among the most obscure *usuls* in Ottoman music —no other item in this *usul* survives. Prince Cantemir in his treatise of ca. 1700 does not even bother to give the structure of this *usul*. The reason for this is apparently that 1) it was used only vocal music, and he was more concerned with notating instrumental pieces, 2) already in his time singers did not adhere strictly to its structure when performing. He states: “Be aware that vocalists are not bound by the length of the second *düm* beat in the *usul* Turki zarb, so that they may extend it as long as they please.” Thus whatever Itri’s original intention in his *na't* the performance tradition has only a loose relationship to a hypothetical *usul* of Turki-zarb.

It appears that the custom of performing the *na't* at the beginning of the *mukabele* was added by the Chelebi in Konya toward the beginning of the eighteenth century (i.e. during the lifetime of Itri). This gesture toward orthodox Sunni piety may well have been a response to hostility from orthodox quarters which had led to the prohibition of the *mukabele* during an earlier generation (1666-1684). Other *na'ts* had been sung in the past but today only Itri’s is remembered. Although the name *na't* is known in other Islamic cultures the Mevlevi *na't*, like all the other related genres mentioned above, is distinctive to Ottoman culture and does not resemble the structure of any of these non-Ottoman forms.

What is distinctive about these genres is their relation to rhythm. All of them vary between rubato and flowing rhythm, and avoid close adherence to rhythmic cycles (*usul*). While Itri's *na't* was apparently composed in the rather amorphous *usul* Turki-zarb, the more numerous *duraks* had no connection to *usul* at all. Nevertheless they are completely pre-composed and are performed almost exactly the same at each performance. Individual performers develop personal variants which differ only in their ornamentation and overall pulse. The entire family came into existence during the seventeenth century, and the existing early masterpieces are attributed to such composers as Hafiz Post (d.1693), Ali Şirügani (d.1714), Itri (d.1712), Yusuf Chelebi (d.1728) and Osman Dede (d.1730). During the nineteenth century Mevlevi composers such as Zekai Dede (d.1896) and secular composers such as Hacı Arif Bey (d.1885) composed notable examples of the *durak* genre. Transmitting such complex compositions which do not admit fixed rhythmic cycles is of course extremely difficult. After the closing of the *tekkes* in 1925 the hundreds of pieces in these genres quickly shrunk to something approaching forty. Today the functioning number is closer to twenty.

Since its inception in the early eighteenth century Ottoman musical theory has divided all music into two categories: genres composed in rhythmic cycles (*usul*) and vocal and instrumental playing without *usul*. The latter is held to be performance-generated ("improvised") and given such terms as *taksim*, *gazel* or *kaside*. Since earlier musical theory never dealt with any kind of religious or dervish music, it was not overly difficult to ignore the existence of a large body of music that did not conform to this general rule. That is, these genres were completely pre-composed, not allowing for any significant improvisation, yet they were not bound to any rhythmic cycle. This would prove to be highly problematic during the twentieth century, as modern Turkish musicologists such as Dr. Subhi Ezgi and Sadrettin Arel rejected the idea of composed items which lacked an *usul* structure. They therefore invented an *usul* for the *durak* and proceeded to distort the existing *duraks* to conform to their hypothetical *usul*! Ezgi's "transcriptions" (published in 1935) are therefore inventions and are in conflict with the traditional performance practice of the masters of the genre. Arel went on to compose numerous *duraks* in his invented metrical structure, not a single one of which is performed.

Traditionally the *na'ts*, *duraks* and other such genres were taught by master musicians who specialized in such genres alone. In addition to their distinctive musical structures, they also had to be performed with a special vocal style known as "*durak tavri*" (the *durak* style). This style emphasized a particular rather nasal intonation that focused on long held notes to a constant pulse. This style differed significantly from that of the Quranic *tecvit*, which on the contrary featured a higher pitch and much faster transitions between notes. In the nineteenth century Behlül Efendi (1830-1895) and Hacı Nafiz Bey (1849-1898) were considered the masters of this style and repertoire and those few singers who performed the *durak* and *na't* in the twentieth century learned from their students. The difference between the performance style of the *durak/na't* and the Quranic *tecvit* is so great that most Sufi *tekkes* had different specialists for each. For example during the 1970s and 1980s in the Halveti-Cerrahi *tekke* of Karagümruk the Quran and related Sufi genres (such as the *kaside*) were sung by a professional *hafiz* (Quranic chanter) while the *duraks* were sung only by an amateur singer who specialized in the *durak*. In recent years the great reciter Hafiz Kani Karaca (1930-2004) mastered both styles and was famous for his

singing of the *na't*-1 Peygamberi at the Mevlevi ceremonies and for his Quranic recitation there and elsewhere.

It is culturally significant that the “*durak* style” shares many basic features of vocal production with the style employed in the larger Ottoman synagogues where the Maftirim repertoire had been performed in the past, and with the cantors (*psalters*) of the Patriarchal Church of the capital. It would appear that over the last three centuries a high degree of mutual influence had occurred, producing what might be termed a common “mystical voice” among these three communities of dervishes, Jewish and Greek Orthodox cantors. This vocal production differs significantly from that of the *hafiz* whose style had had more influence on the performance of secular Ottoman court music, whose professional vocalists had often also been mosque cantors .

See CD 3

**The *Baş-taksim*.** This has been discussed at some length above in section 2b. We may note that the *baş-taksim* introduces the nominal makam of the *ayin* and does not relate to the mode or even the pitch of the previous *na't* (which is always in Rast). The *baş-taksim* is usually majestic and of considerable length. Unlike secular *taksims* (even when played on the *ney*) it does not attempt to compress much modal material and modulation into a short space, but rather develops at a leisurely pace, also taking into account the conditions of the dervishes at the time. In general it is also significant that the pulse of the *baş-taksim* is often nearly identical to the *na't* and to the whole *na't-durak* family, attesting to a long interrelationship of these genres. Most *baş-taksims* feature a slow ascending movement. Considering that the *ayins* are pitched low, requiring the use of the largest of the *neys* this imparts an additional gravity.

A second *taksim* is played at the end of the *ayin*. Depending on the makam employed this may often have a descending motion, and develops faster than the *baş-taksim*. It is also common for the accompanying *neys* to hold drones for parts of this *taksim* as the *neyzen* reaches new tonal centers.

See CD 4

**The *Peşrev*.** According to current practice the Sultan Veled Devri in which the dervishes process slowly across the *meydan* is always performed to an instrumental *peşrev* composed in the *usul devr-i kebir*. The current form of *devr-i kebir* contains 28 beats, but the drum pattern is double that, comprising 56 beats, hence known as *muzaaf* (doubled) *devr-i kebir*. The tempo is generally in the *andante* range of 80 to the quarter note. In general the *peşrev* is not integral to the *ayin* except for the fact that it must be in the *usul devr-i kebir*. Attributions of the early *peşrevs* rest on shaky evidence, as several of the *peşrevs* attributed to Osman Dede (d.1730) in the 19th century were not known to be his in the seventeenth century. In addition, the expansion of the *devr-i kebir usûl*, and the fivefold increase in the melodic material in each line, demonstrated by Owen Wright (1988) renders these attributions almost meaningless as the form of the *peşrev* known today bears very little resemblance to anything Osman Dede might have composed.

While some *peşrevs* were composed by Mevlevi composers many were by secular musicians. Only in a very few cases were they composed for the *ayin* specifically by the composer of the *ayin*. In addition they could be changed easily. Thus for example in the early twentieth century a modernized form of a very ancient *peşrev* by the sixteenth century *mehter* (Janissary) composer Behram Agha was played for the *Beyati ayin*. But after Emin Dede (Yazıcı) composed his extremely popular *peşrev* in

the middle of the twentieth century the ancient *peşrev* was dropped and replaced by the modern one.

See CD 5

**The *Ayin*.** The musical core of the *mukabele* ceremony are the four *selams* of the *ayin*. The *ayin* is probably a unique surviving example of the techniques of an art music being employed for the function of a sacred dance. This dichotomy is what gives the *ayin* its unique character and differentiates it from the music of the Ottoman courtly *fasıl*. It would seem that the Mevlevi musicians, who were increasingly prominent in Ottoman musical life since the seventeenth century, adopted the same system of modes and intervals that were current at the Ottoman court. In all probability their musical intonation changed and developed along with the rest of Ottoman music, especially during the eighteenth century, the period of maximum change and development. But the compositional core of the Mevlevi tradition, while preserving certain aspects of the earliest stage of Ottoman music, did not develop in the same manner as secular art music. The compositional basis found in the oldest *ayins*, and probably of others which have since been lost, remained as a model for Mevlevi composers even in the nineteenth century. At the same time the *ayin* shows its own internal development, sometimes along similar lines as the court music, but usually with its own internal logic and strategies. This was true even when the composer was also actively involved in secular art music, which was usually the case by the nineteenth century, for example Ismail Dede Efendi (d.1846) or his student Zekai Dede (d.1896). Thus, the *ayin* is in no sense simply a form of Ottoman art music using mystical texts in Persian, but rather a fully independent musical tradition which happens to share a cultural and geographical territory with Ottoman art music. This degree of independence, continuity and musical development places the *ayin* in a unique position among the surviving musical genres associated with Sufi ceremonies elsewhere in the Muslim world.

Rhythm helps to define musical genre and hence the rhythmic structure of the *ayin* is part of its distinctive form. Most probably because of the association of the *ayin* with a form of what can loosely be termed “dance” the process of rhythmic retardation and melodic expansion that characterizes Ottoman secular music since the middle of the eighteenth century was accepted only very sparingly in the *ayin*. Thus the *usul* patterns of the *ayin* are shorter than those used in the courtly *fasıl* after the mid-eighteenth century and the relationship of pitch-change and rhythmic beat is far more straight-forward. That is, unlike the dominant form of the *fasıl*, known as the *beste*—characterized by long *usuls* (20 to 120 beats) and a loose connection between *usul* and melody—in each *selam* of the *ayin* the relationship of the melodic contour and the rhythmic cycle are fairly close. Long *usuls* are avoided except for the first part of the third *selam*, and even here the relationship of melody and rhythm is rather simpler than in a *beste* using the same *usul*. The relationship of melody and rhythmic cycle in the *ayin* seems to have both a functional and a historical aspect.

Table 2  
Kudum  
Velveles

The rhythmical structure of the first, second and fourth sections of the *ayin* employ short rhythmic cycles which were common in the *kâr* and *naqsh* genres of the late sixteenth-early seventeenth centuries—both of which developed out of the Persian art music of the later fifteenth and sixteenth centuries. These particular rhythmic cycles (*devr-i revân*, *evfer*) do not seem to have been in common use prior to the sixteenth century. Neither of them are mentioned by Mârâghî, (d.1435) and only an *usul* named *rawân* (but not *evfer/ufâr*) makes its appearance in the fifteenth century

treatise of Ladikî. This fact would suggest that the *ayin*, in the form in which it is known today, could not have been created prior to the early sixteenth century and that it preserves rhythmic characteristics of the era in which the earliest *ayins* were composed.

The second *selam* of the “ancient” Pençgâh and Dügâh âyîns are in the *usul evfer*, using nine beats. This custom is preserved in all subsequent *ayins*. The second *selam* is considerably shorter than the first. *Evfer* was considered a lighter *usul*, and it was commonly used in the *naqsh*. After the end of the seventeenth century *evfer* was no longer used in the courtly *fasıl* at all, thus its permanent position in the second *selam* indicates that the model had to have been created before, and in all likelihood considerably before that time.

Certain melodic types tend to reappear in compositions of the second *selam* over a span of many centuries, regardless of the makam being used. Thus, the second *selam* in the Saba *ayini* of Ismail Dede Efendi, composed in 1823 begins with a musical phrase echoing the opening of the second *selam* of the Dügâh *ayini*, probably the oldest of the three “ancient compositions.” This was surely a conscious reference on Dede’s part. Although he was the most innovative of Mevlevi composers, whose *ayin* compositions represented a major step forward in terms of both technique and aesthetics, he could nevertheless utilize a phrase from the very beginning of his tradition. Such internal references seem to be particularly common in the second *selam*, as they are in the melodies to which the hymn “Ey ki hezar aferin” are set in the middle of the third *selam* (see below). The first *selam*, the opening section of the third *selam* (in *usul devr-i kebir*), and the closing *semâi* melodies of that *selam* appear to be more independent.

Notation 6a

The third *selam* is always created out of two large *usul* movements, the first usually in a form of *devr-i kebir* in 14 or 28 beats, then changing, sometimes with a short transition to the ancient *semâ’î usul* in 6 beats. In some early *ayins*, such as the Hicaz by Osman Dede, the second *selam* commences in the 8 beat *düyek*. The fourth *selam* always returns to *evfer*. The third *selam* features an abrupt change of style toward the middle, when the ancient Turkic Sufi rhythm known as *semâi* in 6/8 appears. This transition is always introduced by a hymn in the Turkish language praising Sultan Veled and written by Eflaki Dede (“ey ki hezar aferin bu nice sultan olur”). This hymn is documented in several musical versions in the writings of European travelers since the sixteenth century. The early *ayins* features musical settings in ancient makams which moreover bear a strong musical resemblance to one another, pointing to the preservation of an even more ancient prototype. In the *semâ’î* section of the third *selam* an ancient compositional nucleus has been preserved, and this fragment of antiquity is constantly repeated in every composition of whatever historical period, and used as the introduction to an increasingly complex and sophisticated musical development. The *ayin* reaches its climax with the ancient and primitive *semâi* rhythm of the Turkish Sufis of Anatolia and that this entire section is always introduced by an archaic musical setting for a poem in archaic Turkish dedicated to the founder of the Mevlevi Order. This cultural complex serves to situate the Mevleviye and its ceremony in the center of the tradition of Sufism in Anatolia and hence within the historical memory of the Turks.

Notation 7a

The fourth *selam* employs the same *usul* as the second *selam*, and often the same text as well. It is short, generally the shortest *selam* of the *ayin*. It may be virtually a reprise of the second *selam* or it may act as a conclusion and resolution of the movement of the third *selam*.

The attitude toward composition manifested in the *ayin* differed from that of the courtly *fasıl* in several crucial ways. Due to the fact that the four *selams* of the *ayin* were considered as a single piece it was understood that a single composer would compose all four and that he pursued a compositional direction from beginning to end. This differs from the situation of the courtly *fasıl* in that a secular composer might compose all the genres used in the *fasıl* but this was not an absolute condition, and even if he did, later performers were not obliged to perform his *fasıl* in toto—they might substitute movements from other *fasıls* in the same makam. The composer of the *fasıl* was obliged to maintain the nominal makam at least in the opening section (*zemin*) of each item (1<sup>st</sup> *beste*, 2<sup>nd</sup> *beste*, ağır *semai* and yürük *semai*). Modulations would occur only in the *miyan* section of each item. The composer of the *ayin* viewed modulation differently. While in the three ancient compositions modulation is used only sparingly, the third *selam* of the Pençgah *ayini* is constructed out of seven musical stanzas with the following modulatory scheme:

CD 1  
Notation 5a

Stanza I:	Pençgah
Stanza II:	Mahur
Stanza III:	Hüseyni
Stanza IV:	Pençgah
Stanza V:	Pençgah
Stanza VI:	Saba, Segah
Stanza VII:	Segah

In the mid-seventeenth century the Beyati *ayin* shows the following modulatory scheme throughout:

Notation 7a

First <i>Selam</i> :	Beyati, Saba, Isfahan
Second <i>Selam</i> :	Isfahan, Rast
Third <i>Selam</i> :	Hüseyni, Acem, Hicaz
Fourth <i>Selam</i> :	Hicaz

With the passage of time these patterns of modulation become more complex. By the second and third decades of the nineteenth century with the *ayins* of Ismail Dede modulation no longer occurs in large blocks connected with whole poetic lines or groups of lines. Rather modulations may be introduced briefly within poetic lines lending the entire *selam* great tonal brilliance but at the same time complicating the composer's task in unifying his composition. With a great composer like Ismail Dede the logic of his melodic direction is absolutely clear no matter how much he varies the actual intervals and scales he employs.

Apart from modulation the *ayin* gave the composer much opportunity to create new melodies and to create connections and developments. In the earliest *ayins* poetic couplets are grouped into units of two that form a stanza, termed "*bend*" in Turkish. Each *bend* has two melodic lines, with the first and third poetic hemistich (*mısra*) sung to the opening melodic line and the second and fourth hemistichs sung to the

CD 1  
Notation 5a

closing melodic line. This is the structure of the first *selam* of the *Dügah ayini*. The first *selam* of the *Pençgah ayini* shows a more sophisticated structure. Here the text consists of three bends of four hemistichs each. Each hemistich is followed by a wordless section known as *terennüm*. The entire first bend is composed of a single melody, divided into four measures for the poetic *mısra* and two for the *terennüm* (allowing for enjambment). This is repeated four times. However the entire bend is followed by a long *terennüm* of thirty-six measures that also accomplishes a modulation from the mode *Pençgah* based on G and d, to a new modality centered on C with a stronger A. The second bend continues the same structure as the first, but with a melody based on the modality of the *terennüm*. The third bend returns to a structure like that of the *Dügah ayini* (ABAB), with the A melodies for the first and third *mısras* and the B melodies for the second and fourth. The A and B melodies are both four measures long. Melodically they employ the *Gerdaniye*, *Hüseyni* and *İsfahan* modes and combine melodic elements found in the first and second bends.

Notation 7a

In the *Beyati ayini* of the following century a somewhat more complex structure appears. The first *selam* consists of twelve hemistichs (*mısras*) grouped into three stanzas of four *mısras* each. Each stanza (*bend*) consists of two melodic lines. The first line carries the text of the first, second and fourth hemistich, while the second line uses the text of the third hemistich. In secular music the single unvarying melody used for poetic lines 1, 2, and 4 is termed the *zemin* ("the ground") while the melody of the third line is termed the *miyan* ("the middle"). Most Ottoman secular vocal forms use a single *zemin* and a single *miyan*. At times when a wordless section is introduced, known as *terennüm*, it may have its own *miyan*. The *kar* and *naqsh* forms, originating in later medieval Persian art music contain multiple *miyans*, allowing for a greater number of separate melodies. The *ayin* seems to conform somewhat closer (but still in a rather distant way) to these Persian forms by allowing a greater number of melodies.

Notation 6a

In the *Saba Ayini* of Ismail Dede (d. 1846) the composer begins his *selams* with *bends* of four hemistichs conforming to a *zemin/miyan* structure (AABA). But as his pieces develop he may introduce *bends* with six hemistichs, allowing scope for further new melodies and modulation. In addition he intersperses long refrain-like sections outside of the poetic text, called *mükerrer* ("repeating") that feature long modulating sequences leading up to the mode of the new *bend*.

See CD 1  
Notation 8  
Cinuçen  
Tanrıkorur's  
Evcârâ Ayin

These innovations of Ismail Dede were further developed by the composers of the later nineteenth century and even some of the composers of the twentieth century. An artistically successful *ayin* conveys a powerful impression of movement, of a goal-oriented direction. This of course is part of the mystical intention. It also contrasts with the aesthetic strategy of the *fasıl*, which develops far more slowly and encourages a pleasurable sense of stasis. It would be unfair to create unfavorable comparisons between the *ayin* and the secular *fasıl*, as each have achieved a perfection in their own way, but it is true that the *ayin* encourages the composer to develop his musical ideas with a multitude of internal connections and at the same time leading to a dynamic and ecstatic conclusion that is alien to the music of the *fasıl*.

CD 4

*Son Peşrev and Son Semai*. The *son peşrevs* and *semâ'is* show a rather different pattern of transmission, as their *usul* basis has not altered since the 17th century, both remaining a simple *düyek* (8 beats) and *semâ'î* (6 beats) respectively. A few of the

existing pieces in this category, such as the famous Hicaz semâ'î and the Neva *son peşrev* named "Bülbül-i Uşşak" can be traced through various transformations back to 17th century originals in the secular repertoire. The fact that the *son peşrevs* and semâ'îs do demonstrate evident links with the music of the 17th century indicates a rather conservative pattern of transmission for these genres which is not paralleled in the instrumental music of the secular courtly repertoire. Thus the transmission of the opening *peşrevs* and the final *peşrevs* and semâ'îs constitute different processes, and this fact should allow us to view the process of transmission of the entire *ayin* with greater scrutiny.

Musicians  
and  
Instruments

The musicians performing the *ayin* are known as the *mutrib* or *mutrib* (Ar. "musician"). Traditionally they had consisted of the *ayinhan* or *ayinhans*, three *neyzens* led by the *neyzenbaşı* and a *kudumzen* playing a small tuned kettledrum (*kudum*). The exact composition of the *mutrib* when they used more than this ensemble is not well known for most earlier periods. During the second half of the nineteenth century it is known that the *mevlevihanes* of the capital employed a few other instruments, such as the violin and the *kanun* (psaltery). The total ensemble does not seem to have exceeded seven or eight individuals, however.

Kudüm  
Photos 47- 49

The *ney* has been described above. The *ney* was the sacred instrument of the Mevlevis par excellence and it dominated the performance of the *ayin-i şerif* from the earliest times until today. The other sacred instrument of the Mevlevis is the small kettledrum known as *kudüm*. *Kudüm* are made out of copper and are covered with camel-skin. They are struck with small wooden sticks known as *zahme*. It is customary to play the *kudüm* while seated on the floor, the two drums being raised at an angle by small rings (known as *simit*) so that the two drum skins face somewhat inward. The right hand strikes the bass drum, issuing a sound described mnemonically as "düm," while the left strikes the treble drum with the sound "tek". Since the seventeenth century the *kudüm* has tended to replace the frame-drum known as *bendir* in Mevlevi performances. Structurally the *kudüm* is very similar to the drum known as *nakkara* in Ottoman popular music, but the Mevlevis developed a restrained style of performance that restricts itself to prescribed patterns of rhythmic ornamentation (*velvele*) without notable improvisation, and limits the height to which the hands can be lifted while playing. During practice (*meşk*) sessions the *ayinhans* (like secular vocalists) learned the melody of the *ayin* with the *usul* by striking their knees with their palms in the appropriate *düm* and *tek* patterns (see VHS – music *meşk* scene).

Table 2  
Kudüm  
Velveles  
&  
VHS

Halile  
Photos 51-52  
&  
VHS

The other percussion instrument employed by the Mevlevis is a small pair of brass cymbals known as *halile*. The *halile* is not used in secular art music and the Mevlevis have a specific technique of emitting sound from the cymbals, today known to very few musicians. Since the later sixteenth to seventeenth century these three instruments blended with the voices of the *ayinhans* were the entire accompaniment of the *mukabele*. The lineages of masters and students deriving from the Mevlevi tradition deal entirely with the *ney*, *kudüm* and *halile* together with no other instruments.

Before the *ayin-i şerif* had been developed as a musical form other instruments had been employed in Mevlevi sema gatherings. Mevlana's poetry itself contains many references to an instrument called *rebab* —there is even some evidence that he played the *rebab* himself. For this reason it is perhaps worthwhile to pause and consider the evidence relating to this term and instrument or instruments it refers to.

Rebab is a word of Arabic origin which has been used in a wide area of the Near East to refer both to bowed and to a particular type of plucked lute. In modern Arabic it describes various types of fiddles, mainly used in regional folklore. Once the Turks entered the Near East the word rebab was sometimes used interchangeably with the Turkic word kobuz (*qobız*) for an instrument with a short neck and a face wholly or partly covered with parchment. In some areas and periods this instrument is plucked with a plectrum, in other it is bowed. The plucked instrument is documented visually in the Saljuk period. The description in Eflaki, in which Mevlana is described as adding strings to the rebab suggest a plucked lute. However, other references in his poetry seem to refer to a bowed fiddle.

While the bowed version of the plucked rebab has been known in recent times east of Iran as *qobız* (in the north) and *sorud* (in the south), in the Ottoman geographical zone and historical period such a bowed instrument seems never to have been in use. The major bowed instrument of classical Ottoman music was the spike-fiddle of Iranian origin, featuring a small round body —made either of wood or coconut— covered with parchment and a long narrow wooden neck and horse-hair strings. In Ottoman sources it is known as *kemançe*. In the middle of the eighteenth century the *kemançe* began to share its position in the music of the court with the European viola d'amore, first played by Greek and then Moldavian musicians. By the end of the century the *kemançe* was falling from favor and was replaced by the European instrument under the name of *sine-kemanı* ("breast fiddle") or simply *keman*. In the nineteenth century the *keman* was a standard Western violin, to which a distinctive tuning and performance style were developed. This situation continued throughout the nineteenth century. Early in the twentieth century, as the distinction between classical and urban popular music began to be blurred, the popular Greek fiddle known as the *lyra politika* ("Constantinopolitan fiddle") began to be played in art music, largely thanks to the recordings of the virtuoso *tanburi Cemil Bey* (1873-1916), who had learned its technique from the Greek nightclub musician and composer *Vasilaki Efendi* (1845-1907). By the beginning of the Turkish Republic the *lyra*, now known in Turkish as the *kemençe*, took the place formerly held by the violin (*keman*) which now began to occupy the place in nightclub music formerly held by the *kemençe*.

Kemençe  
Photos 63-65

During this entire process lasting more than a century we have little evidence as to what became of the older *kemançe*. However, in the twentieth century, certain musicians, acting under the influence of Mevlana's poetry and the references to the rebab in connection with him, revived the *kemançe* under the name *rebab*. When the *ayin-i şerif* was reconstituted in Konya the amateur musician Sabahattin Volkan performed on a slightly modernized version of this instrument. Ever since that time a small number of musicians have tried to integrate this instrument into the *ayin-i şerif*, although generally not into the secular court music. Thus today the use of the *kemançe/rebab* is a musical reality. But rather than an unbroken "tradition" it would seem that the bowed rebab has simply taken the place that the violin had held in certain Mevlevihanes of the later nineteenth century. Of course as legato instruments, both the violin and the rebab can blend in some fashion with the sound of the neys.

Rebab  
Photos 57-59

CD 4.11  
Kanun  
Photos 55,66

By the second half of the nineteenth century there exists considerable iconographic evidence to show that several other instruments were in use at least in the Mevlevihanes of Istanbul. The two non-Mevlevi instruments most in use seem to have been the violin and the *kanun*. The *kanun* is a plucked psaltery with about

twenty-five triple courses of gut or plastic strings stretched over a set of metal nine to thirteen levers (mandal), which modify the pitch of the strings. The bridge rests on a narrow strip of skin which creates a resonant and percussive sound. The strings are plucked with tortoise-shell plectrums. The kanun in use both in Turkey and the Arab countries is a modern instrument that was developed in the early to mid-eighteenth century. Prior to that time the kanun had used brass strings and was shaped more like a trapezoid, with a face entirely of wood. Pitches could not be modified due to the metal strings in use. The technique of this older kanun disappeared with the development of the modern instrument.

Prior to the late nineteenth century the kanun had been played without mandals, so that the player modified the pitches by applying pressure with the left thumb. The current technique originated with the introduction of the mandals and late nineteenth century virtuosi such as Kanûni Arif Bey (1862-1911).

Tanbur  
Photos 52-54  
CD2 Son  
Taksim

The tanbur has been the major stringed instrument of Turkish makam music since the beginning of the seventeenth century. The modern Turkish tanbûr has a round-backed caned body behind an extremely thin wooden face, on which a very tall bridge is propped. The extremely long and thin neck is fretted for two octaves each of which is divided into approximately twenty-seven discreet pitches (some musicians use more or fewer frets). The tanbur has four pairs of metal strings, and the melody is played with a long, hard tortoise-shell plectrum upon the first pair of strings. In Ottoman court music the tanbur has been paired with the ney since the middle of the seventeenth century. However there is little evidence that the Mevlevi have used the tanbur in the ayin, even in the later nineteenth century, possibly due to its low volume. Thibaut, writing in 1902 does opine that the tanbur is the only plucked instrument that can play appropriately in the ayin, but in this he may be echoing the view of his friend and colleague Rauf Yekta Bey.

Ud  
Photos 62-12

The ud (oud), the short-necked lute of classical Arabic music, is today ubiquitous in several genres of Turkish music. It was completely absent during the Ottoman period from the entrance of the tanbur in the mid-seventeenth century until the last third of the nineteenth century. As the classical and popular styles of Turkish music came to merge in the late nineteenth century the ud became increasingly popular, largely taking the place of the tanbur. The modern Turkish ud has a caned back with a large pear-shaped body, a low bridge and four courses of doubled strings and one single string. Like the Arab ud of the East (mashriq) it is fretless. In the mid-twentieth century Yorgo Bacanos (1900-1977) reached the highest level of virtuosity by combining popular and classical aesthetics to the ud. His contemporary Şerif Muhiyiddin Targan (1892-1967) studied in Europe and developed a more Westernized style of performance, which became particularly influential in Iraq rather than in Turkey. The virtuoso Cınuçen Tanrıkorur (1938-2000) was influenced by these figures but at the same time developed a style more appropriate to classical Ottoman music by introducing techniques derived from the tanbur. Tanrıkorur was also a major composer of the ayin-i şerif, which he always sang with the accompaniment of his ud. Today the ud is usually found in performances of the Mevlevi ayin.

CD 2  
Notation 8  
Tanrıkorur's  
Evcârâ  
Mevlevi  
Ayin-i Şerif

The European cello was not often used for Ottoman music until Tanburi Cemil Bey (1873-1916) recorded a number of taksims on it. His son Mesud Cemil (1902-1963), a major force in Turkish art music of the mid-twentieth century formed trios with violin and viola, or kemençe and viola for some of his performances on the radio.

CD 5.1

He played the cello in the notable recording of Ismail Dede's Saba Ayin-i Şerifi with Hafiz Kani Karaca and demonstrated how the cello could supplement the drones of the neys in the lower octave and occasionally double the melody. Although Mesut Cemil's example was not followed immediately, today the cello is often found in the performance of the ayin-i şerif.

In general the larger ensembles used for Mevlevi music today need to fill up the orchestra in order to balance the large number of singers and this is generally done without regard for delicate balance between the neys and other legato instruments and the plucked strings and psaltery, This often leads to the result where the latter become almost a dominant sound which conflicts with the entire Mevlevi aesthetic, because of the insistent rhythmic emphasis that these instruments create, which cannot but detract from the ethereal quality of the melody as played on the neys. W. Feldman

Manufacture  
of  
Instruments

## Instruments and their manufacture

### Ney

The ney is made from the reed (*Arundo donax*) which grows in hot climates. In Turkey, the reed preferred for ney making grows in the Mediterranean region especially of the Antakya and the Aegean areas. The reeds grown in Hijaz, Syria and Lebanon are valued because of their thin walls, lightness, and fine sound. The ney consists of three parts:

Photo 44

- 1) The *kamış* or reed which comprises the main body of the ney. The reed has nine joints in which seven holes of between 8-10mm. in diameter are opened. Six holes are opened in the front of the ney generally along the same axis, two holes each in the second, the third and the fourth nodes. The seventh hole is opened just above the centre of the back of the of the fifth node. There is a tendency in the longer neys to have the holes opened in a more ergonomical manner (i.e. non-axial alignment) so that their positioning matches the placement of the outstretched stretched fingertips of the individual neyzen as he plays.
- 2) The *başpare* or mouthpiece placed on the first node of the reed in order to produce a cleaner sound. This mouthpiece began to be used in the late eighteenth or early nineteenth century, due to the ease it provided in the playing.
- 3) The *parazvanes* or metal rings fitted unto each end of the reed in order to prevent splitting.
- 4) The *boğum sargıları* or node wraps are decorative metal thread wrappings that may be added to the reed nodes.

Photo 46

Photo 45

In Turkey the reeds most suitable for ney making grow in Antakya in the south eastern part of Turkey. However, reeds from Adana, Bursa and Bandırma may also be used. The reed used must be straight and constructed of thick fibers. This straight reed must have nine nodes of equal lengths and an ideally thin wall. The chances of finding such a reed is one in a thousand. In the pre-industrialized times the holes were opened and filed to the desired width using hand tools, whereas today motorized drills and files may be used.

The lathed mouthpiece can be made of various materials such as water buffalo horn, ivory, billiard balls, delrine, ebony and boxwood. The conical angle, inner surface and the hole are made according to the wishes and habits of the Neyzen. The *parazvanes* or metal rings are usually made today from alpaca (German silver). However, they have also been made from copper, brass, gold and silver. The node wraps are decorative wrappings made of alpaca or silver threads. It is up to the neyzen to decide whether to have the nodes of his ney wrapped or not.

There are various types of ney, of different lengths and various tunings. These include the main tone *nısfıye* and *mabeyn* neys. The main tone neys are *bolahenk*, *davud*, *şah*, *mansur*, *kız*, *müstahsen*, and *supürde*. The *nısfıye* neys are those tuned to an octave above the main tones, such as *bolahenk nısfıye*, *davud nısfıye*, *şah nısfıye* and *mansur nısfıye*.

Photo 41

The *mabeyn* ('interval') neys are those with tunings of one half step below or above the main tones, such as the *mansur-şah mabeyni*, and the *kız-mansur mabeyni*.

The above mentioned neys, arranged in the order of their place within the octave are:

	Piano	Length
	(The tone Rast is taken as a reference)	
1- Bolahenk (Nısfıye)	D-Ré (4)	520 mm.
2- Bolahenk-Süpürde Mabeyni	C-Do #	
3- Süpürde	C-Do	572 mm.
4- Müstahzen	B-Si	598 mm.
5- Yıldız	A-La #	650 mm.
6- Kız	A-La	702 mm.
7- Kız-Mansur Mabeyni	G-Sol #	
8- Mansur	G-Sol	806 mm.
9- Mansur-Şah Mabeyni	F-Fa #	
10- Şah	F-Fa	910 mm.
11- Davud	E-Mi	935 mm.
12- Davud-Bolahenk Mabeyni	D-Ré #	
13- Bolahenk	D-Ré (5)	1.040 mm.

## Kudüm

In Turkish music the kudüm is the medium size member of the family of rhythm instruments which includes Kös and Nakkare. It consists of a pair of copper kettle-drums which are covered at the top with stretched camel skin. The right and left drums are tuned to third, fourth and fifth intervals. These are placed upright unto leather padded rings called *simits* while being played by two lathed wooden drumsticks of a length of 22-23 cm. called *zahmes*. The small metal bowls of a width of between 26 to 30 cm. in diameter are made by beating copper alloyed plates that have been heated, into shape with hammers.

Photo47-49

In the past the metal bowl parts of the kudüms played by the Mevlevi were wrapped with thick padding material like felt and then covered with a thin leather covering which was sewn segmentally together. These kudüms were tuned by either

Photo 48

wetting or heating the skins. Abdülbâki Nâsır Dede and İsmail Dede's kudüms belonging to the Yenikapı Mevlevihane collection are fine examples of this type. However, today the wet camel skins are drawn tautly over the open metal bowls by tying and knotting the leather strappings in a 'Y' shaped manner placing hard wood bobbins at intervals on the strappings in such a manner so that by moving these up and down the skin can be loosened or made tauter to produce the required sound pitch. Also the lathed wooden *zahmes* are usually wrapped today by the kudümzen so as to adjust the pitch and type of sound desired when the skins are hit.

Photo 47

## The Dress of the Mevlevi Dervishes

Mevlevi  
Dress

The Mevlevi headdress called 'sikke-i şerif', the tall truncated conical felt headdress worn by the Mevlevi dervish was historically always called the sacred/honourable 'sikke' (*sikke-i şerif*) and was considered among the orders to be the sacred emblem of the Mevlevi *tariqa* (order of dervishes). Each dervish order was emblematically identified and symbolized by their different headdress which was considered to be their sacred/honourable crown (*tac-ı şerif*) that had been given to them as a sacred sign of 'spiritual crowning' as a dervish by God on their initiation and acceptance into their particular order at the various *tac-ı şerifs* of each dervish order). Therefore there were strict rules of respectful behaviour and manners (*adab*) surrounding how, when, and where etc. this 'spiritual crown' was worn and handled or placed. For example it was never placed low down on the ground. The basic plain sikke of the dervish was wrapped with a cloth called a *destar* when he became a sheikh.

Photos  
30-39

## Sikke Making

The traditional hand-felted conical headdress (*sikke*) worn by the Mevlevi dervish is now still being made by a couple of craftsmen like Mehmet Girgiç of Konya, one of the few remaining master feltmakers in Turkey. He fulfills most of the present Turkish and world-wide demand for *sikkes*.

Sikke  
Making  
69.1-16

The *sikke* is a double-walled hand-felted construction. It was historically made of the mohair from a young goat or the fleece of a camel in its first year. Girgiç today uses merino with the addition of 15% cashmere. The fleece is mordanted with alum and dyed with weld, together with small amounts of madder and walnut to produce the traditional pale beige-brown colour.

A *kalıp otu* (reed screen) for rolling the felt is prepared and construction begins by laying out two fluffy piles of fleece (each 107 x 45cm) side by side on the *kalıp otu* using a forked cherrywood *çubuk* (Photo 69.2). The fleece is sprinkled with water (Photo 69.4), patted gently and then rolled in the *kalıp otu* for one hour in the first stage of the felting process (Photo 69.5). The *kalıp* is then opened and the pre-felted pieces placed on top of one another. The edges of the top piece are turned in and the edges of the bottom piece are brought up over the top and smoothed. They are then rubbed and pressed together firmly but carefully with the pressure of the fingers, olive oil soap and water so that the two pieces will join at the perimeter. Following this, the entire piece is rolled up and the edges are gently folded and squeezed (Photo 69.6), hastening the joining process.

At the next stage the piece of felt is opened up again and pulled apart (Photo 69.8), freeing the centre. Pressure is then applied to smooth the newly joined edges. It resembles a deflated, oblong pillow at this point. Using a kneading motion the piece is then felted for another hour (Photo 69.9). During the following vigorous felting process called *pişirme* the felted piece is washed with soap and/in? hot water, then kneaded for another one and a half hours before finally being steamed in a tali pot (Photo 69.10). Once steamed, the hat is placed over a hand-made wooden pattern form (Photo 69.11), with one half of the felt pillow within the other, and smoothed and stretched until the correct shape is attained (Photo 69.12). The measurements of the *sikke* are then checked. There are a slight variation of taller and more rounded shapes and wooden patterns (Photo 70) Then the correct shape and size are attained by driving wooden wedges into the wooden pattern form to correct any measurement or form discrepancies (Photo 69.13-14). When completed, the surface of the *sikke* is smoothed by shaving (Photo 69.15). The newly-constructed *sikke* is then left to dry for 24 hours in summer or for three to four days in winter (Photo 69.16).

Also the white tennure, the *tiğbend* cord and cummerband called *elif-nemed* together with the *destegül* jacket and *hırka* of symbolic meaning were made from set patterns (see 70b-71a-d and photos 30-38). The skirt of the tennure is weighted by felt or lead in the hem so that it would not rise while whirling. The stitching of symbolic lamelifs into the collar of the tennure and *destegül* are of symbolic importance as they are kissed before being put over the head.

(d) *List of recognized practitioners of the tradition*

A. The Practitioners of the Music of the Mevlevi Âyin-i Şerif

I. COMPOSERS of the Mevlevi Âyin-i Şerifs

See  
Annex 8,  
List of  
composers

<b>17th Century</b>	
Köçek Mustafa	(1610-1675?)
<b>18th Century</b>	
Mustafa İtrî	(1640-1711?)
Nâyî Osman Dede	(d.1730)
Bursalı M. Sâdık	
Müsâhib Ahmed Ağa	( d.1794)
Hâfız Şeydâ Dede	( d. 1804)
<b>19th Century</b>	
Sultan Selim III	(1761-1808)
Nâsır Abdülbâkî Dede	( d.1804)
Abdürrahîm Kühnî Dede	( d. 1831)
Ismail Dede	(1777-1845)
Zekâî Dede	( 1824-1896)
Hüsameddin Dede	
Mustafa Nakşî Dede	
Neyzen Salih Dede	(1818-1888)
Hacı Fâik Bey	(1831-1892)
Derviş Abdülkerim Dede	
Mehmed Celâleddin Dede	

Müezzinbaşı Rif'at Bey  
Mustafa Câzim  
Musullu Hâfız Osman  
Ali Aşkî Bey  
İsmet Ağa  
Yahya Ef. Dergahı Zâkirbaşısı  
Bolâhenk Nuri Bey (1834-1911)  
Uzun Arap Ali  
Ârif Hikmetî Dede  
Hâfız Ali Dede  
Eyubî Hüseyin Dede  
Necib Dede  
Hâşim Bey  
Kâmil Dede  
Hüseyin Fahreddin Dede (1854-1911) student of Ismail Dede, last sheikh of Bahariye Mevlevihane

#### 20th Century

Ahmed Avni Konuk (1871-1938)  
Zekâîzade Hâfız Ahmed  
Rauf Yektâ Bey (1871-1935) last neyzenbaşı of Yenikapı Mevlevihane, musicologist  
Kemal Batanay (1893-1991) naathan and imam of Galata Mevlevihanesi from 1919 to 1925  
Kâzım Uz (1872-1938)  
Râkım Elkutlu (1872-1948)  
Refik Ş. Fersan (1893-1965)  
Sâdeddin Heper (1899- ) kudümzenbaşı and head of the post 1925 revival of the ayin-i şerif  
Kemal Tezergil ( )  
Bekir Sıtkı Sezgin (1936 - 1996) famous singer  
Doğan Ergin (1938 - 1998 ) neyzenbaşı in the post 195 period ??????????  
Cinuçen Tanrıkorur (1938 - 2000) famous ud player and ayinhan, musicologist

#### Present day living composers

Zeki Atkoşar (b.1954 )  
Necdet Tanlak (b.1926 )  
Alâeddin Yavaşca (b.1926 ) famous singer and teacher  
Cüneyd Kosal (b.1931 ) kanun player  
İrfan Doğrusöz (1927-2003 )  
Fırat Kızıltuğ (b.1938 ) cello player  
Ahmet Çalışır (b.19 ) hafız and ayinhan

## II. INSTRUMENTALISTS

### 1. Ney (reed flute) Players—Neyzens and head Neyzen called Neyzenbaşı or Serneyzen

**13th century** During Mevlana's lifetime

Kutbünnayi Hamza Dede the first kutb-i nâyî (axis of the ney)

**14th century**

Zakirî Hasan Efendi, student of Safiyyüddin Urmevî

**Period of Sultan Murad II** (1421-1444 and 1446-1451):

Şeyhî

### 16th Century

The master neyzens brought from Iran by **Yavuz Sultan Selim** (1512-1520):

Nâyî Şeyh Murad

Nâyî Hasan (1545-1623)

Nâyî Maksut

Imam Kulu

**From the era of Kanuni Sultan Süleyman** (1520-1566):

Nâyî Hüseyin

Mehmet Chelebi of the Sultan's Palace

Abdi Baba

Dilaver

Nâyî Mustafa

**16th century** – during the period of Sultan Murad III (1574- 1595)

Nâyî Ali

Neyzen Cihan

Neyzen Salih

Nâyî Hüseyin Kulu student of Nâyî Maksûd

Neyzen Musluhiddin

Neyzen Usta Hasan

Neyzen Ferhad student of Neyzen Usta Hasan

Neyzen Mustafa student of Neyzen Usta Hasan

### 17th century

Neyzen Hasan Efendi (1545-1623)

Neyzen Gülüm Dede, (d.1640) neyzenbaşı of Konya Mevlevihane

Neyzen Torlak Dede (d.1650), of Galata Mevlevihane

Yusuf Dede Efendi (d.1670)

Berber Ömer Chelebi of Kasımpaşa Mevlevihane

Saraç Ahmet Chelebi

Kefeli Derviş Mehmet of Kasımpaşa Mevlevihane

Derviş Süleyman, (d.1650) neyzenbaşı of Kasımpaşa Mevlevihane

Sipahi Ahmet Bey of Galata Mevlevihane

Hasan Paşa

Derviş Kasım of Galata Mevlevihane

Şeyh Yusuf Celâlî

Şeyh Mevlevî Yusuf Dede, (d.1670) sheikh of Beşiktaş Mevlevihane

Âmâ İbrahim Chelebi the blind neyzen

Küçük Derviş Ahmed of Galata Mevlevihane

Derviş Ali neyzenbaşı of Galata Mevlevihane

Neyzen Mehmet Chelebi

In addition to the neyzens mentioned above, the names of more than 150 more neyzens from this period are mentioned in the *Seyahatname* of Evliya Chelebi.

### 18th century:

Nasip Efendi (d.1700)

Müneccimbaşı Ahmet Dede Efendi (1631-1702) of Galata and Kasımpaşa Mevlevihanens

Mevlevî Mustafa (d.1713)

Derviş Hüseyin (d.173?)

Enderunî Kara İsmail Ağa (1674-1724)		
Odabaşızade Eyyubî Şeyh Mehmet Rıza Efendi		
Mevlevî Ahmed Dede (d.1726)		
Mustafa Dede of Bursa (d.1727)		
Musa Dede (d. 1728)	neyzenbaşı	
Mevlevî Derviş Musa (d.1728)		
Petros (d.1730)	neyzen and tanbur player who also served in the palace	
Kutb-ı Nâyî Osman Dede (1642-1729)	neyzenbaşı, composer and sheikh of Galata	
Mevlevihane		
Osman Dede (1652-1730)	neyzenbaşı of Üsküdar Mevlevihane	
Mevlevî Hüsnü Dede (d.1734)		
Eyyübî Hüseyin Dede (d.1740)		
Enderunî Mehmed (d.17??)		
Mehmed Chelebi (d. after 1770)		
Emin Dede (d.1745)		
Mevlevî Derviş Ahmed (d.1748)		
Ahmed Dede (d. 1750)		
Mevlevî Derviş Süleyman (d.1753)		
Hasan Dede (d. 1757)		
Fevzi Dede (1700-1761)		
Derviş Mustafa (d.1765)	neyzenbaşı of Kasımpaşa Mevlevihane	
Bursalı Veli Dede (d.1768)		
Mustafa Kevserî Efendi (d.1770)		
Ali Nutki Dede (1762– 1804)	sheikh of Yenikapı Mevlevihane, teacher of İsmail Dede	
Ak Molla Ömer Efendi (d. 1777)	neyzenbaşı of Afyon Mevlevihane	
Derviş Nûrî Dede (d.1787)		
Hamza Dede (d.1790)		
Çallı Derviş Mehmed Dede (d.1798)	neyzenbaşı of Galata, Beşiktaş and Kasımpaşa Mevlevihanen, teacher at the Sultan's palace	
Koca Ömer		
Derviş Ali		

### 19th century:

Hafız Şeyda Abdurrahim Dede (1732-1800)	kudümzenbaşı Galata, Yenikapı and Üsküdar Mevlevihanen
Giriftzen Derviş İsmail Ağa	
Kütahyalı Ahmed Dede (d.1805)	
Rumelili İsmail Efendi (d.1805)	
Mücellid Derviş Mustafa (d.1808)	
Neyzen Sultan Selim III (1761-1808)	student of Çallı Derviş Mehmed
Şumârî Hasan Dede (d.1809)	son of neyzenbaşı Derviş Ömer
Tarikatçi Mehmed Dede (d.1810)	
Neyzen Mehmed Emin (d.1813)	student of neyzenbaşı Çallı Derviş Mehmed
Arif Dede (d.1814)	neyzenbaşı of Bursa Mevlevihane
İmam of Kandilli Selimpaşa (d.1820)	student of Neyzen Ak Molla Ömer Efendi
Ali Dede (d.1820)	neyzenbaşı of Beşiktaş Mevlevihane
Abdülbaki Nasır Dede (1765-1820)	neyzenbaşı of Yenikapı Mevlevihane, teacher of İsmail Dede
Mehmed Nuri Efendi (d.1822)	neyzen and giriftzen
Hamza Dede (d.1825)	

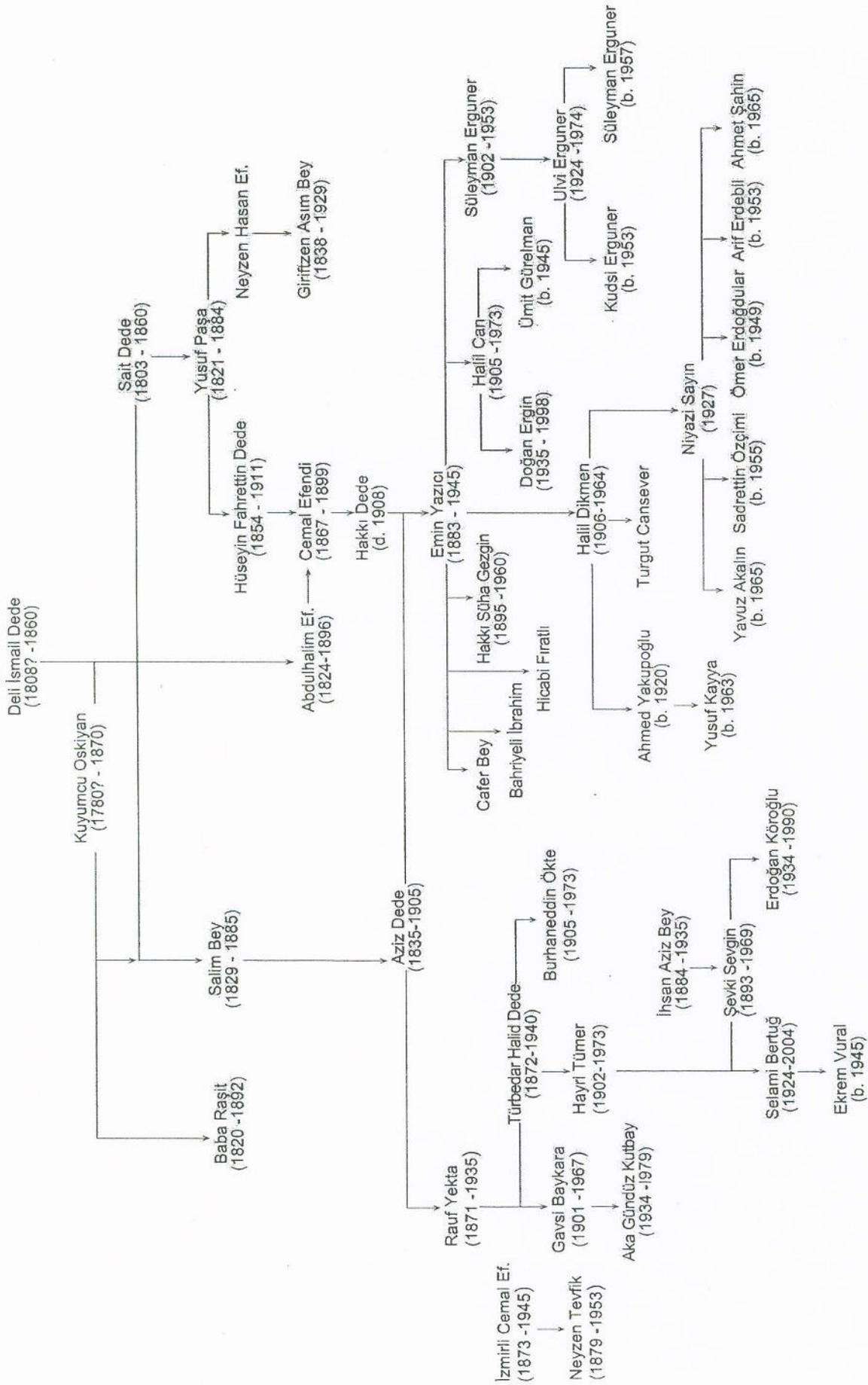
Sultan Mahmud II	(1808-1839)	
Şeyh Mahmud Dede	(1840- ?)	
Hamamizade İsmail Dede	(1778-1846)	neyzenbaşı of Yenikapı Mevlevihane
Neyzen Sait Dede	(1800-1852)	brother and teacher of Salih Dede
Neyzen Yusuf Paşa	(1821-1884)	composer of Beşiktaş Mevlevihane
Musabih Sait Efendi	(1776-1855)	
Neyzen Mehmed Said Efendi		
Nakşî Dede Efendi	(d.1854)	neyzenbaşı of Edirne and Galata Mevlevihaness
Şeyh Mustafa Nakşî Dede	(d.1854)	sheikh of Cairo Mevlevihane
Kutb-ı Nâyî Şeyh Said Dede	(d.1856)	
Said Mehmed Efendi	(1776-1856)	neyzen and giriftzen
İsmail Dede Efendi	(1808-1860)	of Yenikapı Mevlevihane, also known as Şeyda, Deli and Veli Dede
Deli İbrahim Dede	(1808-1860)	
Abbas Dede	(d.1860)	
Serneyzen Abdi Dede	(d.1860)	
Hopçuzade Şeyh		
Mehmet Şakir Efendi	(d.1860)	
Hasan Dede	(d.1864)	
Mehmet Nesib Dede	(d.1869)	neyzenbaşı of Beşiktaş Mevlevihane
Nizameddin Dede	(d.1870)	
Kuyumcu Oskiyan	(1780-1890)	also tanbur player
Hasib Dede	(1799-1871),	sermüezzin (head muezzin) and neyzen
Mehmet Şakir Recâî Efendi	(1804-1874)	
Sultan Abdülaziz Han	(1830-1876)	student of Yusuf Paşa
Tosyalı İzzed	(1801-1876)	
Kazasker Mustafa İzzet Efendi	(1801-1876)	
Çerkez Hasan Dede	(d.1878)	
Ziya Dede	(d.1880)	
Necib Dede	(d.1883)	
Salim Bey	(1829-1894)	ofÜsküdar Mevlevihane
Yusuf Paşa	(1821-1884)	also composer, teacher of Sultan Abdülaziz
Rıza Bey	(d.1886)	neyzen and giriftzen
Salih Dede	(1818-1888)	neyzenbaşı of Bahariye and Kasımpaşa Mevlevihaness
Esrar Dede	(d.1888)	
Edirneli Şeyh Ali Efendi	(1840-1889)	
Mehmed Kâmi Efendi	(d.1890)	
Hacı Faik Bey	(d.1891)	
Osman Bey	(d.1890)	
Neyzen Baba Raşit Bey,	(1820-1892)	student of Kuyumcu Oskiyan
Esrar Dede	(d.1894)	son of Hasib Dede
Behlül Efendi	(d.1895)	
Şeyh Abdülhalim Efendi	(1824-1896)	Rufai sheikh and student of Kuyumcu Oskiyan
Cemal Dede	(1860-1899)	
Sabri Dede		teacher of Rauf Yekta Bey
Hacı Ali Dede		teacher of Rauf Yekta Bey
Hasan Efendi,		teacher of Yusuf Paşa
Zekai Dede Efendi	(1825-1897)	
Neşet Molla Giray	(1834-1900)	
Santuri Ziya Bey	(1850-1903)	
Ali Rıza Efendi	(d.1904)	

See Table 3  
Transmission  
of Neyzens

Aziz Dede	(1835-1905)	neyzenbaşı of Üsküdar Mevlevihane
Celaleddin Dede	(1849-1907)	
Abdi Dede Efendi	(d.1908)	
Şeyh Ataullah Dede	(1842-1910)	sheikh of Galata Mevlevihane, teacher of Rauf Yekta Bey
Şeyh Nurettin Efendi	(d.1910)	teacher of İzmirli Şeyh Cemal Efendi
Bolahenk Nuri Bey	(d.1910)	teacher of Giriftzen Asım Bey
Hüseyin Fahreddin Dede	(1854-1911)	sheikh of Bahariye Mevlevihane, student of İsmail Dede
Hakkı Dede	(d.1918)	

### 20th century

Çerkez Ali Dede		
Hasan Rüşdi Dede	(d.1919)	
Şakir Efendi	(d.1920)	
Hilmi Dede	(d.1922)	
Mehmet Akif Ersoy	(1873-1936)	student of Neyzen Tevfik
Celal Melek Dede	(1872-1938)	
Türbedar Halid Dede	(1872-1940)	of Yenikapı Mevlevihane, teacher of Burhaneddin Ökte
Ali Rıza Bey	(1855-1923)	
Neyzen Giriftzen Asım Bey	(1851-1929)	student of Bolahenk Nuri Bey and Salim Bey
Suphi Bey		
Ruhî Dede		
Çerkeş Ahmed Dede	(d.1925)	
Giriftzen Hakkı Bey		
Hüseyin Dede		
Arab Abdullah Dede		
Hakkı Dede		neyzen of Galata Mevlevihane
Coşkun Dede		neyzenbaşı of Afyon Mevlevihane
Hafız Mehmed Dede		neyzen of Manisa Mevlevihane
Şükrü Bey	(d.1920)	
Şakir Bey	(d.1920)	
Neyzen Rıza Bey	(1885-1923)	
Rahmi Bey	(1865-1924)	
Nurullah Kılıç	(1879-1924)	last student of Hüseyin Fahreddin Dede
Ahmed Chelebi		
Cemal Dede	(d.1925)	
Neyzen Hakkı Dede	(d. 1919?1925?)	
Neyzen İhsan Bey	(d.1830)	
Vefalı Rıza Bey	(d.1925)	
Musa Süreyya Bey	(1884-1932)	
İhsan Aziz Bey	(1884-1935)	
Rauf Yekta Bey	(1871-1935)	last neyzenbaşı of Yenikapı Mevlevihane, student of Cemal Dede
Kirkor Çulhayan	(1868-1938)	
İdris Dede	(1890-1940)	neyzen of Konya Mevlevihane
Zekaizade Hafız Ahmet Irsoy	(1869-1943)	student of Hüseyin Fahreddin Dede
Attar Ali Dede	(1873-1945)	
İzmirli Cemal Bey	(1874-1945)	
Emin Yazıcı	(1883-1945)	of Galata Mevlevihane, student of Aziz Dede and Hakkı Dede
Ahmed Celaleddin Dede	(1853-1946)	last sheikh of Galata Mevlevihane
Rakım Elkutlu	(1872-1948)	
Fevzi Dede	(1879-1948)	



TRANSMISSION LINES OF THE NEYZENS (according to Cem Behar)

Table 3

Neyzen and Santurî Ziya Bey (1869-1952)

Avni Zaimler	(1898-1952)	
Ömer Dede		
Vasıf Bey		
Neyzen Tevfik (Kolaylı)	(1879-1953)	
Süleyman Erguner	(1902-1953)	
Mahmud Şevket Gavsi	(1873-1954)	last student of Hüsnü Dede
Hakkı Süha Gevgin	(1895-1963)	last student of Emin Dede
Osman Şükrü Şenozan	(1874-1954),	
Halil Dikmen	(1906-1964)	student of Emin Dede
Cemil Bey		son-in-law of Tophaneli Sabri Bey
Emin Kılıç Kale	(1897-1984)	student of Emin Dede
Mehmed Okan	(d.1967)	
Hafız Mehmed Rifat Efendi	(1888-1967)	
Gavsi Baykara (1901-1967)	Yenikapı Mevlevihane sheikh Abdülbaki Dede's son, student of Neyzen Halil Dede	
Şevki Sevgin	(1893 -1969)	student of Neyzen İhsan Aziz Bey
Muhiddin Ereğ	(1894-1975)	
Burhaneddin Ökte	(1904-1973)	student of Halid Dede
Hayri Tümer	(1902-1973)	
Halil Can	(1905-1973)	neyzenbaşı in the revival period
Burhaneddin Ökte	(1905-1973)	
Ulvi Erguner	(1924-1974)	son and student of Süleyman Erguner
Aka Gündüz Kutbay	(1934-1979)	neyzenbaşı in the revival period, student of Gavsi Baykara
Sadık Yiğitbaş	(1914-1981)	
Hasan Başaranel	(1901-1986),	student of Emin Dede
Kemal Bayık	(1904-1983)	
Erdoğan Köroğlu	(1932-1990)	student of Gavsi Baykara
Fuad Türkelman	(1941-1992)	student of Hayri Tümer and Hasan Başaranel
Doğan Ergin	(1935-1998)	neyzenbaşı in the revival period, student of Halil Can
Ahmet Doğan Özeke	(1927-1998)	student of Gavsi Baykara
Andaç Arbaş	(1932-2003)	
Selami Bertuğ	(1924-2004)	student of Şevki Sevgin, Halil Can and Süleyman Erguner

**Present day living Neyzens:**

Niyazi Sayın	(b. 1927)	student of Halil Dikmen
Ahmet Yâkuboğlu	(b.1920)	student of Halil Dikmen
Turgut Cansever		student of Halil Dikmen
Dinçer Dalkılıç		
Turgut Tokaç	(b. 1939)	
Fikret Bertuğ	(b. 1944 )	
Arif Biçer	(b. 1942 )	
Sencer Derya		
Ekrem Vural	(b. 1945 )	
Ümit Gürelman	(b. 1945)	
Ömer Erdoğan	(b. 1949)	student of Niyazi Sayın
Kudsî Erguner	(b.1953)	son and student of Ulvi Erguner
Süleyman Erguner (torun)	(b.1957)	son and student of Ulvi Erguner
Sadrettin Özçimi	(b.1955)	student of Niyazi Sayın
Arif Erdebil	(b.1953 )	student of Niyazi Sayın
Mahmut Bilki	(b.1953 )	

Uğur Onuk	(b. 1955)	
Ali Sezâî Balakbabalar	(b. 1957)	
Ahmet Kaya	(b. 1957)	
Mustafa Güvenkaya	(b. 1960)	
Osman Erkahveci	(b.1972)	
Salih Bilgin		student of Niyazi Sayın
Aziz Şenol Filiz	(b.1960)	
Bülent Özbek	(b.1959)	
Halil Baziki		
Yavuz Akalın	(b.1965)	student of Akagündüz Kutbay and Niyazi Sayın
Adnan Ballıoğlu		
Murat Salim Tokaç	(b. 1969)	student of father Turgut Tokaç
H. Kudsî Sezgin	(b.1970)	student of Niyazi Sayın
Ahmet Şahin	(b. 1965)	student of Niyazi Sayın
Hakan Alvan	(b. 1970)	
Gökhan Önder		
Volkan Yılmaz		
Celalettin Biçer		student of father Arif Biçer
Ömer Bildik		
Yusuf Kayya	(b.1953)	student of Ahmet Yakupoğlu
Bülent Ekin	(b.1968)	
Fahrettin Acar		
Halil Yunga		
Mahmut Uğurlu		
Zeki Sözen		

## 2. Head Kudüm players and Kudüm players called Kudümzenbaşı and Kudümzens

Zekâî Dede	(1825 – 1897)	composer, kudümzenbaşı of Bahariye Mevlevihane
Ahmet Irsoy (Zekai zâde)	(b.1885?)	kudümzenbaşı of Bahariye and Yenikapı Mevlevihanesi
Abdürrahim Künhi Dede	(1769–1831)	of Galata, Yenikapı and Üsküdar Mevlevihanesi
Abdürrahim Dede Efendi		of Galata, Yenikapı and Üsküdar Mevlevihanesi
Raif Dede		kudümzenbaşı of Galata Mevlevihane
Arif Dede	(d. 1884)	of Bahariye Mevlevihane
Vahib Dede	(d. 1896)	of Üsküdar Mevlevihane
Ali Dede Efendi	(d.1710)	
Ali Dede Efendi	(d. 1800)	
Ali Dede Efendi	(d. 1735)	
Nâkşi Dede	(d. 1854)	of Cairo Mevlevihane
Ahmet Hüsametdin Dede Efendi		of Yenikapı Mevlevihane
Kudümî Ali Dede Efendi	(d.1800)	
Hakkı Dede		of Bahariye Mevlevihane
Şevki Dede		kudümzenbaşı of Üsküdar Mevlevihane - 1885
Salim Bey	(d.1885)	kudümzenbaşı
Raif Dede		kudümzenbaşı of Galata Mevlevihane
A. Avni Konuk	(1871–1938)	of Selanik Mevlevihane
Sadeddin Heper	(b. 1899)	of Yenikapı and Bahariye Mevlevihanesi, head of 1950's revival
Hopçuzade Şakir Çetiner		of Galata Mevlevihane
Hafız Kâni Karaca	(1930 – 2004)	student of Sadeddin Heper
Osman Efendi		

Hurşid Ungay (1922 - 1994)

**Present day living Kudümzens**

İbrahim İřkan  
Necdet Tanlak  
Nezih Uzel (b.1938)  
Nail Kesova (b.1936)  
Vahid Anadolu (b.1945)  
Ferruh Yarkın  
Aygün Altınbaş  
Aytaç Ergen (b.1957)  
Fahreddie Yarkın  
Mehmet Özturun  
Ahmet Erdoğdular (b.1975)  
Hasan Semerkantlı (b.1955)  
Engin Baykal (b. 1951)  
Nizamettin Yıldırım (b. 1960)  
Ömer Faruk Belviranlı (b. 1964)

**3. Halilezens (Halile players)**

Osman Dede halilezen of Yenikapı Mevlevihane, player in the 1950's revival

**Present day living Halilezens**

Nezih Uzel (b.1938)  
Nail Kesova ( b. 1936)  
Oktay Özerden ( b. 1965)  
Osman Acar (b. 1961)  
Nizamettin Yıldırım (b. 1960)

**4. Rebabzens (Rebab Players) - started with the revival in the 1950's**

Ahmet Hüsamettin Dede Efendi  
Edip Seviř  
Cahit Gözkân (d. 1999) also Ud player  
Sabahattin Volkan

**Present day living Rebabzens**

İbrahim Metin Uğur also cello player  
Mehmet Refik Kaya ( b. 1957 )

**5. Tanbur Players**

Vardakosta Ahmet Ağa (1728 – 1794)  
Celaleddin Dede (1849-1902) of Yenikapı Mevlevihane  
Tanburi Ali Efendi ( 1836-1902)  
Kemal Batanay ( b. 1893 )

**Present day living Tanbur players**

Necdet Yařar ( b. 1930 )

Fahreddin Çimenli		also bowed (yaylı) tanbur player
Abdi Coşkun	(b. 1941)	
Ahmet Nuri Benli	(b. 1942)	student of Kemal Batanay
Tevfik Soyata	(b. 1942)	
Murat Salim Tokaç	(b. 1969)	
Murat Aydemir	.	
Mustafa Aydın Öksüz	(b. 1957)	
Özata Ayan	(b. 1970)	

## 6. Kanun Players

Ataullah Efendi (1842 - ?) sheikh of Galata Mevlevihane, teacher of Rauf Yekta Bey

### Present day living Kanun players

Cüneyd Kosal	(b. 1931)
Erol Deran	(b. 1937)
Ruhi Ayangil	(b. 1951)
Bekir Reha Sağbaş	(b. 1954)
Ahmet Cennetoğlu	(b. 1948)
İhsan Özer	(b. 1961)

## 7. Ud (Oud) Players

Cahit Gözkân	(1911–1999)
Cinuçen Tanrıkorur	(1938 -2000)

### Present day living Ud players

Necâti Çelik	
Ömer Şatiroğlu	
Mehmet Uçak	(b. 1962)
A. Sedat Başar	(b. 1960)
Osman Kırklıkçı	(b. 1972)

## 8. Kemeñçe Players (introduced during the revival period of the 1950's)

### Present day living Kemeñçe players

Nihat Doğu
İhsan Özgen
Hasan Esen
Derya Türkân
A.Vefa Sağbaş

## III. THE SINGERS

### 1. Naathans (Singers of the Naat /Praise to the Prophet)

Hammamizade İsmail Dede Efendi	(1808 –1860) famous composer
Ahmet Hüsamettin Dede Efendi	
Kemal Batanay	(1893 – 1991) naathan and imam of Galata Mevlevihane (1919-1925)
Hopçuzade Şakir Çetiner	
Beylerbeyli Hakkı Bey	(d. 1925)
Hafız Kâni Karaca	(1930 - 2004)

Bekir Sıtkı Sezgin (1936-1996)

**Present day living Naathans:**

Ahmet Erdoğdular (b.1975)  
Hafız Ali İnan (b.1970)  
Timuçin Çevikoğlu (b.1965)  
Ali Kalaycı (b.1972)  
Veysel Dalsaldı (b.1968) student of Kani Karaca  
Deniz Mert Ataman (b.1967) student of Veysel Dalsaldı

**2. Âyinhans (Singers of the âyin)**

Hafız Kemal Tezergil müezzin of Ağa Mosque in Pera  
Kemal Örgüç  
Hulusi Gökmenli  
Sadi Hoşses (1912-1992)  
İzzet Eskidemir  
Cemal Selek  
Kani Karaca (1930 – 2004)

**Present day living âyinhans:**

Recep Birgit (b.1919)  
Mehmet Refik Akbulut (b.1944)  
Timuçin Çevikoğlu (b.1965)  
Hâfız Yahya Soyyiğit (b.1960)  
Hâfız Ali İnan (b.1970)  
Bora Uymaz (b.1972)  
Ahmet Erdoğdular (b.1975)  
Hasan Semerkandlı (b.1955)  
Ahmet Şahin (b.1965)  
Mehmet Kemiksiz (b.1966)  
Ömer Faruk Belviranlı (b.1964)  
Ahmet Çalışır (b.1966)

**B. The Practitioners of the Sema Ceremony (the whirling ritual movements)**

**1. Postnişins (historically the sheikhs of each mevlevihane, today the leader of the sema group)**

**Since the 1954 revival**

Midhat Bahari Beytur (1879-1971) Mesnevihan of Kasımpaşa Mevlevihane, student of Hüseyin Fahreddin Dede sheikh of Bahariye Mevlevihane  
Ali Celaledin Chelebi from the line of Afyon Chelebis  
Ahmed Gavsi Baykara (1902-1967) son of Abdülbaki Dede, last sheikh of Yenikapı Mevlevihane  
O.S. Rusuhî Baykara (1913-1989) son of Abdülbaki Dede, last sheikh of Yenikapı Mevlevihane  
Abdülbaki Gölpınarlı (1900-1982) student of Hüseyin Fahreddin Dede sheikh of Bahariye Mevlevihane  
Süleyman Hayatî Dede (Loras) (1904 -1984)  
Selman Tuzün (1905-1995) son of H. Fahreddin Dede sheikh of Bahariye Mevlevihane  
Ahmet Bican Kasaboğlu (1908-1992) student of Halid Dede  
Andaç Abraş (1932-2003) student of Abdülbaki Gölpınarlı

### Present day living Postnişins

Şefik Can	( b. 1910 ) student of the Mesnevihan Tahirü'l-Mevlevî
Hüseyin Top	( b. 1933 ) student of Midhat Bahari Beytur and Ahmet Bican Kasaboğlu
Nail Kesova	( b. 1936 ) student of Ahmet Bican Kasaboğlu
Kadri Yetiş	( b. 1931 ) student of Midhat Bahari Beytur and Ahmet Bican Kasaboğlu
Nadir Karnibüyükler	(b.1972)student of Ahmet Bican Kasaboğlu,Selman Tuzün and Mustafa Holat
Tuğrul İnançer	( b. 1946 ) student of Ahmet Bican Kasaboğlu
Mustafa Holat	( b. 1946 ) student of Ahmet Bican Kasaboğlu and Ali Karadağ
Hasan Çıkar	( b. 1935 ) student of Hakkı Dede of Skopje

## 2. The Head Semazens and Semazens (whirlers) called Semazenbaşıs and Semazens (historically all Mevlevi dervishes were trained as semazens to be able to partake in the ceremony)

Tahirü'l-Mevlevî (Tahir Olgun) (1877-1951)

### Since the 1954 revival

O. S. Rusuhî Baykara	(1913-1989) son of Abdülbaki Dede, the last sheikh of Yenikapı Mevlevihane
Gavsi Baykara	(1902-1967) son of Abdülbaki Dede, the last sheikh of Yenikapı Mevlevihane
Selman Tuzün	(1905-1995) son of H. Fahreddin Dede, sheikh of Bahariye Mevlevihane
Ahmet Bican Kasaboğlu	(1908-1992) semazenbaşıs, student of Halid Dede

### Present day living Semazenbaşıs and Semazens

Celeleddin Loras	son of Süleyman Hayati Dede, student of Ahmet Bican Kasaboğlu
Nail Kesova	(b.1936) semazenbaşıs, student of Ahmet Bican Kasaboğlu
Şemsi Susamış	
Mustafa Holat	(b.1946) semazenbaşıs, student of Ahmet Bican Kasaboğlu and Ali Karadağ
Ercument Ergene	
Bülent Ergene	(b. 1951) semazenbaşıs
Selahattin Şenyüz	
Hasan Mucay	
Feyzi Uyumaz	(b. 1964) semazenbaşıs, student of Nail Kesova
Selçuk Gürel	(b. 1973) semazenbaşıs, student of Nail Kesova
Serhat Baydar	(b. 1980) student of Nail Kesova
Akın Çakmut	(b. 1983) semazenbaşıs, student of Hasan Mucay

### (e) *Sustainability and possible risks of disappearance, pressures or constraints due to: The risk of its disappearing, due either to the lack of means for safeguarding and protecting it or to processes of rapid change, or to urbanization, or to acculturation.*

The sustainability of the Mevlevi Sema Ceremony as a continual living oral transmission and practice today has been directly impacted by historical constraints and outside pressures which almost caused its disappearance with the legal ending of its organizational structure and the decrease in the size of its community. The development of tourism and international interest and demand have played important roles in its sustainability as well as possible misuse through degeneration during recent times. Economic and technological developments, urbanization and acculturation have had less indirect influences on its sustainability and risks of disappearance.

To be able to fully understand and evaluate the sustainability and possible risks of disappearance of the Mevlevi Sema Ceremony, it must be examined in its unique historical context especially at the end of the first quarter of the 20<sup>th</sup> century.

The effect of the decline of the Ottoman Empire and the overall loss of vitality of most of its institutions at the end of the 19<sup>th</sup> century, can also be witnessed in the mevlevihanes whose communities had started to show a decrease in size. In the series of letters between the sheikhs of mevlevihanes all over Anatolia with the Chelebi existing in the archives of the Konya Mevlana Museum, it can be seen that even before the official banning of the mevlevihanes in 1925, especially during the war years—in areas like Urfa, Diyarbakır and even at the Galata Mevlevihane in Istanbul—the Mevlevi populations had declined with many mevlevihanes not even having enough dervishes to perform the ayin. Also as the empire shrunk in size during the first quarter of the 20th century and parts of the empire gained their independence, mevlevihanes in areas like the Balkans and Middle East came under new governmental rule resulting in most of the sheikhs and dervish families of Turkish origin, who had been responsible for conserving and preserving the tradition in those regions, migrating back to the Anatolia motherland. Since this tradition is so deeply rooted in Turkish culture this migration notably affected the oral transmission in these geographic areas. This could especially be seen in musical transmission and performances of the ayin itself whose music is so uniquely Turkish in theory and practice. The composed music repertoire of the *ayin* seems to have gradually disappeared from practice in these regions after the living oral transmission migrated back to Turkey. This is reflected in the poor equality of the performance of the Mevlevi music recorded in the Cairo Mevlevihane in 1928. Also the Arab Syrian Mevlevis seemed unable to preserve the oral transmission of the traditional *ayin* music with its choreographic sema movements in their Aleppo and Damascus Mevlevihanes after the migration of the Turkish Mevlevi families and the Chelebi. It appears that they opted not to continue the ritualistic performance of the historical sema ceremony and instead adapted the musical repertoire of other local dervish orders to the whirling movements (See 2a).

For a period of over six centuries (with the exception of the period between 1666-84, when the sema ceremony was banned for 18 years) the Mevlevis never faced a real threat to their existence and the sustainability of their activities. However, after the founding of the new Turkish Republic, the dramatic implementation of law 677 which was declared on 13<sup>th</sup> December 1925, put an historical end to the living transmission of the tradition together with its sema ceremony in the manner it had been practiced during the previous 500 years. This law closed all *tekkes* (dervish lodges) along with their tombs except for those used as mosques and masjids (small mosques) which could be retained as such. It abolished all of the dervish orders using titles such as dervish, disciple, dedelik, chelebilik etc. and service to these titles as well as prohibiting the wearing of dervish clothing. Anyone who attempted to re-open these closed *tekkes* or to re-establish them and their activities would be sentenced to punishment of imprisonment and fines.

see Annex 9

With this banning of the infrastructure of the mevlevihanes, the organization and the activities of the custodians of the tradition that had sustained, safeguarded, and protected the Mevlevi sheikhs/*postnişins*, musicians and *semazens*, the transmission and performance of the traditional *Mevlevi Ayin-i Şerif* or *Mukabele-i Şerif*, as it had been known up until that date, dramatically disappeared in Turkey at the end of 1925.

Up until 1925 the practitioners of the Mevlevi *sema* ceremony were members who had shared a communal life where they trained, worshipped and most of the time lived together under the same roof and were subjected to the same fixed moral code of behaviour, manners and beliefs which had created and re-enacted their ritual ceremony in spaces specially designed for its performance. Although the mevlevihanes outside of the new Turkish borders did their best to survive after this date under the direction of the newly-created Aleppo center, the loss of the mother *tekke* in Konya together with the population of the organized brotherhood in Turkey, especially that of the major Istanbul cultural centres, caused an irreparable blow to the possibility of sustaining themselves as a major vital organization.

However, with their personal efforts the Mevlevi were able to sustain their transmission and preserve it for when better socio-political conditions came into existence so that they could attempt to revive their *sema* ceremony's performance once again. Rauf Yekta Bey, the last neyzenbaşı of Yenikapı Mevlevihane, by notating the ayins for publication in the 1930's before he passed away, was able to preserve the core repertoire so that later generations would have access to its music. Then gradually in the late 1940's private meetings of a more literary nature, emphasizing Mevlana and his teachings and poetry, started to be held. It was not until 1953, that the Mevlevi started to incorporate musical performances of the instrumental sections of the ayins in these meetings which were then held in Konya on the 17th of December to commemorate the passing of Mevlana in his Sheb-i arus (Night of Union) celebrations. Gradually they got more courageous until finally in 1956 they were able to perform a complete ayin-i şerif for the first time.

Photos  
73-76

Custodians of the tradition that were still living, like the mesnevihan from Bahariye and Kasımpaşa Mevlevihanes, Midhat Beytur Bahari, the first to sit on the post in the revival period together with the two sons of the last sheikh of Yenikapı Mevlevihane —Gavsi and Rusuhî Baykara as well as the kudümzens Sadettin Heper and Hopçuzade Şakir Efendi played significant roles in transmitting the *sema* movements and music so that this revival of the ceremony could take place. New semazens and musicians for the *mitrib* were trained and with the accompaniment of the older living dervishes, that had seen the days of the tradition before 1925, they all took part in very joyful celebrations of a totally voluntary nature. Everyone that participated looked forward to being able to come eagerly to pay their respect to their *pir* in Konya, feeling honoured that they were able to participate once more in their rituals. Neyzens like Halil Can and the young Niyazi Sayın, as well as the talented young hafız Kani Karaca, who was to become the famous na'than and ayinhan, were carefully trained in Istanbul by Sadettin Heper. Older players, like the halilezen Osman Dede of Yenikapı, the last living dede at the time and Cahit Gözkan played side by side in these performances. There were old semazens like Mehmet Susamış, the müezzin from Sivas, whirling next to the newly trained ones like Özcan Ergiyderen and Baki Baykara. Ahmet Bican Kasapoğlu, who grew became semazenbaşı was responsible for training many semazens especially in Konya to try and meet the demand of filling up the huge spaces that had become the new meydan for whirling. Unfortunately without the support of the infrastructure of the moral code of the traditional structure of the brotherhood, there was less attention paid as to who was allowed to learn the *sema* since this transmission was open to the public at large. As Kasapoğlu himself said in an interview, he realized that he had put 'more emphasis on esthetics rather than on ethics' in his transmission of the *sema* to the younger generations.

Photos  
76-79,  
81-82,  
80 a-d

When one reads the descriptions and sees pictures of the large numbers of neyzens, and ayinhans of these first commemorations which took place in theatre halls and sport saloons, one realizes how the scale of the performance had been forced to change under these new circumstances from the intimately domed spaces of the semahanes. The participants grew larger in size and with the use of microphones, as well as the large audiences from all over Turkey and abroad, the intimacy and mystic atmosphere of the earlier historical performances seemed to disappear in these commemorations. The activities came under the organization of The Konya Tourism Association and local Konya government and continued to grow in size. Many of the early custodians and revivers of the ceremonies started to withdraw from participation in the 1960's as they felt the pressures of finance, tourism and entertainment starting to take over. Many invitations were received to perform in European centres.

Finally the internal problems of organization and representation of these performances was taken from the Tourism Association in 1990 when the government founded a group of 13 semazens and 21 musicians within the Ministry of Culture to cope with this problem. This group whose repertoire was primarily that of sufi and Mevlevi music, would be responsible for performing at the sheb-i arus commemorations and fulfilling official invitations to perform internationally for promotional cultural purposes. Two years later another group of 35 musicians, responsible for performing historical Turkish music which included the Mevlevi ayins and mehter music was created in Istanbul. These civil servant mitrib musicians had been trained in conservatories and their semazens had been trained in Konya to perform in December while those of Istanbul had to rely on the resources of private sufi groups to fulfill their semazen contingent.

See Annexes  
4 & 5

Although there are 85 ayins (see annex 8) in the traditional repertoire we see that only 29 are being performed. The Konya governmental group has performed 20 different ayins since its inauguration whereas the Istanbul governmental group has performed 16. The other groups on the other hand have been performing a repertoire of 9 ayins in different makams at the most and appear to be far behind the Ministry's groups in this respect. In the mitrib, ayinhan and semazen proportions of relative numbers it can be seen by examining annexes 1,2,3,4 & 5 that there are many imbalances. According to the size of the space the number balance between mitrib and semazen should be as such: 5 instrumentalists, 4 ayinhans, 6-9 semazens; 7 instrumentalists, 5 ayinhans, 6-9 semazens; 7 instrumentalists; 6 ayinhans, 6-9 semazens kinds of ratios in smaller to medium spaces. However, in larger spaces the numbers should be no more than 10 instrumentalists; 8-9 ayinhans and 9-12 semazens. Also the weight of the instruments should be on the neys and legato (bowed) instruments and the halile should not be neglected. The plucked instruments should be used more cautiously, mainly for 'colour' and not dominate the performance.

See Annexes  
1, 2 & 7

The use of the Galata Mevlevihane's semahane, which had been restored in the late 1970's for performances, became open to smaller private groups in Istanbul that had started to perform the sema ceremony. Today there are three Mevlevi associations that utilize the meydan of Galata for their performances as no other semahanes have been restored or built for this purpose in Istanbul. All these groups have financial needs that are met only by their own private funding methods of performance and sometimes international tours. Their communities fluctuate because of the totally voluntary part-

time involvement of their members. The international request for performances is so great that even the governmental combined with the private groups have difficulty in meeting the demands and competition has developed between the groups because of this.

As it can be seen by the viability of the neyzen transmission line (table 3) and the proportion of young people involved in performances and transmission (see annexes) , the sustainability of this cultural expression is very high and if managed and organized carefully has a great potentiality to be a source of cultural

However, it is the exploitation and exhibitionism for which the Mevlevi traditional sema rituals are being used that have caused most concern to the custodians of its mystical transmission. Today the disrespect with which shortened versions of the ceremony are performed in unsuitable places and conditions, like public hotel lobbies, parties, train stations and even as backdrops for pop star singers etc. for economic and touristic gains has become very disturbing to the Mevlevis, who have no authoritative rights to do anything about these performances. Also there is a group that has totally changed the content of the ayin repertoire by composing works without Mevlana's using words and who has also changed the physical make-up of the semazen group by incorporating women in bright coloured tennures alongside the men semazens while still maintaining the form of the costumes.

See  
Newspaper  
clippings  
83- 88

See Annex  
7, Photo88  
&  
Notation 9

### 3. JUSTIFICATION OF THE CANDIDATURE

**The proposed cultural space or form of cultural expression should demonstrate its outstanding value in accordance with the selection criteria**

#### **General Introduction to the Mevlevi Ayin-i Şerif**

The ceremony of the Mevlevi dervishes claims our attention because it is a ritual combining choreographic movement and complex music to achieve a result that is both transcendental and artistic. It is a major cultural phenomenon because it has succeeded in maintaining itself as part of a mystical, rather than a purely religious institution, over a period of at least six centuries.

The Mevlevi ayin has elicited wonder since European travelers first viewed it in Istanbul in the early seventeenth century.

In Ottoman times a visit to one of the Mevlevî cloisters (mevlevîhâne) of Constantinople was a touristic must comparable to the Pyramids of Egypt or the Acropolis in Athens. Travelers' descriptions, such as those of Pierro Dela Valle (early 17th century), Lady Mary Wortley Montagu (early 18th c.) and Carsten Niebhur (later 18th century), as well as European paintings of the ceremony furnish some of its earliest documents. In modern times only a very few musical institutions of the Middle East have acquired a place in the Western cultural imagination sufficiently important to require Western names. Among these is the ceremony of the "Whirling Dervishes", "Les Derviches Tourneurs"--virtually a household expression among people who may never have heard of the Mevlevîs. The lyrical poetry of Mevlânâ ("Our Master") Jalaluddin/Celalüddin Rûmî (d. 1273) in a variety of translations is today the best-selling poetic item in the United States; he is also well-known through translations into many European languages.

But it is important to stress the tension that exists between the popularity and often truly meaningful influences of the Mevlevi ceremony and the almost complete lack of understanding of its real nature and mystical meanings that stand behind it. Westerners instinctively sensed the compelling beauty and spirituality of the Mevlevi ceremony, but until this day there has not been a channel through which its essence could be communicated. Although the ritual was observed by many thousands of Europeans and described by dozens over a period of at least four centuries, one can hardly mention more than a handful of Westerners who have ever tried to put together the various parts that constituted the Mevlevi culture and spiritual discipline. There is as yet no comprehensive book or study on the history and meaning of the Mevlevi practice, neither from the mystical-spiritual, nor the historical, nor the musical point of view.

None of the serious Turkish scholarship on the Mevleviye has been translated and there is no monographic study of the Mevlevi musical tradition in any language. Thus the situation of the Mevleviye in world culture is something of a conundrum—the source, Mevlana is a figure of considerable interest, the performance originating in the Mevleviye is still somewhat familiar and is widely respected, but the centuries of development between these two points in terms of music, mystical thought, and the influence of spirituality on a living society remain obscure. All of these are of major interest to mankind in general and they represent possibly the most significant contribution of the Turkish nation to human culture.

After the decades of obscurity between 1925 and 1953 the artistic surface of the Mevlevi tradition has gradually achieved official recognition within Turkey. While it is without question that traditions do adapt themselves to the needs of the society in which they exist—certainly the Mevlevis did that in the creation and elaboration of the mukabele ceremony over time—the Mevlevi ceremony is ultimately based on a mystical world-view, in a specific historical form that had suited Turkish society and culture. Both this world-view and history need to be communicated and transmitted through the generations or else the surface of the artistic display itself will stagnate and degenerate. This cultural transmission is also necessary for the music itself, which on its most subtle and artistic level remains an oral tradition. The generation that had experienced the full mystical training of the Mevleviye is almost entirely gone from the stage. At best there still exists people who had learned from these individuals or from their direct students. Only by utilizing the actual human resources of the Mevlevi tradition can it be possible to maintain the tradition in some degree of health so that it can benefit both Turkish and world society.

With the current revival of real interest in the Mevlevi tradition both inside and outside of Turkey there is growing pressure to return to the authenticity of the training and all aspects of the performance, including music, text and sacred performing space. Strengthening the Mevlevi tradition in this generation may well be the last opportunity to ensure the continued existence of the *ayin* and *sema* in any artistically or spiritually valuable form.

In seeking to define Mevlevi music none of the musical traditions of the other *tarikats*—who practice the musical zikr ceremony—furnish an adequate model. Apart from one significant improvised genre (see below) the Mevlevi ceremony consists of

highly artistic musical compositions composed by professional composers. This practice can be compared to the artistic pieces composed for the Roman Catholic or Lutheran churches, except that the Mevlevi are neither a church nor a sect, and their music was not composed for a text-oriented liturgy but for a mystical dance-ceremony. While sharing the general principles of art music, the Mevlevi musicians maintained their own musical forms and standards, with their own system of patronage, separate from the secular music of the court. The Mevlevi Order is considerably older than the Ottoman state, having its origins in the Saljuk period. It gradually became closer to the Ottoman state, and identified with the interests of the Empire, but they maintained a separate sub-identity and their musical tradition was always distinctive. While the music of the court went through periods of loss, stagnation or rapid technical development the music of the Mevleviye was more continuous. The Mevlevi also showed an interest in musical notation over a century before the Ottoman court. Hence by the seventeenth century they were in a position to influence the music of the Ottoman court, and to supply it with some of its greatest musicians. In a general sense we can compare Mevlevi composers like Buhuriz"de Itri (d. 1730) or Ismail Dede Efendi (d. 1846) with Claudio Monteverdi or J.S. Bach, in that they were equally adept in the music of religion and of the secular world.

### The Ayin-i Şerif as a Masterpiece of Outstanding Value

**The *sema*.** In attempting to integrate the historical and musicological information given in previous sections, several points need to be stressed. The *mukabele* consists of a dance-like movement, the *sema*, which has seen slow development over the generations, gradually reaching the form that it has had in the twentieth century. Viewed externally, in choreographic terms, the *sema* is an extremely demanding and subtle form, precisely because it allows so little individuality. The discipline that it demands permits the individuality of each dancer (*semazen*) to appear only in the most subtle ways. While a degree of imitation can be learned and practiced by dancers without any mystical training, a discerning eye can distinguish the beauty of the *sema* performed as part of a mystical discipline. It is this quality alone that distinguishes it as a masterpiece, and it is this quality that is most in danger of being lost.

The *sema* was part of the mystical practice of the Mevlevi dervish. As such it could be practiced alone, without musical accompaniment, or even to non-Mevlevi *tarikât* hymns when a Mevlevi dervish or sheikh visited the *tekke* of another order. But the full harmony of the *sema* can be seen only when it is performed to the music of the *ayin* and especially within the space designed for this performance, the *semahane*. Although in earlier centuries, before the *mukabele* developed its full music and ceremony, the *sema* was performed in various contexts, since the seventeenth century the full *sema*, with the music of the *ayin*, had been performed only in the *semahane* of a Mevlevi *tekke*. Even the Ottoman sultan was obliged to visit a Mevlevihane in order to view the *sema*. For this reason it became customary for each Mevlevihane of the capital to perform the *mukabele* on different evenings of the week, so that on any day the sultan might be able to attend. When Sultan Mahmud II was on his deathbed in 1839 and wished to hear the newly composed Ferahfeza *ayin* of Ismail Dede Efendi, the dervishes would not go to him in his palace. Rather he was transported on his bed to the Yenikapı Mevlevihane. This connection between ceremony and space has been rendered dangerously tenuous since the reinstatement of

the Mevlevi *ayin* as a public performance in spaces other than a Mevlevi *semahane*. In this sense the full definition of “masterpiece” for the entire *mukabele* performance is somewhat marred so long as the Mevlevi spaces are not fully available and so long as the *mukabele* is routinely performed in spaces having nothing to do with the Mevlevi tradition.

**The *ayin*.** The music of the *ayin* is a collection of classical “masterpieces”, a blueprint for the creation of new masterpieces, and an oral tradition of performance. For the tradition of the *ayin* to function properly it must contain all three elements. What the musical compositions of the *ayin* set out to accomplish is no less than the expression of mystical truth by means of musical organization and the ecstatic words of a great mystical poet. As such it beyond comparison with other musical/poetic systems, even within Turkish culture, and can be understood only within its own terms. For the cognoscenti of Ottoman culture this was self-evident, and can be seen for example in the words of the twentieth century Turkish writer and scholar Ahmed Hamdi Tanpınar, writing of the same Ferehfeza *ayin* in 1949:

“Dede's Ferahfezâ *ayin* is not simply a prayer, a cry of the believing soul for Allah. Without losing the broad attack that is the hallmark of the mystical inspiration, its mystery, or its great and ceaseless yearning, it is perhaps one of the most spectacular works of the old music. Dede expressed the development characteristic of Turkish music which consists of small appearances of the makams, modulations and wandering among the final tones in such a fashion that the *ayin* has become a symbol of his personality.”(Tanpınar, trans. Feldman 1949: 320).

This knowledgeable modern author points out several crucial definitions of the *ayin*. In technical terms the Mevlevi composer does not value repetition as a means of inducing a trance-like state. On the contrary, as this musical tradition develops—perhaps at its highest point with Ismail Dede—the melodic line changes ceaselessly, wanders into new and unexpected paths. True to the Mevlevi mystical philosophy, the music of the *ayin* expresses the journey of the soul, which all its many states and moods, from despair to exaltation: “Sometimes this searching, this disappearing, and self-awareness is in the highest degree human, and Dede's inspiration says: “If you do not appear, there's no harm, I am carrying you within me!”; sometimes however one is overcome by a despair which is as hard as matter.” (Tanpınar: 321). Thus Tanpınar distinguishes between religious and mystical music. The *ayin* is not “simply a prayer.” The humility and resignation that are esteemed in the Quranic chant (*tevcid*) are not the goal of the music of the *ayin*.

It was Ismail Dede's mastery of the full range of human emotions in addition to a mystical inspiration that caused his five *ayin* compositions to be viewed as the highest models of the entire genre. But of course Dede's view was that of a man of the mid-nineteenth century. Other messages are contained in *ayin* compositions of the sixteenth, seventeenth, or eighteenth centuries, or in the successful *ayin* compositions of the twentieth century. For this reason the Mevlevi dervishes sought to preserve the particularities of each composition of the past, to the extent this was possible under the conditions of oral transmission.

Only when the tradition itself seemed in danger of disappearing did the Mevlevi musician and scholar Rauf Yekta Bey take the step of writing down the entire known *ayin* repertoire in western staff notation. And these notations were published only

after 1925 when the ceremony itself had been banned. Indeed it is hard to imagine that the tradition could have survived from 1925 until 1953 had the *ayins* not been preserved in notated form. While the proponents of the Quranic chant prohibit the composition of fixed melodies and insist on new generation during performance, the Mevlevi have always valued the unique experience of the human composition of its time, reflecting the unique experience and inspiration of a single human creator. This is of course a universal definition of art. This collection of unique human artistic creations then become the models which were learned and internalized both so that they could be performed and so that a new generation of composers would be able to speak in novel, unique ways but within the terms of the Mevlevi tradition.

While the Mevlevi repertoire was preserved after the closing of the dervish lodges in 1925 largely thanks to the notating of the *ayin* compositions of the past, Rauf Yekta must have been acutely aware of the problems this could entail. While the notes used in each *ayin* were transcribed the actual sound of performances in the principal Mevlevihanes of the capital were not recorded. The blend of sounds in each *semahane* with the varying ensembles of one to three *ayinhans* (vocalists), one to three *neyzens*, the *kudumzen*, alone or with other instruments such as kanun or ud were not documented nor were they passed down through expert conducting. The arts of the *neyzen* and the *kudumzen* did survive through oral transmission by means of a variety of sources going back in a line of transmission and initiation to the famous musicians of the Mevlevihanes of the early nineteenth century. The authenticity of the *neyzens* and *kudumzens* is an enormous asset in the preservation of performance of the *ayin* for the future. However since the profession of *ayinhan* was specifically tied to the Mevlevihane and had no other function in Turkish society (less so than the *neyzen* and *kudumzen*), the transmission of the vocal stylistic core of the *ayin* is somewhat weaker today. After 1953 this weakness has allowed performances of the *ayins* to vary according to the demands of the huge performance spaces, filled with large choirs, or the aesthetic goals of choral directors attempting to integrate the *ayins* into a modernizing secular aesthetic, or soloists trained in the conservatory and radio with only the most limited exposure to Mevlevi performance. But it was great good fortune for the tradition that the one orally trained *ayinhan* of the post 1953 era was a unique genius on the highest level of musical ability. Hafiz Kani Karaca (1930-2004), who was totally blind since childhood, single handedly preserved and passed down a performance style originating in the *tekke* with which he performed not only the *ayins* but every single genre of Ottoman mystical, religious and secular music. Thanks to him, his teaching and his numerous sound recordings there is a new generation of singers who have a model for traditional performance of the greatest authenticity and beauty. However the lack of full institutional support for him as a national treasure, beyond his work at the radio, severely limited his ability to transmit his vast knowledge of both repertoire and performance style.

**The *ney* performance.** As noted earlier, just as the Ottoman/Mevlevi *ney*, with its bone mouthpiece is a unique instrument, so is the performance tradition on it unique. Nowhere else in the Muslim world did the reed-flute become part of a spiritual discipline and the medium for a species of musical meditation. In seeking anything to which to compare the Mevlevi tradition of performance on the *ney*, the Zen tradition of shakuhachi *playing* in Japan is perhaps the closest analogue. Although in much earlier times there had been secular Ottoman masters of the *ney*, since the middle of the eighteenth century most noted *ney* masters have been Mevlevi dervishes. For the

current generation of *ney*-players the relevant musical lineages originate with the *neyzens* of the Yenikapı and Galata Mevlevihanes during the early and mid nineteenth century, especially Aziz Dede (1835-1905), Salih Dede and his nephew Yusuf Paşa (1821-1884).

Apart from purely musical considerations the importance of the tradition of *ney*-playing as a spiritual discipline is brought out by the fact that when Salih Dede invented a key, similar to the key on a clarinet, and placed in on the hole in the back of the *ney*—thus enabling low notes to be played more easily—this was forbidden by the Chelebi in Konya because it would eliminate part of the discipline needed by the aspiring *neyzen*. Of technical changes only slight improvements to the mouthpiece have been permitted in the twentieth century. The *ney* was not considered an appropriate instrument for the popular music of the nightclubs, where the clarinet began to take a major role after the middle of the twentieth century. Therefore the performance on the *ney* remained an amateur occupation from 1925 until 1953. It was mainly through the influence of the Mevlevi *neyzen* Süleyman Erguner that the *ney* was introduced to the classical music programming on the radio at that time. His son Ulvi Erguner went on to perform and direct ensembles on the radio, becoming the leading performer on the *ney*. By the 1970s the two leading *neyzens* were Aka Gunduz Kutbay and Niyazi Sayın, both stemming from a Mevlevi tradition. Kutbay preserved a more traditional style of performance, while Sayın developed an innovative, somewhat softer style while still remaining within the Mevlevi aesthetic. Both of them took a leading role during the revival of the Mevlevi *ayin* in Konya at the annual Mevlana commemoration. After the premature death of Kutbay another Mevlevi *neyzen*, Doğan Ergin took his place. The present generation of *neyzens*—such as Salih Bilgin, Sadrettin Özçimi, Omer Erdoğdular and Ahmet Şahin are all the students of Niyazi Sayın. The line of Ulvi Erguner is continued by his sons Süleyman and Kudsi Erguner.

### Western Reception of the Ayin-i Şerif

In addition to its technical excellence, the *mukabele* constitutes a vision of the role of man in the universe. Some early European writers appeared to be aware of the majesty of the Mevlevi ceremony and of the way of life supporting it. In the early seventeenth century the Venetian traveler Piero Della Vale described the Mevlevi ceremony in some detail. In the early eighteenth century the Moldavian Prince Cantemir spoke of the Mevlevi only in terms of the highest respect and admiration, and in the same era Lady Wortley Montagu, writer and wife the English ambassador to the Sublime Porte, wrote effusively of the beauty of the music played by the Mevlevi flutes. During the eighteenth century in particular these positive testimonies were also connected with a degree of European interest in Ottoman Turkish music as a whole, which they then considered the supreme representative of “Oriental Music” and the heirs of the musical thought of the ancient Greeks. This latter point was of great importance especially to French musicians.

By the early nineteenth century this situation quickly changed. First of all European art music developed rapidly and was grounded in a broader social base. These internal developments were primary to European culture and involved a larger number of people than before. While European intellectuals valued some aspects of the Persian literary tradition (less so the Arabic or Turkish) in general the European

imagination roamed over a broader realm, in which India and the Far East became more relevant and more accessible. Travelers' accounts were replaced by serious textual studies done by researchers in the new science of Orientalism. However, little new information about Ottoman music was contributed by western writers of that century, during which western science and philosophy showed such prodigious development. Comparative musicology was now based on theoretical texts alone—the experience of witnesses to the Mevlevi *ayin* no longer carried musicological relevance. And, rather strangely, nineteenth century European scholarship was completely unaware of the significant musicological writing, including several forms of indigenous notation, created by Ottoman Muslims and Christians during the seventeenth and eighteenth centuries.

A new attitude toward the music of the Mevlevi and the Ottomans in general can be seen in the studies by the French Jesuit and musicologist P.J. Thibaut (1872-1938), the author of the first serious research on the music of the Mevleviye (published between 1902 and 1911). The contemporary Turkish musicologist Bülent Aksoy sees Thibaut's work as the harbinger of the opening of a new era, signaling the "closing of the nineteenth century, which had been an extremely unproductive period from the point of view of European publications on Turkish music".

What may have been a burgeoning interest in the music of the Mevlevi was cut short not by any action of the European powers (which had occupied Turkey following World War I) but by the Turkish Republic. Soon after the *mukabele* was once again performed publically in 1953 Western interest was not far behind, as seen by the serious publication of Helmut Ritter (1962), and the choice of the Mevlevi *ayin* to represent Turkey for the UNESCO series of LPs in 1964 (Turkey I). Since the Turkish government has organized tours of the Mevlevi ensembles, beginning in the 1970s, Western interest in this phenomenon has grown steadily. Foreign tours by Mevlevi ensembles usually perform to packed concert-halls, and the remembrance ceremony of Mevlana in Konya is a major destination of Western tourists to Turkey.

### **The Historical Status of the Ayin-i Şerif within Turkish Sufism**

In order to assess the status of the Mevlevi *ayin-i Şerif* within Ottoman Turkey it is necessary to consider briefly the relationships between the numerous groups that had emerged from the followers of specific Sufi paths during the Ottoman period. According to the terminology of the J. Spencer Trimingham, Mevlana lived after the first "khanaqah stage" of Sufism, the "golden age of mysticism." By the thirteenth century Sufism had entered the "tariqah stage" (Turk. *tarikah*), which saw the development of "continuous teaching schools of mysticism," in order to conform "the mystical spirit within organized Sufism to the standards of tradition and legalism." By the Ottoman period in the fifteenth century Sufism had entered the "ta'ifa [sect] stage", in which "Sufism becomes a popular movement," characterized by "transmission of an allegiance alongside the doctrine and rule." This was accompanied by a flourishing cult of saints, usually focused on the tomb. The freedom of thought which had been so essential to the early stages of Sufism declined during the ta'ifa stage.

Most of the Sufi orders came to hold many of their beliefs in common, with differences becoming most noticeable on the level of ritual practice (e.g. loud or silent *zikr*) and competition on the level of spiritual authority. Since these orders had no

overarching hierarchy they continually split into smaller sub-groups. Despite these differences their fundamental similarity was shown by their adoption of a similar public ceremony, the *zıkr*, chanting the names of Allah with controlled breathing and symmetrical bodily movements usually performed in a circle. As a rich semi-popular musical repertoire of hymns (*ilahi*) for the *zıkr* was created it came to be shared by all the groups. The former sheikh and scholar S.N.Ergun wrote shortly after the closing of the *tekkes* that the works “were distinguished not according to *tarikats* but according to the type of ceremony. There was no tradition that ‘this *ilahi* [hymn] is sung in the Rukai *tekkes*; it is not sung in the Kadiri *tekkes*.” Ergun here was referring to the more recent periods of Ottoman history, from the early eighteenth to the end of the nineteenth century. While this collegiality led to a high degree of mutual tolerance within later Ottoman society, the Mevlevi held themselves apart from the general practice. While they indeed became an order with a lineage of leaders, a sacred tomb, and most of the other characteristics of a *tarikats*, they endeavored to preserve both freedom of thought—largely through both the study of complex classical texts, through wide-ranging discussions, and in later times by an openness to broad and novel cultural issues, including the challenge of the West—and something of the ideals of the classical Sufi *sema*. For these reasons they never accepted the musical *zıkr* as their primary practice, nor would they permit their dervishes to participate in such a *zıkr*. They used the term “*esmacı*” (chanters of the Divine Names) to refer to the members of other *tarikats*. If a Mevlevi dervish visited the *tekke* of another *tarikats* he was invited to perform the *sema* while the local dervishes did their *zıkr*.

In recent times (19<sup>th</sup>-early 20<sup>th</sup> centuries) several Sufi *tekkes*, including Rukai and Nakshibandis, adopted the practice of inviting Mevlevi dervishes to perform the *sema* during their *zıkr*. At times sizeable numbers of Mevlevi could be found there. And the no longer functioning Gülşeni *tarikats* emerged as early as the sixteenth century as a synthesis of Halveti and Mevlevi traditions. The communality with regard to the Mevlevi *sema* is still practiced by some *tarikats* both in Istanbul and even in remote regions of Turkey. Nevertheless the Mevlevi *mukabele* with its complex composed musical tradition, including the use of musical instruments, is essentially the practice of the Mevlevi and not of other *tarikats*.

On a structural and philosophical level one might mention the existence of the term *sema* (*semah*) and *ayin-I cem* and several forms of sacred dance among the Alevi communities in various regions of Eastern and Central Anatolia. These rural communities, originally of Turkish tribal origin, developed sacred dances out of shamanistic animal mimesis, especially involving birds (e.g. the crane). These are performed to hymns sung in Turkish to the accompaniment of the stringed lute *sağ*. The music of the ceremony (known as *ayin-I cem*) is entirely folkloric. The Alevi ceremony is an extremely valuable part of the spiritual heritage of the Turkish nation, whose members number several million. According to the law passed in 1925 the Alevi were defined as a distinct Islamic sect and not as a Sufi *tarikats* and so were exempt from any legal restrictions.

On the philosophical level there are certainly points of contact between the Mevlevi and the Alevi traditions, especially as the latter has been mediated by the urban Bektaşî *tarikats*—which had played a major role in Ottoman history. But the Mevleviye as an organized group is somewhat older than the Alevi, and did not in any sense emerge out of the latter. They are both independent traditions, the Alevi

existing among tribal Turkish society and the Mevlevis largely among the elites of the urban Turkish society and the same stratum of other Muslim groups in the Empire

### **The Mevlevi Tradition Outside of Turkey**

Despite Mevlana's origin in a Persian-speaking milieu in Khorasan the Mevleviye began as a Turkish *tarikât*, based in central Anatolia among Turkish-speaking Muslims. After the conquest of Constantinople in 1453 it gradually became an Ottoman *tarikât*, with major centers both in the Arabic-speaking lands and in the Balkans. The Mevlevihane of Cairo was particularly close to the centers in Konya and Istanbul. The last sheikh of the Galata Mevlevihane, Ahmed Celaledin Dede (d. 1946), although a member of the family of sheikhs of Galipolli, received his Mevlevi training in Cairo. However, his was the last generation to receive such a training there. The *Beyatî ayin* was recorded by the local Mevlevi group as part of the Congress of Arab Music held in Cairo in 1932, and it is clear from the advanced age of the performers and mediocre quality of the performance that the Mevlevi tradition was then in decline. The Mevleviye of Cairo have not functioned for many decades. The beautiful Mevlevihane there has been restored since the 1980s through the intervention of an Italian conservation group.

The Mevlevihanen of Syria had also been closely linked with Konya and Istanbul. During the eighteenth century a family of sheikhs from Tripoli (now in Lebanon) known as the "Arapzadeler" came to dominate three major Mevlevihanen of the capital—Galata, Yenikapı and Kasımpaşa. Later in the century another family from Tripoli came to be appointed sheikhs of Galata and Beşiktaş. In 1925, with the closing of the *tekkes* in the new Republic of Turkey, the center of the Order was moved to Aleppo. While this situation was confirmed by the Mandatory Government, it was rescinded by the newly independent Syrian government in 1944. Today, the Syrian Mevlevi groups, while preserving the authentic Mevlevi dress and ritual turning, no longer practice the *ayin*, its music and Persian poetry. They have adopted the Arabic-language hymns of other Sufi orders. While they bear a historical relationship to the Mevleviye they are today a synthesis of several, mainly local trends of Sufism.

Mevlevi *tekkes*, notably the Mevlevihane of Skoplje (Usküp) remained open in the newly created kingdom of Yugoslavia for a number of decades, but all were closed shortly after the establishment of the Communist government there. It does not appear that the Mevlevi *ayin* is practiced today in Macedonia or elsewhere in the former Yugoslavia.

### **The Roots of the Ayin-i Şerif in the Cultural Tradition of the Community Concerned**

In order to describe the roots of the Mevlevi ceremony in the "cultural tradition or cultural history of the community concerned" we must first of all define this community. In the course of their seven-hundred year history this community changed in a number of ways. Starting as a local elite movement in Central Anatolia it gradually expanded to become the most prestigious and characteristic Sufi movement of the Ottoman Empire. At that time it came to include not only Turkish, but Arabic, South Slavic and Greek-speaking members as well as others. While the leadership came to be restricted to a group of sheikhly families, its membership was never closed or exclusive. Though other dervish orders were based essentially on the spiritual charisma of their founders and the living sheikhs, in addition to this the Mevleviye

insisted on a high degree of cultural literacy in order to ground the dervish in the essential texts of the movement—principally but not restricted to the works of Mevlana and Ibn al-Arabi (1164-1240). There was also a special emphasis on music as a high art (the medieval Islamic “Science of Music” ‘Ilm al-Musiqā) and its concomitant spiritual dance (*sema*). To accomplish this end the Mevleviye had to base itself on social classes with close ties to the government or on the government itself, thus ensuring its material stability. In this the Mevleviye succeeded to a remarkable degree. It is thanks to this link --while also maintaining its own spiritual hierarchy -- that the Mevleviye could maintain its high level of spirituality, learning and art without stagnating or falling prey to purely local interests. Indeed when the local cultural support for the Mevlevi way dried up the local order disappeared.

While preserving its classic texts in Persian and Arabic, already in the fourteenth century and from then throughout its history the Mevlevi sheikhs and scholars wrote their original works and commentaries in the Turkish language. Knowledge of this language was essential to absorb the spiritual teaching of the Mevleviye. The Mevleviye arose in a period when Anatolia had become a major center of Islamic culture and a crossroad where Turkish-speaking, Persian-speaking and Arabic-speaking strands of this culture met and interacted. During the seventeenth century the Mevlevi became involved with the Islamic high culture of India through their study of the new Indo-Persian poetry. In the early eighteenth century they accepted techniques originating in Europe, such as the printing press and musical notation. They also developed ties with the musical specialists of the Greek and Jewish religious communities. At the end of the century the Ottoman government relied on the Mevleviye to legitimize its plans to modernize and Westernize aspects of technology and society. During the nineteenth century the Mevlevi learned the French language and attempted to understand the cultural currents of the West while maintaining their own world-view and practices. Thus the Mevleviye represented the most firmly-grounded high culture in Turkey and at the same time a group that attempted to view itself in relation to the Other represented by the West.

With this in mind it would be inaccurate to view the Mevleviye as only a closed social group preserving a specific traditional practice. Rather they should be seen as an extremely authentic local tradition that was at the same time the most progressive tendency within Turkish culture. In this sense the cultural community represented by the Mevleviye is first of all the people of Turkey, because they are the most central and highly developed tendency in the cultural history of that nation. At the same time, since Mevlana has long been regarded as the greatest saint (*veli*) of Turkey, he is venerated by the people and some of his sayings have become virtually proverbs. But since the Mevleviye is not a popular or folkloric phenomenon the essence of the spiritual and artistic knowledge that they preserve is still strongest among those families and individuals who have inherited or learned significant aspects of the tradition. Today this group of primary conservers of the Mevlevi tradition number fewer than one thousand people.

In any historical period to learn the Mevlevi tradition required years of patient study and apprenticeship. Throughout Turkish (and indeed the broader Ottoman society) the significance of the Mevlevi tradition was widely, if not universally acknowledged. In the current cultural conditions within Turkey this is no longer the case. But the residual respect for the personality and creativity of Mevlana and for the

tradition based on this creativity is still broadly-based in the country. Increased exposure to the authentic Mevlevi performance, coupled with a broad increase in the information available about this tradition in schools and through other means would elicit a very positive response among the people of Turkey in general and would place the preservation and transmission of the Mevlevi art on a much more secure basis than it has today.

### The Orality of the Ayin-i Şerif

The “orality” of the Mevlevi ceremony has been mentioned briefly in section 2c, but it can best be treated according to its major constituent elements—the ceremonial aspect, including all the ritual behavior (*adab ve erkan*) of the sheikh and the *semazens*, the *sema*, the *na't*, the *ney* taksim, the *peşrev* and the *ayin* itself.

The ritual behavior, known as *edeb ve erkan* (“manners and rules”) govern all aspects of Mevlevi public interactions, and in particular those interactions that take place on the *meydan* during the *mukabele*. All of this forms a complex oral tradition. Much of it was committed to writing by Gölpınarlı in his little book *Mevlevi Adab ve Erkan*. However his descriptions are no more than a blueprint—the proper execution of the ritual, since it involves subtle kinetic interactions of two or more people, can only be transmitted through those who have learned it in practice. A great deal of symbolism also goes with these rituals, which also require transmission. These however are more amenable to written presentation, it is the ritual behavior itself that is essentially oral.

The *sema* “whirling” is also a complex kinetic phenomenon involving a highly practiced bodily motion and a disciplined inner intention. Only the grossest level of the *sema* can be learned through means other than direct human transmission, i.e. from a film. The *sema* on the level on which it was meant to be practiced by Mevlevi can only be learned with a great deal of practice from a teacher who has internalized both its physical and spiritual aspects. Coordination with the music can only be done properly with musicians, and particularly with a *kudumzen* (drummer) who has learnt the tradition orally.

The *na't*, as part of the *na't-durak* complex described in 2c, demands a special vocal technique which is extremely rare in Turkey today. The form of the composition also has never been adequately written in notation and must be learned aurally.

The *ney* taksim is a completely oral phenomenon that relies both on the mastery of the instrument, of the makam system, and of the specific style of the Mevlevi *neyzens*. While aspects of the Turkish makam system have been written in notation and articulated in words for several centuries, the most subtle aspects of intonation, phrasing, ornamentation and melodic progression are still within the province of oral transmission. With an instrument as expressive and sensitive as the *ney* a performer who lacks these orally-transmitted features is never regarded as authentic.

In Turkey today the *ney* represents a purely Mevlevi tradition, as the secular *neyzens* of the past were by far secondary to the Mevlevi in the transmission of the technique of the *ney*. This is true even though the *ney* has long held a respectable place in the performance of secular art music. This Mevlevi-based pattern of

transmission of the *ney* has been one of the strongest factors upholding the authenticity of many (if not all) aspects of the modern performance of the *ayin*. One of these aspects is the performance of the *peşrev* used to accompany the Sultan Veled Devri. While not all of these *peşrevs* are of Mevlevi origin, there is a specific tempo and performance style appropriate for the procession, and this has been taught to all musicians who have participated in the *ayin*.

The *ayin* itself contains a compositional aspect and a performance aspect. According to Mevlevi thought these two are inextricably merged. For this reason only a performed *ayin* is recognized as such and only a musician who has performed *ayins* in the Mevlevi ceremony is qualified to compose a new one. And also for this reason musical notation, while allowed and even encouraged by Mevlevi for other purposes, was strictly forbidden in either the performance or the pedagogy of the *ayin*. The first *ayin* was written down in 1795 at the order of the Sultan who composed it, not for the use of the Mevlevi who performed it. And during the ensuing century the Mevlevi musicians developed an oral tradition of performing this piece that differed considerably from the notation of the composer. Although the manuscript remained in Mevlevi hands and could have been deciphered, it was not so employed. The first complete published *ayin* appeared in France in 1902 as the work of P. J. Thibaut, and in his publication he speaks of the possible objections of the Mevlevi to his publishing the music of the *ayin*. This situation changed fundamentally in 1925 when the Mevlevi hanes were closed and the *ayin* was no longer performed. A few years later the great Mevlevi musicologist and musician (and friend of Thibaut) Rauf Yekta Bey and his associates in the Istanbul Conservatory began to prepare complete edition of all known Mevlevi *ayins* as they had been performed in the *tekkes* of Istanbul, under the supervision of Zekaizade Ahmet Irsoy, the son of Yekta's teacher Hoca Zekai Dede. Without this extraordinary intervention there is no doubt that most of the Mevlevi repertoire would have been forgotten in the years between 1925 and 1953.

While the existence of notated scores of the *ayins* is by no means an insurmountable obstacle for oral pedagogy, the weakness of the tradition of the *ayinhan* (*ayin* vocalist) creates a serious problem. Just as the phrasing on the *ney* for both improvised and composed pieces, the tradition of the *ayinhan*, working together with the *kudumzen* and the *neyzens* constituted the oral tradition of the performance of the *ayin*. The one attempt made to "document" the "authentic" performance of the *ayin* for the Classification and Stabilization Committee of the Istanbul Conservatory did indeed involve the great Mevlevi teacher Zeakaizade Ahmet Irsoy (on *kudum*), but the ensemble was quite non-Mevlevi and the vocalist was Munir Nurettin Selçuk (1901-1981), the greatest classical singer in Turkey, but not one trained in the tradition of the *ayinhan*. The result was an undoubtedly tasteful and beautiful recording, but one of limited usefulness as a document of Mevlevi performance practice. The use of large choruses for the *ayin*, which has become fashionable since the 1970s, is also difficult to reconcile with the oral tradition and with oral pedagogy. There is therefore much room for development in the reinstatement of the oral quality also to this aspect of the Mevlevi ceremonial tradition.

### **Dangers to the Integrity of the Ayin-i Şerif**

The Mevlevi *ayin-i şerif* is indeed in danger of disappearing due to lack of means of safeguarding and protecting it. This may seem paradoxical as at present

there are two official and several unofficial groups learning and performing it. In themselves these are both positive phenomena which show promise and are certainly preferable to the strict prohibition of the ayin that had been in force between 1925 and 1953. However the essential issue is that all current performances of the ayin-i şerif take as their basis the official revival for the public commemorative ceremony held in Konya on December 17, beginning in 1953, and not the actual Mevlevi performances that had been enacted for centuries right up until 1925.

The Mevlevi *ayin-i şerif* and the *sema* represent an expression of a mystical life-orientation whose basis is circular motion and music. In itself this is a wide-spread aspect of preliterate human culture that has been accepted and developed within several literate religions, including Islam. Within the Sufi and specifically Mevlevi tradition it has taken on a complex philosophical meaning as part of the contrast between the "rectilinear path" of sacred law and Sufi *tarikât* observance, and the "circular path" of the true mystic. In the rectilinear path God is infinitely distant from the world, and the believer spends his entire life on a journey to seek Him. In the circular path the mystic is in constant communication with God through His manifestations in the world. The *sema* is an expression of this continued contact between God and man.

In all societies mystical knowledge is imparted through a variety of means, which include both various forms of teaching and transmission as well as individual meditative or other practices. In order to be effective in the growth of the individual not everything can be divulged to everyone immediately. Some societies prefer extreme secrecy in the transmission of mystical knowledge including mystical art forms. As Jean During has observed, music and mysticism share many of the same structures of transmission. Artistic expression and creation formed a major part of the mystical materials utilized by the Mevlevi but they created a balance between aspects of the mystical tradition that were available to all and those that had to be transmitted to the individual or to certain individuals over time. Even those things that could be learned by almost all—such as the music and *sema*—acquired new and deeper meaning with time.

Even in the West, where the use of notation has facilitated the dissemination of musical materials over a much wider part of the population with comparative speed, the highest level of instruction is still between the individual teacher and student. Present-day interpretations of such classics as the symphonies and sonatas of Beethoven go back in part to a transmission of a tradition of interpretation and conducting that is essentially oral and that is lacking for the interpretation of earlier composers where there is no clear chain of transmission. Likewise the art of violin playing on a high level is inconceivable without intimate relations of teacher and student.

The constellation of the public, the private and the secret took a specific form in the Mevlevi culture that differed both from other mystical traditions—for example in Iran or India—and from the culture of the West in any period, although the Mevlevi emphasis on learning and on a certain degree of public accessibility represent concepts that are shared with the West. Bearing these issues in mind we can see that the form of the revival of the Mevlevi ceremony was not an outgrowth of the Mevlevi tradition but was dictated by the perceived need to reinstate an important aspect of

Turkish culture to a wide audience quickly. Not long afterwards, as a certain interest coming from Europe made itself felt, a commercial strategy developed that was linked to tourism as a major feature of the Turkish economy. Within a few years what occurred was not a true revival of the spirit of Mevlana as preserved and developed by the Mevlevi but an appropriation of the Mevlevi tradition for a mixture of national and commercial needs. Since the Mevlevi performance tradition itself had evolved from an ecstatic séance to an internalized and meditative performance that combined ecstasy with a degree of symbolic representation, it was relatively easy to create a stage performance which maintained the forms of both sema and ayin while progressively losing the essence of both.

In order to accommodate the maximum number of people, any possible Mevlevi space was bypassed and the ayin-i Şerif was put on in an athletic gymnasium. As a natural concomitant the number of semazens grew to fill the space and of course the mutrip ensemble became an unwieldy assembly of any number of neyzens and other instruments. The kudumzens had been trained in the tradition and so were able to hold this unwieldy group together. Fortunately the extraordinary Hafız Kani Karaca (1930-2004) was able to dominate the vocal performance, but the other singers were generally chosen from the radio—there was no question of authentic ayinhans. In the first generation the semazens, while not usually Mevlevi, were taught by Ahmet Bican Kasapoğlu, who had learned the sema in the Mevlevihane. During the decades since that time the Mevlevi musical and sema tradition has succeeded in attracting new and often talented students and practitioners, but the performance itself has both stagnated and degenerated.

During the past decade the Turkish government has established two official ensembles for the performance of the ayin-i şerif, one in Istanbul and the other in Konya. Both use the Konya revival performance, and not the Mevlevihane tradition as their model. Both of these ensembles are far more disciplined than the motley groups assembled for the December performances in Konya, but they are a mixture of a certain degree of Mevlevi tradition coming through some of the neyzens, with a dominant musical emphasis based on the practice of TRT (Turkish Radio and Television) where many of the performers were trained. To the extent that the performances are artistic they conform to the aesthetic of the radio and the State Turkish Classic Music Chorus. Very little of the mystical performance tradition survives, and, to use Walter Benjamin's terms, neither the "aura" nor the "cultural value" of such performances are very strong.

The continued vitality of the Mevlevi tradition is evidenced by the formation of a number of private performing groups who generally try to tread a middle path between the Konya revival of the 1950s and 60s and an attempt to reimagine the traditional performance of the Mevlevihane. While the sema performance is often of uneven quality all of these official and private groups include some very fine musicians.

But this same continued vitality and increasing public awareness of the Mevlevi tradition and of Mevlana both in Turkey and abroad has led to a blatant commercialization outside of both the official and the stable and serious private Mevlevi performance groups. Here the issue is not a question of aesthetics and mystical transmission, but rather morality and ethics. Today drastically abbreviated

See  
Newspaper  
clippings &  
advertisement  
83-87, 88

versions of the sema may be seen in hotel lobbies, in public resorts, even in the Sirkeci train station in Istanbul. In most of these cases there is no question of even a shred of mystical meaning but rather of exploitation and exhibitionism. For the generations of Turkish citizens who have grown up since the Konya revival, let alone foreign tourists, the current confusion can only render any concept of an authentic Mevlevi performance even more difficult to grasp.

W. Feldman

## 4. MANAGEMENT

- (a) *The organizations or bodies responsible for safeguarding, preserving and revitalizing the traditional form of cultural expression or cultural space (legal status of the organization or body, its recognized national competence, the name and address of the person in charge, sources of funding, etc.)*

### A. The Turkish Republic's Governmental Agencies

The Ministry of Culture and Tourism of the Republic of Turkey has four general directorates and a local government director that are responsible for safeguarding, preserving and revitalizing the Mevlevi Sema Ceremony and for the practitioners in the two groups they have founded for this purpose:

#### 1. The Ministry of Culture and Tourism of the Republic of Turkey

**The General Directorate for Fine Arts**

**( Güzel Sanatlar Genel Müdürlüğü )**

**Director General:** Mr. Bayram Bilge TOKER

**Address:** İsmet İnönü Bulvarı No: 5 06100

Emek, Ankara / TURKEY

**Tel:** (+90 312) 384 42 00

**Fax:** (+90 312) 384 18 96

**E-mail:** [guzelsanatlar@kulturturizm.gov.tr](mailto:guzelsanatlar@kulturturizm.gov.tr)

**Source of funding:** Designated annual governmental budget

#### 1 a. (Annex 4 – sema and musicians groups)

**The Konya Turkish Sufi Music Group**

**( Konya Türk Tasavvuf Müziği Topluluğu )**

**Director:** Mr. Ömer Faruk Belviranlı

**Address:** Mevlana Meydanı

Eşarizade Sok. No.1,

Konya / TURKEY

**Tel:** +90 332/ 350 4229-30

**Fax:** +90 332/ 318 2850

#### 1 b. (Annex 5 – only musicians group)

**The Istanbul Historical Turkish Music Group**

**( İstanbul Tarihî Türk Müziği Topluluğu )**

**Director:** Mr. Ö. Tuğrul İnancer

**Address:** Prof. Dr. F. Kerim Gökay Cad. No:52

Altunizade, Istanbul / TURKEY

**Tel:** +90 216 339 24 69

**Fax:** +90 216 325 54 62

**E-mail:** [info@ittmt.org](mailto:info@ittmt.org)

**2. The General Directorate for Promotion**

**(Tanıtma Genel Müdürlüğü)**

**Director General:** Mr. Selami Karaibrahigil

**Address:** İsmet İnönü Bulvarı No: 5 06100

Emek, Ankara / TURKEY

**Tel:** (+90 312) 213 74 60 - 213 17 85

**Fax:** (+90 312) 212 85 95

**E-mail:** [tanitma@kulturturizm.gov.tr](mailto:tanitma@kulturturizm.gov.tr)

**Source of funding:** Designated annual governmental budget

**3. The General Directorate for Research and Education**

**(Araştırma ve Eğitim Genel Müdürlüğü)**

**Director General:** Mr. Mahmut EVKURAN

**Address:** İsmet İnönü Bulvarı No: 5 06100

Emek, Ankara / TURKEY

**Tel:** (+90 312) 212 44 76 - 221 33 25

**Fax:** (+90 312) 221 33 20

**E-mail:** [arastirmaegitim@kulturturizm.gov.tr](mailto:arastirmaegitim@kulturturizm.gov.tr)

**Source of funding:** Designated annual governmental budget

- 4. The General Directorate of Cultural Heritages and Museums** are responsible for safeguarding and maintaining the historical Mevlevihanes that are being used as museums or art galleries because they are renting these buildings from the General Directorate of Wakfs e.g. the Konya Mevlana Museum (Mevlana Der-gah), the Divan Literature Museum / Divan Edebiyat Müzesi (Galata Mevleviha-ne), and the Manisa and Antalya Mevlevihanes.

**The General Directorate of Cultural Heritages and Museums**

**(Kültür Varlıkları ve Müzeler Genel Müdürlüğü)**

**Director General:** Mr. Nadir Avcı

**Address:** II. Meclis Binası Yanı

Ulus, Ankara / TURKEY

**Tel:** (+90 312) 310 49 60 - 309 02 60

**Fax:** (+90 312) 311 82 48

**E-mail:** [kulturvarlikmuze@kulturturizm.gov.tr](mailto:kulturvarlikmuze@kulturturizm.gov.tr)

**Source of funding:** Designated annual governmental budget

**5. The Konya State Culture and Tourism Directorate**

**(Konya İl Kültür ve Turizm Müdürlüğü)**

**Director:** Mr. Abdüsettar Yarar

**Address:** Mevlana Cad. No. 65

İl Halk Kütüphanesi Karşısı

Karatay, Konya / TURKEY

**Tel:** (+90332) 353 40 21

**Fax:** (+90332) 353 40 23

**Source of funding:** Designated annual governmental budget

**The General Directorate of Overseas Promotion and Cultural Affairs of the Turkish Ministry of Foreign Affairs (Dışişleri Bakanlığı Yurt Dışı Tanıtım ve Kültür İşleri Genel Müdürlüğü)** is responsible for the first evaluation of the suitability of international demands and invitations for performances of the Mevlevi Sema Ceremony. This office decides on the conditions and spaces, provided by the international countries where the Mevlevi Sema Ceremony will be performed and makes the final designation and appointment of which group will be sent to perform. The Turkish Ministry of Foreign Affairs Deputy Undersecretary (Overseas Promotion and Cultural Affairs, Research and Publications, Relations with the Parliament/Spokesman) (MTKY) together with the Directorate General for Overseas Promotion and Cultural Affairs (TKGM) and their Information Departments also play important roles in the promotion of the Mevlevi Sema Ceremony abroad:

**Dışişleri Bakanlığı Yurt Dışı Tanıtım ve Kültür İşleri Genel Müdürlüğü**

**General Director:** Ms. Şule Sosyal

**Address:** Anıt Cad. No. 12  
Tandoğan, Ankara / TURKEY

**Tel:** (+90312) 292 2142

**Fax:** (+90312) 212 7648

**E-mail:** [sule.soysal@mfa.gov.tr](mailto:sule.soysal@mfa.gov.tr)

**Source of funding:** Designated annual governmental budget

**The Turkish Republic Prime Ministry's General Directorate of Wakfs** is responsible for the safeguarding, restoring and maintaining all of the historical Mevlevihane buildings and their *semahanes* (ceremonial whirling spaces) by law e.g. the newly restored Gelibolu (Gallipoli) Mevlevihane and the unrestored major Mevlevi cultural centre of Yenikapı Mevlevihane in Istanbul as well as all those being used as mosques, maşjids and museums:

**The Turkish Republic Prime Ministry's**

**General Directorate of the Wakfs**

**(T.C Başbakanlık Vakıflar Genel Müdürlüğü)**

**Director General:** Mr. Yusuf Beyazıt

**Address:** Ziya Gökalp Cad. No: 58  
Kolej, Ankara / TURKEY

**Tel:** (+90 312) 431 78 80

**Fax:** (+90 312) 431 46 71

**E-mail:** [y.beyazit@vgm.gov.tr](mailto:y.beyazit@vgm.gov.tr)

**Source of funding:** Designated annual governmental budget

**The General Directorate of Religious Affairs** is responsible for safeguarding and maintaining the historical Mevlevihanes that are used as mosques, maşjids or Qoran schools since they are the agencies renting these buildings from the General Directorate of Wakfs e.g. Afyon (Tekke Mosque), Eskişehir (Kurşunlu Mosque), Kütahya (Dönenler Mosque), Edirne (Muradiye Mosque), Gaziantep (Tekke Mosque), Muğla (Şahidi Mosque), Tire (Yeşil İmaret Mosque), Ankara (Cenab Ahmet Paşa Mosque), Urfa (Mevlevihane Mosque), Karaman (Aktekke or Mader-i Mevlana Mosque) Mevlevihanes; the Şems, Kilis, and Niğde Mevlevihane Maşjids and Tokat Mevlevi-hane (Quran School).

**The General Directorate of Religious Affairs**

**(Diyanet İşleri Genel Müdürlüğü)**

**President:** Prof. Dr. Ali Bardakoğlu

**Address:** Eskişehir Yolu 9. km.

Ankara / TURKEY

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**E-mail:** [abardakoglu@diyanet.gov.tr](mailto:abardakoglu@diyanet.gov.tr)

**Source of funding:** Designated annual governmental budget and Foundation income

**B. Private Non-governmental Organizations and Groups**

1. **The International Mevlana Foundation** with the 13 member groups under its direction and code of moral behaviour, are the historical custodians of the Mevlevi tradition and its oral transmission which include the Mevlevi Sema Ceremony. It is presently directed by the recognized traditional leader of the Mevlevis, Mr. Faruk Hemdem Chelebi, who is the 23rd line descendent of Mevlana Jalaluddin Rumi.

**The International Mevlana Foundation**

**(Uluslararası Mevlânâ Vakfı)**

**President:** Mr. Faruk Hemdem Chelebi

**Address:** Hüsrev Gerede Caddesi,

Umur Apt., No.72 / Daire 8

Teşvikiye, İstanbul / TURKEY

**Tel:** (+90 212) 236 1150 and +90 326/ 614 0176

**Fax:** (+90 212) 236 1817

**E-mail:** [faruk.celebi@mevlana.net](mailto:faruk.celebi@mevlana.net)

**Source of funding:** Private

Annex I  
List 1, Photo 1

- i. **The Galata Mevlevi Music and Sema Ensemble of the Turkish Cultural Music Association (Annex 1)**  
**( Türk Kültürü MüsİKİSi Derneđi, Galata Mevlevi Musikisi ve Sema Topluluđu )**  
**Director:** Mr. Nail Kesova  
**Address:** Galata, Jurnal Sokak No:14, Kat:2  
Beyođlu, İstanbul / TURKEY  
**Tel:** +90 212/ 240 4688  
**Fax:** +90 212/ 233 1815  
**E-mail:** [nailkesova@e-kolay.net](mailto:nailkesova@e-kolay.net)  
**Source of funding:** Private

Annex II  
List 2, Photo 2

- ii. **The Galata Mevlevi Semâ and Sufi Group of the Mevlana Association of Education and Culture (Annex 2)**  
**( Mevlana Eđitim ve Kültür Derneđi, Galata Mevlevileri Semâ ve Tasavvuf Topluluđu )**  
**Directors:** Mr. Hüseyin Top and Mr. Kadrî Yetiř  
**Address:** Hasanpařa Sarayardı Caddesi  
Çakmak İş Merkezi Kat:1, No.82/10  
Kadiköy / İstanbul, TURKEY  
**Tel:** +90 216/ 349 1114; +90 216/ 340 2245

**Fax:** +90 0216/ 336 0262  
**E-mail:** [info@mekder.org](mailto:info@mekder.org)  
**Source of funding:** Private

Annex 3  
List 3, Photo 3

iii. **The Istanbul Music and Sema Group (Annex 3)**  
**( İstanbul Müzik ve Sema Topluluğu )**

**Director:** Mr. Nadir Karnibüyükler  
**Address:** Şekerfuruş Mah.  
Nevruz Sok. Salim Apt. No.7, Kat 2  
42400 Konya / TURKEY  
**Tel:** +90 332 353 3185  
**Fax:** +90 332 353 2987  
**E-mail:** [Nadir\\_karnibuyuk@mynet.com](mailto:Nadir_karnibuyuk@mynet.com)

and

**Director:** Mr. Hakan Talu  
**Address:** Sabancı Sitesi G1/4  
Altintepe, Istanbul / TURKEY  
**Tel:** +90 216 388 4725  
**E-mail:** [refikhakan@superonline.com](mailto:refikhakan@superonline.com)  
**Source of funding:** Private

iv. **Internationale Mevlana Stiftung Schweiz / The International Mevlana**  
Foundation of Switzerland

**Director:** Mr. Hüseyin Peter Cunz  
CH-3116 Mühledorf, SWITZERLAND  
**Tel:** +41 -31-781 3140 ; +41-79 751 0851  
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**E-mail:** [cunz-regard@mevlana.ch](mailto:cunz-regard@mevlana.ch)  
**Source of funding:** Private

v. **Internationale Hz. Mevlânâ Stiftung Mevlana e.V. Nürnberg / The**  
International Mevlana Foubdation of Nürnberg

**Director:** Mr. Süleyman Wolf Bahn  
**Address:** Badstraße 1a  
90402 Nürnberg, GERMANY  
**Telefon / Fax:** +49-(0)911-24 30 02  
**E-mail:** [suleyman@mevlana-ev.de](mailto:suleyman@mevlana-ev.de)  
**Source of funding:** Private

vi. **Dr. Abo Gohassem Tafazzoli's Group**

**Director:** Dr. Abo Gohassem Tafazzoli  
**Address:** Amir Kebir Ave. Behman Rd. 191  
11158 Tehran / IRAN  
**Tel:** (009821) 880-2045 and (009821) 311-3875  
**Source of funding:** Private

vii **Gustavo Martinez's Miami Group**

**Director:** Mr. Gustavo Martinez  
**Address:** 14371 SW 157 St  
Miami, FL 33177 / USA

**Tel:** 305 2594883,  
**E-mail:** [infocellint@email.msn.com](mailto:infocellint@email.msn.com)  
**Source of funding:** Private

viii. **Gustavo Martinez's Columbia Group**

**Director:** Mr. Gustavo Martinez  
**Address:** 14371 SW 157 St  
Miami, FL 33177 / USA  
**Tel:** 305 2594883,  
**E-mail:** [infocellint@email.msn.com](mailto:infocellint@email.msn.com)  
**Source of funding:** Private

ix. **Mohamed Carlos Leal Roel's Mexican Mevlana Groups**

**Director:** Mr. Mohamed Carlos Leal Roel  
**Address:** Calle 15-B No. 113 por 24 y 24A  
Villas Palma Real  
Col. Chuburna  
97200 Merida, Yucatan / MEXICO  
**Tel:** +52-999-925 50 30 (suite 304)  
**E-mail:** [carloslealr@hotmail.com](mailto:carloslealr@hotmail.com)  
**Source of funding:** Private

x. **Lucia Chagas' Brazilian Mevlana Group**

**Director:** Mr. Lucia Chagas  
**Address:** Rua Pompeu Loureiro 36/401  
RJ 22.061-000 Copacabna,  
Rio de Janeiro / BRAZIL  
**Tel:** +55 21 2255 5857  
**E-mail:** [luciachagas@best.com.br](mailto:luciachagas@best.com.br) + [afelipe@enelpower.com.br](mailto:afelipe@enelpower.com.br).  
**Source of funding:** Private

xi. **The American Institute of Masnavi Studies (AIMS)**

**Director:** Mr. Ibrahim Gamard  
**Address:** 577 Norlee Street  
Sebastopol, CA 95472 / USA  
**Tel:** (707) 824-2230  
**E-mail:** [gmrdr@redshift.com](mailto:gmrdr@redshift.com)  
**Website:** <http://www.dar-al-masnavi.org>  
**Source of funding:** Private

xii. **The Threshold Society**

**Directors:** Mrs. Camile and Mr. Kabir Helminski  
**Address:** 151 Emerald City Way  
Watsonville, California 95076, U.S.A.  
**Tel:** 831-685-3995  
**Fax:** 831-685-3977  
**E-mail:** [mevlana@cruzio.com](mailto:mevlana@cruzio.com)  
**Website:** <http://www.sufism.org>  
**Source of funding:** Private

xiii. **The Mevlevi Order of America**  
**Director:** Mr. Jalaluddin Loras  
**Address:** P.O. Box 175 Kula  
Maui, Hawaii (96790) USA  
**Tel:** (808) 878-1502  
**E-mail:** [postneshin@hotmail.com](mailto:postneshin@hotmail.com)  
**Website:** <http://www.hayatidede.org>  
**Source of funding:** Private

**2. The Turkish Sufi Music and Folklore Research and Preservation Foundation** (Türk Tasavvuf Müzikîsi ve Folkloru Araştırma ve Yaşatma Vakfı) and its founding directors Mr. Muzaffer Ozak and Mr. Sefer Dal took steps in the early 1980's to try and preserve the authenticity of the Mevlevi Sema Ceremony tradition and prevent misuse by learning the transmission of the sema choreographic movements of the Mevlevi tradition and incorporating them into their weekly activities. Today their director Mr. Ö.Tuğrul İnancer continues this activity of training semazens who perform in Sema Ceremony performances with the governmental music group (mitrib) of the Istanbul Historical Turkish Music Group of the Ministry of Culture and Tourism.

**The Turkish Sufi Music and Folklore Research and Preservation Foundation**  
(Türk Tasavvuf Müzikîsi ve Folkloru Araştırma ve Yaşatma Vakfı) —Annex 6  
**Director :** Mr. Ö. Tuğrul İnancer  
**Address:** Nurettin Tekke Sok. No.21  
Karagümrük, Istanbul / TURKEY

**(b) Measures that have already been taken to revitalize the form of cultural expression or cultural space in ways desired by the individuals or communities:**

As described in 2 e) the Mevlevis themselves, like Rauf Yekta Bay, Abdülbaki Gölpınarlı, Sadedein Heper, Midhat Bahari Beytur and Gavsî and Rusuhî Baykara, made personal attempts to conserve and preserve their Sema Ceremony by publishing its musical notations and descriptions of its rituals, as well as orally transmitting its musical and sema traditions to younger generations so that a major revival of its performance was able to take place, intact, in 1954 after a 30 year period of banned non-performance. Despite the legal and political conditions within Turkey at the time, these living custodians of the Mevlevi tradition were successfully able to revitalize their Sema Ceremony under more secular circumstances as a commemorative event, celebrating the passing (*Sheb-i arus* / Night of Divine Union) of their popularly venerated spiritual leader Mevlana Jalaluddin Rumi on the 17th of December. These performances have continued each year from the 1950's up to the present day in Konya, Turkey, during the preceding week leading up to the 17th of December.

The revivers of the commemorative ceremony in the 1950's had also started a tradition of holding talks and conferences during the week of musical and sema performance. With the efforts and aid of the Konya Tourism Association, Konya Seljuk University and local Konya government agencies, who organized and financed the program of the commemorative week of December 17th, this habit grew over the years to the size of congress and symposiums. These meetings came to be participated

in by national and international scholars and experts in the field of Mevlana's teachings and the Mevlevi tradition and have encouraged research and scholarship in these areas. The papers delivered at these meetings are usually published within the following year with the aid of the above institutions and the Ministry of Culture and Tourism.

The large scale and spaces in which the commemorative performances have taken place, have however, totally distorted the authenticity of the nature of the music and sema choreography of the ceremony. The huge spaces —like theatre or open air stages, indoor sport stadiums and basketball courts, in which these performances have occurred are far removed from the historically domed, intimate architectural spaces of the *semahanes* (ceremonial whirling halls) that were originally designed for their performances. To be able to fill these huge spaces microphones are used, choir-sized groups of *ayinhans* and over-sized groups of instrumentalists in which there are often several of each of the secondary instruments traditionally used in the ceremony. This spoils the mystical nature of the *ayin* music which was meant to be performed in more intimate spaces with fewer musicians where the lyrics and sounds of the voices and delicate instruments could be heard clearly to make a more direct impact on the listener. Also to be able to fill this huge space, larger numbers of semazens are employed than that for which the *ayin* was composed. This causes mis-synchronizations between the choreographic movements and the composed music. For example in these huge performances, the instrumental *peşrev* of the Devr-i Veled, during which the postnişin and semazens circumambulate the meydan three times, has to be repeated in order to enable the long line of semazens to complete their third circumambulation. Also during the fourth selam of the *ayin*, the composed music of that section seems to come to an end too early because all the semazens do not have the opportunity to start whirling, nor does the postnişin to start his *post sema* whirling. This is because of the long length of time it takes the larger line of semazens to go through the ritual of gaining permission before starting to whirl. In larger spaces like those used in the Konya 17th December performances, the 28 or more whirling dervishes appear too distant from afar like moving ants, instead of human beings and their movements which were meant to affect the viewer on a one to one level lose their impact. The correct proportions and conditions of participating musicians and semazens can be seen and understood more clearly in performances of the ceremony in its authentic settings like Galata Mevlevihane in Istanbul.

The Mevlevi would like to see more knowledgeable sensitivity and respect paid to the spaces chosen for and the numbers of semazens used in performances of their ceremony. They would like architects designing new spaces, to pay attention to the architectural designs of the historical *semahanes* especially with regard to the essential placement of a mihrab, its opposite placed elevated musicians' gallery across from a meydan (whirling wooden floor area) which is circular or polygonal in shape and enclosed from spectators by a low balustrade.

Since the beginning of the 1960's the demand for performances by local and foreign audiences increased at such a rapid rate that other Turkish cities like Istanbul and Afyon as well as cities in Europe and the United States started to request performances in their locations. This caused the formation of various private groups working with professional musicians from Turkish Radio and Television (TRT) that had no legal authoritative organization or management nor governmental sponsorship

to meet these performance demands. Therefore in the early 1990's, the Turkish government took measures to cope with the problems created by the competition between these semi-private groups vying to meet the local and international demand by founding within its Ministry of Culture's Fine Arts Department two Mevlevi Sema Ceremony performing groups of their own who would officially be responsible for representing Turkey in promotional cultural performances both locally and internationally, especially during the week of the 17th of December in Konya. The group founded in Konya in 1991, employed the former semazens and semazenbaşı that had been performing in previous 17th December commemoration performances together with conservatory or TRT trained musicians, while that formed in Istanbul in 1992 was composed only of trained musicians and no sema group.

The several private groups that perform the Sema Ceremony, are mainly based in Istanbul and are much more informally structured, with no outside funding or sponsorship and no governmental support. Although they try to keep up the older tradition they face continual fluctuations in the size and membership of their communities who participate in these groups on part-time, volunteer basis. Most of the international groups try to continue the oral transmission of the master-apprentice relationship of the music and sema and to pass on the '*adab and erkan*' (code of behaviour and manners) of the Mevlevi tradition. They also try to conduct regular Masnavi classes where Mevlana's teachings and poetry are interpreted in their training curriculum. For this reason most of these groups appear to have more of a desire for the authenticity of the tradition than the Turkish groups.

The unusual legal status surrounding the historical origins of the ceremony itself has been the main reason underlying why no legal measures have been taken to protect the Mevlevi Sema Ceremony against exploitation. Neither has it been possible to create any kind of legal or financial infrastructure to protect its practitioners and the technical skill or know-how of the tradition, which because of this have been open to misuse and disrespect. For the sustainability and survival of a vital transmission of the Mevlevi Sema Ceremony, with all its aesthetic values intact, serious measures need to be taken to study, document, evaluate and determine the needs of this performance tradition. Measures to better conserve and preserve the authenticity of its performance, together with ways of disseminating information about its tradition need to be taken before a healthy and vital survival of this historically valuable cultural expression will be possible.

## 5. ACTION PLAN

**A minimum five-year action plan designed to safeguard, protect, revitalize and disseminate the form of cultural expression or the cultural space must be very carefully targeted and costed to allow implementation and follow-up to continue after that date. It should comprise the following elements:**

### *(a) Title of the project*

The title of the project is 'The Conservation and Preservation of the Traditional Mevlevi Sema Ceremony'.

### *(b) The organization or body responsible for the implementation of the action plan*

Once the Mevlevi Sema Ceremony is declared a masterpiece of intangible human heritage by UNESCO, a permanent board will be created to be responsible for implementing the action plan as well as to consult and negotiate aesthetic and ethical issues especially the moral code UNESCO wishes that would keep respect for the Mevlevi tradition in the conditions and circumstances of the performances (place, time and who is allowed to represent or perform the ceremony). This board will consist of members of the International Mevlana Foundation, the custodians of the Mevlevi tradition, and the concerned members of the Ministry of Culture and Tourism, who will supervise the activities of this project in Turkey. Also they will oversee the participation and representation of the private and governmental agencies mentioned in section 4 as well as local governments. They will also be the board that any expert groups set up to implement the preservation, conservation and dissemination aspects of the project. It is hoped that the International Mevlana Foundation, the custodians of the Mevlevi tradition and their spiritual leader, will be given this major role with the government agencies to supervise and control the moral code of place, time, conditions and who is allowed to represent and perform the Mevlevi sema ceremony.

### *(c) The detailed description of the involvement*

This permanent board will review the action plan and decide its needs for **setting up subsidiary expert groups** to work out the details of conservation, preservation and dissemination in each specialized area. For example smaller groups of experts working in each of the areas of documentation and archiving; research and preparation of publications; on the history, symbolism and evaluation of the music, sema performance and architecture of the Mevlevi Sema Ceremony; on the calendar of performances and promotional presentation; on the actual repertoire and level of musical performance as well as on the sema choreographic performance need to be established. Each group must create a plan and calendar of their activities to be submitted to the permanent board to whom they will be responsible for implementation and reporting activities.

The board should attempt to ease the communication between the various governmental agencies that are helping to implement the action plan on the local and national level as well as among the various expert groups created.

For the past 700 years Mevlana and the Mevlevi tradition has shown the way for Divine Love which is the essential meaning of their sema ceremony. UNESCO by declaring this ceremony as a masterpiece of intangible human heritage and by asking the whole world to accept it as such, has certified that this ceremony is an artistic expression of high cultural and spiritual value. The acceptance on the world stage of one of the oldest traditions of Turkish culture as a masterpiece should make the Turkish people themselves want to protect and preserve this valuable heritage and learn more about it. They should show the necessary respect to Mevlana and the tradition that produced it as well as to the conditions under which it is performed.

The newly created permanent board should be **responsible for establishing and seeing that the moral code** UNESCO wishes is implemented. This code should **keep respect for Mevlana and the Mevlevi tradition** in the conditions and circumstances of the performances (place, time and who is allowed to represent or perform the ceremony).

The board should also be **responsible for setting up a registry of all the groups as well as of all retired and active practitioners** of the Mevlevi sema ceremony. These will be notified to attend future refresher workshops and courses on the history, practice and meaning of the cultural expression by expert practitioners and then asked to take some kind of qualifying examination on successful completion of which a certificate and membership into the community of competent practitioners may be presented. The purpose of this would be to raise the level of performance and knowledge of the inner meaning of the ceremony among its practitioners. Hopefully the ethical and spiritual values and meaning of the ceremony will be transmitted during these courses and workshops to try and prevent the disrespect, misuse and abuse of its performance.

These are some of the basic areas of the plan for conservation, preservation and dissemination planned in the first 10 years:

## **Conservation**

The **documentation of the Mevlevi *ayin-i şerif*** includes:

### **I. collecting the musical notation and written lyrics:**

- 1) the notation of the musical compositions in all forms of notation e.g. ebced, Hampartzum etc.
- 2) the manuscript anthologies (*güfte defters*) containing the Persian and Turkish texts of the ayins.

### **II. collecting the written sources:**

- 1) letters of the Mevlevi Chelebis and sheikhs referring to the performance practice of the ayin and sema;
- 2) Mevlevi prose and poetic texts referring in part to the practice of the *ayin-i şerif*. These are both published and unpublished;
- 3) Turkish and European travelogues that describe Mevlevi practices.

### **III. collecting sound recordings:**

these include field recordings of the Konya commemorations; field recordings of other partial performances of individual musical genres of the *ayin-i şerif*; commercial recordings of artistic recreations of the *ayin-i şerif*.

#### IV. collecting visual evidence:

- 1) these include both Ottoman miniatures and especially Western paintings and engravings and also
- 2) film and video, done in the Konya commemorations, elsewhere in Turkey or abroad.

#### V. creating of new documentation using the best living experts:

- 1) of sound recordings of the music of the *ayin-i şerifs* that have not been recorded adequately or that have no recordings at all by selected small groups of the best musicians in correct proportion of instruments for the time period of the composition of the *ayin-i şerif* in question. This material would provide good examples to groups that were attempting to perform these *ayin-i şerifs* into their repertoire for the first time. These issues of choice would be decided by the expert group of musicians chosen by the permanent board.
- 2) **of good film and video recordings of both the training, teaching and performance of the instruments and singing elements** that are essential to the *ayin-i şerif* by senior experts e.g. halile, kudüm, ney and naat. This is in preparation of material to be used in teaching and demonstration workshops where live musicians may not be able to attend.
- 3) **of good film and video recordings documenting both the training methods and teaching of the senior experts of the sema** must be documented in film. The *sema* in all its training stages starting from the nail and board to the opening of the arms and orbiting around the floor. Also filming of the sequence of the movements of the rituals in each section of the ceremony so there will be no question about the sequence and manner of performance etc. This is in preparation of material to be used in later teaching and demonstration workshops as in an attempt to arrive at some kind of typology of the *sema* aspect of the ceremony.
- 4) **of good film and video recordings documenting both construction methods of the various instruments and materials** used in the *sema* ceremony by master-makers e.g. rebab, kudüm making, sikke and tennure-hırka making.

For the use of experts **these documentations should be housed for use in a part of an existing cultural center** belonging to one of the General Directorates of the Ministry of Culture and Tourism or to the General Directorate of the Wakfs in Istanbul with the addition of sound and film conservation techniques and modern sound and visual equipment which will be assigned to the Mevlevi Sema Ceremony Project. For the purpose of wider access of the public to the sources of the tradition it would be preferable **to plan to create a separate place, possibly within a large, restored Mevlevi space**, that would allow a wider public to appreciate the nature of these sources through transcriptions of Ottoman manuscripts into modern Turkish and Turkish translations of the major travelers' descriptions. Although they are often the primary evidence for the evolution of the choreography and structure of the *ayin-i şerif* and the *sema*, these are almost unknown in Turkey.

## Preservation

1. **Creation of a permanent board to consult and negotiate aesthetic and ethical issues** [especially the moral code UNESCO wishes keeping respect for the Mevlevi tradition in the conditions and circumstances of the performances (place, time and who is allowed to represent or perform the ceremony)] with representatives of the Ministry of Culture and Tourism and the performance groups that it supports. This board would consist of members of the International Mevlana Foundation and of the leaders of those performances groups affiliated with it.
2. **The protection of the remaining senior experts in the ayin-i şerif and the sema** in order to facilitate their transmitting their knowledge and documentation. This would involve a stipend —especially for those past retirement age— and an official title and position (the examples of Kâni Karaca, Cüneyd Kosal and Nail Kesova, who on retirement were not protected or given any teaching roles).
3. **The strengthening of the authenticity of the musical component** of the tradition through
  - 1) **the systematic study of the ayinhan tradition.**
  - 2) **the creation of smaller and more authentic performance groups.** Such groups would emphasize the small group of *ayinhans*, the *neyzens*, *kudumzens* and *halilezens*, as well as a selection of legato and plucked instruments. The total number of musicians in each group would not exceed 10 —some could be as small as 6. Likewise the number of *semazens* would be smaller in each group —from 6 to 12. These could be formed both out of the existing large official and unofficial groups, as well as the creation of new groups in various parts of the country.
  - 3) **Workshops with the neyzens** to discuss and practice the revival of the '*tekke tavri*' (tekke style) of ney playing; **with the kudümzens** to review the correct Mevlevi *velvele* playing style; **with halilezens** to revive the art of playing the *halile* which is in danger of disappearance; **with the naat singers** to study and transmit its proper *rubato tempo* and performance; **with plucked instruments** and **with legato instruments** like *rebab*, *kemençe*, *cello* and *violin* to discuss their roles and component participation in the performance of the *ayin* music.
4. **Workshops with the semazens** to familiarize all of them with the accepted standards of performance learned by the core students of the Mevlevis.
5. **Use of traditional semahane spaces** wherever possible.
  - 1) There are numerous *semahanes* throughout Turkey (see Map 5), some of which have been restored. The use of these *mevlevihanes* should be put under the supervision and control of the board headed by the International Mevlana Foundation as to whom and under what conditions they should be used. In many cases the local governments (mayorships) are willing to invest in restoration and upkeep as well as organizing and implementing a calendar of yearly performances e.g. the case of Gelibolu and Tokat

Mevlevihanes. Most of these will not hold more than 70 people as an audience and can only be used by the smaller sema and mutrip groups described in article 3. Rather than having large performances the Mevlevi groups can perform several times a week (but not more than once in a single day) to accommodate the interest of the local population and tourists. The rest of the structure can be put to cultural purposes.

- 2) **A plan to restore the most important cultural Mevlevi center, Yenikapı Mevlevihane** where most of the ayins were composed as a cultural center for training and performance as well as for museum and archival-research purposes should be implemented by the General Directorate of Wakfs with attempts to get outside funding and sponsorship.
6. **Creation of small to medium sized semahanes** near population centers where one had existed but has not survived —e.g. Izmir, Cappadocia, Bodrum, Bursa, Marmaris. These would be wooden structures not very expensive to construct, holding between 200 to 300 people.
7. **Broadening of the present repertoire of ayins** played and performed by groups to include all of the accepted Mevlevi ayins.
8. **Creation of materials to facilitate the musical analysis of the ayins.** This would include at least one **book** compiled by the leading foreign and Turkish musicologists with expert knowledge of the *ayin* repertoire. This book should be available in both Turkish and English.
9. **Reprinting of the classic *Mevlevi Ayinleri* edition** of the Classification and Stabilization Committee of the Istanbul Conservatory compiled by Rauf Yekta Bey.
10. **Writing of a monographic study of the semahane architecture** in both Turkish and English.
11. **Writing a comprehensive study** integrating the historical, religious-mystical, poetic and musical aspects of the **Mevlevi tradition**. This book would be written by several experts and would exist in both English and Turkish.
12. **Strengthening the language and literary component of the *ayin-i şerif***, first of all for the performance groups and secondarily for a wider public. This would involve the cooperation of universities, especially those located near historic Mevlevi centers (e.g. Seljuk University in Konya, Marmara and Istanbul Universities in Istanbul and Ankara University in Ankara which have Ottoman and Persian language and literature departments). Those universities that offer Persian would offer courses in the poetry of Mevlana and specifically in the poetry as used in the *ayin-i şerif*. Instructors of these courses would assist the ayinhans in the linguistic and poetic aspects of the *ayin*.
13. **Increasing Masnawi studies, traditional Turkish sources.**

14. The **creation of educational materials to be included in all school curriculums** in Turkey explaining the significance both of Mevlana and of the Mevlevi tradition, including its musical and poetic aspect in the culture of the nation.
15. **Insertion of analysis and historical study of the *Ayin-i Şerif* repertoire in all conservatories and university music departments.** This could also be accomplished by guest lecturers in institutions specializing in Western music, as the skills of musical analysis of compositions are essentially common to both Turkish and Western music.
16. **The protection of the makers of the materials used in the sema ceremony and their know-how** e.g. makers of the ney, kudüm, halile, rebab etc.; sikke makers and garment makers. The masters makers of these materials should be supported by sponsorship or stipends especially those which are at the point of becoming extinct e.g. sikke makers of which there are only two left.

### **Dissemination**

- 1) **Concerted efforts should be made to reach out to a wider audience** through performances, lecture-demonstrations, seminars and workshops for the public in local cultural centres.
  - 2) **Brochures and programs** for performances should incorporate correct information about the sema ceremony and its meaning. This information should be prepared by experts and made available to groups when designing their brochures. Also a small **introductory explanatory talk** about the mystical content of the ceremony and because of this the necessary respect and behaviour expected from the audience and practitioners during its performance.
  - 3) Proper **media coverage** should be planned to ensure the support of the print, audio and visual media to reach out to a wider public.
- (d) *The administrative or legal mechanisms for safeguarding the form of cultural expression or the cultural space concerned*

The administrative mechanisms for safeguarding the Mevlevi Sema Ceremony are the same as those given in the management section 4. Added to these would also be the **Chairmanship of the National Library** that would be in charge of supervising and housing the archival and documentational material to be gathered for the project.

#### **The Chairmanship of the National Library**

(Millî Kütüphane Başkanlığı)

**General Director:** Tuncel Acar

**Address:** Milli Kütüphane Başkanlığı

Bahçelievler / ANKARA

**Tel:** (+90 312) 212 62 00- 7 lines

**Fax:** (+90 312) 223 04 51

**E-mail:** [millikutup@kulturturizm.gov.tr](mailto:millikutup@kulturturizm.gov.tr)

Once declared as a masterpiece of intangible human heritage, the governmental ministries and agencies and non-governmental organizations responsible for safeguarding the traditional Mevlevi Sema Ceremony and its spaces should meet to decide on the legal mechanisms needed to implement the action plan.

- 1) UNESCO requests the establishing and implementing of a moral code keeping respect for the Mevlevi tradition in the conditions and circumstances of the performances (place, time and who is allowed to represent or perform the ceremony). This code should be implemented by local and national governmental mechanisms and some form of legal punishment of fines implemented for those breaking the code. The Mevlevi Sema Ceremony performers will be acknowledged and recognized in Turkey as valuable cultural custodians and representatives which should be shown due respect under current legal provisions.
- 2) The historical mevlevihanes housing the *semahanes* are regulated by the General Directorate of Wakfs, the General Directorate of Religious Affairs and the General Directorate of Cultural Heritages and Museums which observe traditional legal codes to safeguard these spaces.
- 3) By declaring the Mevlevi sema ceremony as a masterpiece of intangible human heritage UNESCO has asked the world to accept the intellectual thoughts and spiritual values of Mevlana and the Mevlevi tradition demonstrated in the ceremony to be of universal value. Therefore the Turkish people, lawmakers and law enforcement agencies should also deem these to be of high spiritual value. Therefore the necessary legal protection in Turkey should be shown by securing through laws to show respect to Mevlana, the Mevlevi tradition and its spiritual values. The international community will also be encouraged to adopt a code of ethics for using, documenting and disseminating information on the Mevlevi Sema Ceremony and its sources.

**(e) *The sources and level of funding***

Once UNESCO declares a masterpiece of intangible human heritage, the governmental ministries and agencies responsible for the safeguarding, conservation and preservation of the traditional Mevlevi Sema Ceremony and its spaces (see 4) should plan into their budgets adequate funding needed to implement the action plan for UNESCO. Also funds which have been put aside for culture and promotion by the prime ministry should be tapped into as well as those of local government budgets e.g. the municipalities of Konya, Kütahya, Afyon and Gelibolu.

Besides governmental sources of funding should be elicited from major corporations, organizations, banks and entrepreneurs based in Turkey and internationally.

**(f) *The human resources available (their competence and experience) and the opportunities for training in projects related to safeguarding, revitalization and dissemination***

There are quite a number of human resources available as can be seen in the annexes 1-7. The competence and experience of the transmitters has decreased

gradually as the living custodians of the Mevlevi tradition but if steps are taken soon then with the few competent members especially in the areas of naathan, halilezen, kudüm, sikke making etc. projects related to their safeguarding, revitalization and dissemination will be able to occur. These practitioners will have to be protected and given opportunity to transmit their knowledge to younger generations before they pass on.

**(g) a detailed plan:**

**1. Components of the Project**

'The Conservation and Preservation of the Traditional Sema Ceremony' Project is comprised of a supervising central permanent board made up of the Ministry of Culture and Tourism and the International Mevlana Foundation. They will review the action plan and decide on its needs for **setting up subsidiary expert groups** who will report to this main board about their plans and activities.

In all their activities these groups and the board will keep the ethical code requested by UNESCO at the forefront so that the proper respect is shown to this cultural expression which has now been declared a masterpiece of human heritage. Also this board will be responsible for supervising the conditions and circumstances of time, place surrounding the performance of the sema

To work out the detailed plans of conservation, preservation and dissemination in each specialized area of music, sema and architecture, promotion, documentation and archiving of the sema ceremony for the next 5 years these small expert groups will have to meet at least every month until they come up with a detailed calendar of their project. Suitable places to meet or work should be designated to these groups.

**Project Schedule**

**Phase I – Short-term Objectives  
2005-2010**

**Theme of the Year:**

**Recognition of the Mevlevi Sema ceremony "as a masterpiece of oral and intangible Heritage of Humanity"**

Once UNESCO declares the the Mevlevi Sema ceremony "as a masterpiece of oral and intangible Heritage of Humanity", **it should be recognized all over the country** with the President , Prime Minister or the Minister of Culture and Tourism of Turkey requested to formally make the announcement . The **event should be given wide publicity** through mass media organised in Turkey and throughout the world. The President is to release a CD and booklet about the the Sema Ceremony. (Action: Ministry of Culture)

- To create the board that will implement the action plan and create a network between all the concerned . the Mevlevi Sema ceremony the Mevlevi Sema ceremony

- For the board to meet with the Ministry of Education to implement the placement into the **school curriculum** information about Mevlana, the Mevlevi tradition and its sema ceremony.
- For the board to discuss the **performance calender and promotional aspects** of the groups .
- For the board to work out a moral and ethical code of behaviour for practitioners in the sema ceremony performance.

## Conservation

### 1.i Archival, documentation, publications expert group

**a. Books** that need to be **re-published** e.g. Rauf Yekta , *Mevlevi Ayinleri*; Sadettin Nuzhet Ergun, *Dinî Müzik Antolojisi* (Religious Music Anthology); Sadettin Heper, *Mevlevi Ayinleri*; A. Gölpınarlı, *Adab ve Erkân* as well as those that **need to be commissioned to be prepared** e.g. A History of the Melevi Sema Ceremony; A Musical Analysis of the Sema Ceremony; The Architecture of the Semahane ; On the sema and its choreography of movements should be decided on.

**b. The material that needs to be gathered** from local libraries like **manuscripts, notations and güfte defters** for future research, should be investigated and the means of getting them reproduced and transcribed should be planned by this group of experts.

**c. Gathering instruments** e.g. kudüms and neys from private collections, **clothing, objects** e.g historical sema boards that are part of this expression's history should be planned as well as how to house, conserve and display them.

**d. This group should meet with library, museum and archival experts** to discuss their needs for housing, protecting and displaying these collected items and maket hem available for public use.

### 1.ii Sema Expert Group

**a. A group of custodians of the sema** should be formed from people like Nail Kesova etc. They should plan their needs for **archiving and documentation** in film.

**b. They also have to plan refresher courses** in which this recorde material will be used documentation material can be used.

**c. The aesthetics** (choreographic movements and positioning of arms etc. when whirling) **and ethic code of the semazens** and **postnişins** should be discussed and a rule of adab and erkan arrived at as well as its methods of enforcement legally.

d. They should start to gather a **registry of all semazens and postnişins** and pass it unto to the permanent board so that those breaking the ethic code can be identified and reprimanded.

### 1.iii Music expert Group

- a. An group of expert musicians should gather to discuss their problems of archiving **notations and transcribing** them e.g. Emin Yazıcı's collections of Hampartzum notations , Arel's notation collection needs to be researched. *Güfte defters* of the lyrics used by ayinhans should also be gathered and diciphered.
- b. To document in audio-video form the living virtuoso musicians and encourage their participation in teaching and transmitting their knowledge e.g. Neyzen Niyazi Sayın, Kanun player Cüneyd Kosal
- c. To encourage the continuation of **transmisson of certain instruments** that are in danger of disappearing e.g. halile, kudüm, rebab. Also the activity of **composing new ayins** and having good juries to evaluate them. Also to re-establish the criteria of performance for the **ayinhans** whose level of performance seems to be lowering and to plan classes in Persian Literature **for pronunciation and meaning** of the lyrics they are singing.
- d. To increase the repertoire of **the ayins** being performed by groups, which is a very low percentage compared to the vast repertoire available. This can be encouraged by **planning a calender of good recordings of rarely performed ayins** for the next 5 years by instrumentalists that would be suitable for the historical period in which the ayin was composed. Small good groups should be encouraged **to perform in these recordings**, so that the authentic nature of the ayin repertoire can again be re-established by the public.
- e. In the **performance of the ayins** to discuss the types and the quantities and proportions of **instruments and ayinhans** used so as to try to return to a more suitable aesthetic for the musical setting and atmosphere of the ayin and its performance.

### Preservation & Dissemination

Creation of a **website** for the Sema Ceremny for proper exposure as well as to elicit funding support as well as academic interaction.

### Phase II – Long- term Objectives

#### 2006-2008

Setting up Workshops and conferences, demonstrations about the Sema Ceremony and its meaning.

Tentative List  
For Future Proposals of Turkey  
To the Proclamation of Masterpieces  
Of the Oral and Intangible Heritage of Humanity

— **Aşık - Ozan ( one Singer- Player ) Tradition**

Historically known as *baskı* and *ozan* and today known as *aşık*, this artist who sings and accompanies himself on an instrument, from a moral and aesthetical point of view educates the public through his poetic style of performing compositions composed and written by himself.

— **Gazelhans of Turkish Classical Music**

In the 600 year traditional fasıls of Classical Turkish Music (suites of composition in the same maqam) the *gazel* form and *gazelhan* singers had a set role which started in 1907 after the founding of radio studios and the use of microphones to be eliminated from the repertoire. It is one of the most difficult forms of singing because of its improvisation technique and free rythmic style which takes a considerable theoretical knowledge of maqam and a special traditional vocal technique which has to be transmitted orally. While it still exists in the religious repertoire in the *kaside* form and style of singing, it has almost completely been forgotten and abandoned in non-religious Classical Turkish Music because of the lack of opportunities and conditions for its performance.

— **Karagöz**

Turkish shadow theatre with its special music and shadow puppet made characters.

— **Traditional Turkish Medicine**

— **Traditional Kırkpınar Oily Wrestling**

An ancient Turkish wrestling sport performed to the accompaniment of a special music played by zurnas and drums which is totally orally transmitted. It exists in the Edirne, Muğla, Erzurum and parts of central Anatolia like the Yozgat area and only the players and wrestlers living in these regions of Turkey that perform this art form of music and sport. Even though there are a lot of wrestlers in Turkey there are very few musicians left in Turkey. This sport with its musical accompaniment can also be found in Turkish communities living west of Thrace in the Balkans and starting from Azerbaijan going towards Asia through countries like Iran and Uzbekstan.

## **2. Agencies implementing the Project**

The agencies responsibility for implementing the Project are the Ministry of Culture and Tourism together with the International Mevlana Foundation. The Turkish National Commission for UNESCO would be the co-ordinator of the projects established according to the UNESCO programmes. This commission will continue its work in this respect and from time to time lead some projects as an action office.

## APPENDED DOCUMENTATION (inventory)

### *Films, video and Sound Recordings*

1. A 10 minute film called *The Sacred Encounter: The Mevlevi Sema Ceremony* has been prepared by the film director Cenk Baysan and AKİRA productions.  
for the UNESCO Jury.
2. An over 2 hour archival documentation of *The Mevlevi Sema Ceremony* on film (digital-beta format) has been prepared by the film director Cenk Baysan and AKİRA productions for the UNESCO file
3. A 56:22 minute long VCD documentation entitled *Galata Mevlevileri : The Semâ Ceremony (Semâ Töreni)* made by Dalar, Turgut Yiğit in 2002 for the Educational and Cultural Association's Galata Mevlevi Sema and Sufi Ensemble (Mevlana Eğitim ve Kültür Demeği Galata Mevlevileri Sema ve Tasavvuf Topluluğu)
4. 5 Audio CDs of Sound Recordings of the *Mevlevi Ayin-i Şerif music* of the Sema Ceremony.



**REPUBLIC OF TURKEY  
MINISTRY OF CULTURE AND TOURISM  
DIRECTORATE GENERAL OF RESEARCH AND TRAINING**

**25/10/2004**

**DIVISION OF CULTURAL HERITAGE  
UNESCO, PARIS**

We hereby declare our consent for the authorization of the dissemination of all the documents, photographs, audio and visual recordings within the context of the candidature file presented for the Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity of UNESCO.

The Mevlevis who perform in the video documents prepared by the International Mevlana Foundation and the Ministry of Culture and Tourism of the Republic of Turkey have all received their copyright fees for their participation and transferred in writing their consent for the dissemination of their work.

**Mahmut EVKURAN  
Director General**



## ANNEXES

ANNEX 1



Photo 1

THE GALATA MEVLEVI MUSIC ENSEMBLE of the TURKISH CULTURAL MUSIC ASSOCIATION  
TÜRK KÜLTÜRÜ MÜSİKİSİ DERNEĞİ, GALATA MEVLEVI MÜSİKİSİ VE SEMA TOPLULUĞU

©THE GALATA MEVLEVI MUSIC ENSEMBLE

**ANNEX 1**

**THE GALATA MEVLEVI MUSIC ENSEMBLE of the TURKISH CULTURAL  
MUSIC ASSOCIATION/ TÜRK KÜLTÜRÜ MÜSİKİSİ DERNEĞİ, GALATA  
MEVLEVI MÜSİKİSİ VE SEMA TOPLULUĞU, Istanbul / Turkey  
(Founded in 1978, became a legal association in 1988)**

-1-

<u>Name - birthdate, place</u>	<u>Function</u>	<u>His Teacher - School</u>
<b>SEMA GROUP</b>		
1- Nail Kesova - 1936 -Istanbul	Postnişin	Ahmet Bican Kasaboğlu
2- Fevzi Uyumaz 1964 -Kayseri	Semazenbaşı, Duacı	Nail Kesova
3- Selçuk Gürez 1973-Nürnberg / Almanya	Semazen	Nail Kesova
4- Metin Erkuş 1968-Erzincan	Semazen	Ahmet Bican Kasapoğlu
5- Kadir Boluğur 1982-Istanbul	Semazen	Nail Kesova
6- İbrahim Birlikay 1963-Erzurum	Semazen	Ahmet Bican Kasapoğlu
7- Mehmet Sait Erek 1979-Istanbul	Semazen	Nail Kesova
8- Burhan Katılmış 1963-Erzurum	Semazen	Ahmet Bican Kasaboğlu
9- Giovanni di Cicco 1963-Genova, Italy	Semazen	Nail Kesova
10- Cem Gökçe 1977-Istanbul	Semazen	Nail Kesova
11- Talip Elmasulu	Semazen	
12- Engin Kökçü 1956-Adapazarı	Semazen	Ahmet Bican Kasaboğlu
13- Erdem Erkut Bilir 1980-Kahramanmaraş	Semazen	Nail Kesova
14- Atilla Baran Demirtaş 1977-Elazığ	Semazen	Nail Kesova
15- Hüseyin Ateş 1966-Sivas	Semazen	Nail Kesova
16- Koray Ateş 1990-Istanbul	Semazen	Nail Kesova
17- Serhat Hilmi Baydar 1980-Istanbul	Semazen	Nail Kesova
18- Fırat Daldalar 1982-Istanbul	Semazen	Nail Kesova
19- Ceyhun Varışlı 1986-Istanbul	Semazen	
20- Mikail Tosun 1982-Istanbul	Semazen	Nail Kesova
21- Serkan Altınöz 1985-Istanbul	Semazen	Nail Kesova

ANNEX 1 (continued)

THE GALATA MEVLEVI MUSIC ENSEMBLE of the TURKISH CULTURAL  
MUSIC ASSOCIATION/ TÜRK KÜLTÜRÜ MÛSİKİSİ DERNEĞİ, GALATA  
MEVLEVİ MÛSİKİSİ VE SEMA TOPLULUĞU, Istanbul / Turkey  
(Founded in 1978, became a legal association in 1988)

MITRIB GROUP

1- Mahmut Bilki 1953-Gaziantep	Neyzenbaşı	M. Ekrem Vural
2- Ferda Cengiz Ünal 1955-Ordu	Kudümzenbaşı, Ayinhan	Kani Karaca
3- Ahmet Cemal Öksüz 1986-Istanbul	Neyzen	Niyazi Sayın
4- Eymen Gürtan 1973-Istanbul	Neyzen	Niyazi Sayın
5- Hasan Semerkanlı 1955-Antakya	Na'athan-Ayinhan- Kudümzen	Muzaffer Birtan
6- Ahmet Erdoğan 1975-Istanbul	Na'athan-Ayinhan- Kudümzen	Alaeddin Yavaşca
7- Hüseyin Erek 1960-Istanbul	Hâfız-Ayinhan	Emin Işık
8- Fatih Kesova 1975-Istanbul	Halilezen	Nail Kesova
9- Mustafa Aydın Öksüz 1957-Ş.Beynevit	Tanbur player	Laika Karabey
10- Nadir Şen 1942-Susurluk	Oud player	A.Nihat Karamemişoğlu
11- Utku Yiğit 1977-Erzurum	Kanun player	Erol Deran
12- Sedat Altınöz 1977-Erzurum	Kemençe player	İhsan Özgen

ANNEX 2



Photo 2

THE GALATA MEVLEVI SEMA and SUFI MUSIC GROUP of the İSTANBUL MEVLANA EDUCATIONAL and CULTURAL ASSOCIATION  
MEVLANA EĞİTİM ve KÜLTÜR DERNEĞİ, GALATA MEVLEVI SEMA ve TASAVVUF MÜZİK TOPLULUĞU

© MEVLANA EĞİTİM ve KÜLTÜR DERNEĞİ

**ANNEX 2**

**THE GALATA MEVLEVI SEMA and SUFI MUSIC GROUP of the  
ISTANBUL MEVLANA EDUCATIONAL and CULTURAL ASSOCIATION /  
MEVLANA EĞİTİM ve KÜLTÜR DERNEĞİ, GALATA MEVLEVİ SEMA ve TASAVVUF  
MÜZİK TOPLULUĞU, İstanbul, Turkey  
( Founded in 1999 )**

-1-

<u>Name - birthdate, place</u>	<u>Function</u>	<u>His Teacher-School</u>
<b>SEMA GROUP</b>		
1- H. Hüseyin Top 1933-Hatay	Postnişin	Mithat Bahri Beytur Ahmet Bican Kasaboğlu
2- Ahmet Kadri Yetiş 1931 – Ankara	Postnişin	Mithat Bahri Beytur Ahmet Bican Kasaboğlu
3- Akın Çakmut 1983-Istanbul	Semazenbaşı	Hasan Muçay
4- Bülent Seyfi Benli 1972-Istanbul	Semazenbaşı	Nail Kesova
5- Özgür Celasun 1981-Istanbul	Semazen	Akın Çakmut
6- Abdurrahman Tevruz 1982-Istanbul	Semazen	Nail Kesova
7- Aygen Atay 1984-Istanbul	Semazen	Nail Kesova
8- Mehmet Uygun 1981-Kütahya	Semazen	Bülent Seyfi Benli
9- Salih Emre Ünübol 1978-Aydın	Semazen	Ahmet Kadri Yetiş
10- Tayfur Yalın 1965-Istanbul	Semazen	Ahmet Kadri Yetiş
11- Ekrem Çınar 1985-Istanbul	Semazen	Ahmet Kadri Yetiş
12- Selçuk Karaman 1971-Istanbul	Semazen	Ahmet Kadri Yetiş
13- Ümit Menteş 1968-Ankara	Semazen	Bülent Seyfi Benli
14- Metin Öztürk 1981-Istanbul	Semazen	Ahmet Kadri Yetiş
15- Süheyl Aksoy 1982-Istanbul	Semazen	Ahmet Kadri Yetiş
16- Serkan Dervişoğlu 1981-Ankara	Semazen	Ahmet Kadri Yetiş
17- Küçükkayalı 1975-Istanbul	Semazen	Ahmet Kadri Yetiş
18- Orçun Köksal 1978-Izmir	Semazen	Ahmet Kadri Yetiş
19- Cem Kültür 1966-Istanbul	Semazen	Ahmet Kadri Yetiş
20- Cengizhan Çevirme 1984-Istanbul	Semazen	Ahmet Kadri Yetiş

## ANNEX 2 (continued)

**THE GALATA MEVLEVI SEMA and SUFI MUSIC GROUP of the  
ISTANBUL MEVLANA EDUCATIONAL and CULTURAL ASSOCIATION /  
MEVLANA EĞİTİM ve KÜLTÜR DERNEĞİ, GALATA MEVLEVİ SEMA ve TASAVVUF  
MÜZİK TOPLULUĞU, Istanbul, Turkey  
( Founded in 1999 )**

-2-

<u>Name - birthdate, place</u>	<u>Function</u>	<u>His Teacher-School</u>
21- Mustafa Topatan 1980-Konya	Semazen	Ahmet Kadri Yetiş
22- Emir Güran 1989-Istanbul	Semazen	Ahmet Kadri Yetiş
23- Oğuz Kain 1982-Istanbul	Semazen	Ahmet Kadri Yetiş
24- Umut Ergunsu 1978-İzmir	Semazen	Ahmet Kadri Yetiş
25- Hüseyin Bengişen 1974-Istanbul	Semazen	Ahmet Kadri Yetiş
26- Tarık Veli Mumcu 1986-Ankara	Semazen	Ahmet Kadri Yetiş
27- Murat Hatipoğlu 1977-Eskişehir	Semazen	Ahmet Kadri Yetiş
<b>MITRIB GROUP</b>		
1- Ahmet Yüksel Trışka 1972 - Istanbul	Neyzenbaşı	İTÜ-Music Conservatory
2- Emre Tombul 1977-Istanbul	Neyzen	Süleyman Erguner
3- Ahmet Toz 1976-Istanbul	Neyzen	Niyazi Sayın
4- Engin Baykal 1951 - Sakarya	Kudümzenbaşı (Fine Arts Director)	Mithat Bahri Beytur Ahmet Bican Kasaboğlu
5- Suat Karahan 1974 - Istanbul	Bendir player	Engin Baykal
6- M. Nuri Benli 1942 - Istanbul	Yaylı-Tanbur player	Kemal Batanay
7- Gökhan Filizman 1978 - Istanbul	Tanbur player	Mehmet Şeker
8- Hulusi Babalık 1973-Istanbul	Tanbur player	Murat Aydemir
9- Timur Sarıca 1974-Istanbul	Kanun player	Nevzat Sümer
10- Yiğit Dalar 1972-Istanbul	Kanun player	Erol Deran Numan Tütüncü
11- Metin Özden 1952-Urfa	Oud player	Corci Gümüşkalem Sadi Hoşses
12- Abdülhamit Çakmut 1953-Erzurum	Na'athan-Ayinhan Semazenbaşı	İsmail Hakkı Özkân Süheyla Altmışdört

ANNEX 2 (continued)

THE GALATA MEVLEVI SEMA and SUFI MUSIC GROUP of the  
ISTANBUL MEVLANA EDUCATIONAL and CULTURAL ASSOCIATION /  
MEVLANA EĞİTİM ve KÜLTÜR DERNEĞİ, GALATA MEVLEVİ SEMA ve TASAVVUF  
MÜZİK TOPLULUĞU, Istanbul, Turkey  
( Founded in 1999 )

-3-

<u>Name - birthdate, place</u>	<u>Function</u>	<u>His Teacher-School</u>
13- Nuri Özcan 1953-Marmaris	Na'athan-Ayinhan Hâfız	İsmail Hakkı Özkân
14- Nuri Uygun 1952-Kütahya	Na'athan-Ayinhan Hâfız	Ahmet Yakupoğlu
15- İsmail Balcı 1957-Istanbul	Ayinhan	Refik Akbulut
16- Atilla Beyazıt 1975-Istanbul	Ayinhan	İsmail Hakkı Özkân
17- Yaşar Özden 1949-Urfa	Ayinhan	Mahmut Güzelgöz
18- Mehmet Öncel 1982-Urfa	Ayinhan	Engin Baykal

ANNEX 3



Photo 3

ISTANBUL MUSIC AND SEMA ENSEMBLE  
İSTANBUL MÜZİK VE SEMA TOPLULUĞU,

© ISTANBUL MUSIC AND SEMA ENSEMBLE

## ANNEX 3

**ISTANBUL MUSIC AND SEMA ASSEMBLY/  
İSTANBUL MÜZİK VE SEMA TOPLULUĞU, Konya & Istanbul, Turkey  
( Founded in 1998 )**

-1-

**Name - birthdate, place                      Function                      His Teacher - School**

**SEMA GROUP (Konya)**

1- A.Nedim Karnıbüyükler 1972-Konya	Postnişin	Ahmet Bican Kasabođlu , Selman Tüzün, Mustafa Holat
2- Mehmet Ali Özdengül 1985-Konya	Semazen	Nadir Dede
3- Muzaffer Kurt 1964-Konya	Semazen	Nadir Dede
4- Fevzi Acet 1981-Konya	Semazen	Nadir Dede
5- S. Ali Yümünlü 1966-Konya	Semazen	Nadir Dede
6- Mehmet Yaşlı 1988-Konya	Semazen	Nadir Dede
7- İzzet Ceylan 1984-Konya	Semazen	Nadir Dede
8- Yaşar Kaplan 1985-Konya	Semazen	Nadir Dede
9- Şemsi Aylıdere 1974-Konya	Semazen	Nadir Dede
10- M. Dođan Erol 1985-Konya	Semazen	Nadir Dede
11- Derviş Tüfekçi 1989-Konya	Semazen	Nadir Dede
12- İhsan Keleş	Semazen	Nadir Dede
13- Emre Yılmaz 1987-Konya	Semazen	Nadir Dede
14- Asim Arıcıođlu 1990-Konya	Semazen	Nadir Dede
15- Mustafa Karnıbüyükler 1984-Konya	Semazen	Nadir Dede
16- Mehmet Ay 1982-Konya	Semazen	Nadir Dede

**MITRIB GROUP (Istanbul)**

1- Uđur Onuk 1955-Ankara	Neyzenbaşı	
2- Aytaç Ergen 1957-Istanbul	Kudümzenbaşı, Ayinhan	Kani Karaca
3- Eren Ergen 1986-Istanbul	Bendir player	Aytaç Ergen

ANNEX 3 (continued)

ISTANBUL MUSIC AND SEMA ASSEMBLY/  
İSTANBUL MÜZİK VE SEMA TOPLULUĞU, Konya & Istanbul, Turkey  
( Founded in 1998 )

-2-

<u>Name - birthdate, place</u>	<u>Function</u>	<u>His Teacher-School</u>
4- Serkan Mesut Halili 1985-Istanbul	Kanun player	İhsan Özer
5- R. Hakan Talu 1960-Istanbul	Tanbur player (Director)	Sadun Aksit
6- Batuhan Parlak 1986-Istanbul	Oud player	Necati Çelik
7- Furkhan Bilgi 1970-Istanbul	Kemençe player	Kamuran Erdoğan
8- Serhat Sarpel 1957 - Istanbul	Na'athan, Hafız (Art Director)	Bekir Sıtkı Sezgin
9- Tolga Özkabakçı 1966-Istanbul	Ayinhan	Bekir Sıtkı Sezgin
10- Ümit Coşkun 1966-Istanbul	Ayinhan	Bekir Sıtkı Sezgin



Photo 4a



Photo 4b

ANNEX 4

**THE KONYA TURKISH SUFI MUSIC GROUP / KONYA TÜRK TASAVVUF MÜZİĞİ TOPLULUĞU of the Turkish Republic's Ministry of Culture and Tourism, Konya, Turkey ( Founded in 1990 )**

-1-

<u>Name – birthdate,place</u>	<u>Function</u>	<u>His Teacher - School</u>
<b>SEMA GROUP</b>		
1- Mustafa Holat 1946-Konya	Postnişin	Ali Karadağ
2- Bülent Ergene 1951-Konya	Semazenbaşı	Ahmet Bican Kasapoğlu
3- Fahri Özçakıl 1961-Konya	Semazen	Ahmet Bican Kasapoğlu
4- Hasan Hüseyin Ertekin 1955-Konya	Semazen	Ahmet Bican Kasapoğlu
5- Ahmet Tekelioğlu 1955-Konya	Semazen	Ahmet Bican Kasapoğlu
6- Muammer Ünal 1955-Konya	Semazen	Ahmet Bican Kasapoğlu
7- Reşat Varol 1955-Konya	Semazen	Ahmet Bican Kasapoğlu
8- Sıtkı Çokünlü 1955-Konya	Semazen	Ahmet Bican Kasapoğlu
9- Mehmet Emin Holat 1965-Konya	Semazen	Ahmet Bican Kasapoğlu
10- Nuri Yılmaz 1957-Konya	Semazen	Ahmet Bican Kasapoğlu
11- Hüseyin Sıtkı Holat 1971-Konya	Semazen	Ahmet Bican Kasapoğlu
12 - Ahmet Sami Küçük 1969-Konya	Semazen	Ahmet Bican Kasapoğlu
13 - Abdülkadir Dikici 1963-Konya	Semazen	Ahmet Bican Kasapoğlu
<b>MITRİB GROUP</b>		
1-Yusuf Kayya 1963-Kütahya	Neyzenbaşı	Ahmet Yakupoğlu
2- Mehmet Özturun 1963-Konya	Kudümzenbaşı	M. Sadrettin Özçimi
3- Mahmut Uğurlu Akdoğan 1958-Konya	Neyzen	Ümit Gürelman
4- Osman Acar 1961-Konya	Halilezen	Hurşit Ungay
5- Kağan Ulaş 1972-Almanya	Tanbur player	Abdülbaki Gökçen
6- Osman Kırklıkçı 1972-Konya	Oud player	Osman Nuri Özpekel
7- Mehmet Uçak 1962-Konya	Oud player	Necati Çelik
8- M. Celaledin Aksoy 1961-Konya	Kanun player	Ahmet Hatipoğlu

## ANNEX 4 (continued)

**THE KONYA TURKISH SUFI MUSİC GROUP / KONYA TÜRK TASAVVUF MÜZİĞİ  
TOPLULUĞU of the Turkish Republic's Ministry of Culture and Tourism, Konya,  
Turkey ( Founded in 1990 )**

-2-

<u>Name – birthdate,place</u>	<u>Function</u>	<u>His Teacher-School</u>
9- Ali Vefa Sağbaş 1966-Kütahya	Kemençe player	Emin Vefa Sağbaş
10- Ömer Faruk Belviranlı 1964-Konya	Hafız-Ayinhan	Hafız Ahmet Kurdiş
11- Ali Kalaycı 1972-Konya	Na'athan-Ayinhan	
12- Habib Alpaslan Tabak 1972-Tosya	Hafız-Ayinhan	İsmail Biçer
13- Ahmet Çalışır 1966-Konya	Hafız-Ayinhan	M. Sadrettin Özçimi
14- Ahmet Uncu 1961-Kahramanmaraş	Ayinhan	Süheyla Altmışdört
15- Ramazan Koyuncu 1956-Konya	Ayinhan	Özer Altın
16- Aşkın Günay 1971-Mersin	Ayinhan	Zeki Büyükipekçi
17- Cavit Özkeleş 1961-Adana	Ayinhan	Suphi İdrisoğlu
18- Mehmet Ali Türkoğlu 1962-Adana	Ayinhan	Mehmet Polatöz
19- Sezai Ünal 1958-Adana	Ayinhan	Fuat Türkelman
20- Hüseyin Alp Özel 1968-Konya	Ayinhan	Tevfik Soyata
21- Enver Özel 1965-Konya	Ayinhan	Zeki Büyükipekçi



Photo 5

THE ISTANBUL HISTORICAL TURKISH MUSIC GROUP of the Turkish Republic's Ministry of Tourism and Culture /  
ISTANBUL TARIHI TÜRK MÜSİKİSİ TOPLULUĞU

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## ANNEX 5

**THE ISTANBUL HISTORICAL TURKISH MUSIC GROUP /  
İSTANBUL TARİHİ TÜRK MÛSİKİSİ TOPLULUĞU,  
the mitrib group of the Turkish Republic's Ministry of Culture and Tourism,  
Istanbul, Turkey ( Founded in 1992 )**

-1-

## MITRIB GROUP

<u>Name - birthdate, place</u>	<u>Function</u>	<u>His Teacher - School</u>
1- Ömer Tuğrul İnançer 1946-Bursa	Postnişin, Bendir player (Director)	Hurşid Ungay and Emin Ongan
2- Bülent Özbek 1959-Istanbul	Neyzenbaşı	Niyazi Sayın and Fuat Türkelman
3- M. Hakan Alvan 1970-Adapazarı	Neyzen	Ümit Gürelman and Fuat Türkelman
4- Ahmet Kaya 1963-Istanbul	Neyzen	ITU Music Conservatory
5- Tayyip Zeki Sözen 1969-Istanbul	Neyzen	ITU Music Conservatory, Niyazi Sayın
6- Ahmet Bülent Akın 1968-Siirt	Neyzen	ITU Music Conservatory, Niyazi Sayın
7- Nizamettin Yıldırım 1960-Istanbul	Kudümzenbaşı	Ö. Tuğrul İnançer
8- Oktay Özerden 1965-Gaziantep	Halilezen	ITU Music Conservatory
9- Serdar Bişiren 1968-Bursa	Bendir player	ITU Music Conservatory
10- Özata Ayan 1970-Ankara	Tanbur player	İTÜ Music Conservatory, Abdi Coşkun
11- Bülent Selçuk 1967-Istanbul	Ud player	ITU Music Conservatory
12- A. Sedat Başar 1958-Ankara	Ud player	
13- M. İhsan Özer 1961-Istanbul	Kanun player (Assistant Art director)	ITU Music Conservatory
14- R. Gökhan Çağlı 1967-Bursa	Kanun player	ITU Music Conservatory
15- Sertaç Tezeren 1964-Tekirdağ	Kemençe player	ITU Music Conservatory
16- Günay Uysal 1970-Tekirdağ	Baskemençe player	He adapted his cello education to the baskemençe
17- Mehmet Refik Kaya 1957-Istanbul	Rebab player	ITU Music Conservatory, self-taught
18- Yahya Soyyiğit 1960-Istanbul	Hafız, Ayinhan	His father
19- Veysel Dalsaldı 1968-Trabzon	Na'athan, ayinhan	ITU Music Conservatory
20- Deniz Mert Ataman 1967-Istanbul	Na'athan, ayinhan	Veysel Dalsaldı
21- Ahmet Özhan 1951-Urfa	Ayinhan (Art Director)	Emin Ongan

ANNEX 5 (continued)

**THE ISTANBUL HISTORICAL TURKISH MUSIC GROUP /  
İSTANBUL TARİHİ TÜRK MÛSİKİSİ TOPLULUĞU,  
the mitrib group of the Turkish Republic's Ministry of Culture and Tourism,  
Istanbul, Turkey ( Founded in 1992 )**

- 2 -

<b>Name - birthdate, place</b>	<b>Function</b>	<b>His Teacher - School</b>
22- Eray Mescioğlu 1966-Samsun	Ayinhan	ITU Music Conservatory
24- Kenan Verdemir 1967-Samsun	Ayinhan	ITU Music Conservatory
25- Mustafa Özoruç 1967-Kütahya	Ayinhan	ITU Music Conservatory
26- İsmet Olgaç 1967-Hakkari	Ayinhan	ITU Music Conservatory
27- Cumhur Enes Ergür 1974-Istanbul	Ayinhan	ITU Music Conservatory
28- Bahri Güngördü 1965-Bulgaria	Ayinhan	ITU Music Conservatory
29- Ali Uğur Altınok 1969-Antalya	Ayinhan	ITU Music Conservatory
30- Ayhan Cüneyt Çağlı 1963-Bursa	Ayinhan	ITU Music Conservatory
31- Erhan Engin 1964-Samsun	Ayinhan	ITU Music Conservatory
32- Hüseyin Sert 1967-Istanbul	Ayinhan	ITU Music Conservatory
33- Cihat Hırçın 1960-Istanbul	Ayinhan	ITU Music Conservatory
34- Gürhan Yaman 1952-Elazığ	Ayinhan	ITU Music Conservatory
35- Korkut Samancı 1962-Izmir	Ayinhan	ITU Music Conservatory

**ANNEX 6****THE TURKISH SUFI MUSIC AND FOLKLORE RESEARCH AND PRESERVATION  
FOUNDATION / TÜRK TASAVVUF VE FOLKLOR ARAŞTIRMA VE YAŞATMA VAKFI  
Istanbul, Turkey ( Founded in 198? )****(This sema group that performs together with the Istanbul Historical Turkish Music Group)****SEMA GROUP**

<b>Name - birthdate, place</b>	<b>Function</b>	<b>His Teacher - School</b>
1- Ömer Tuğrul İnançer 1946-Bursa	Postnişin	Ahmet Bican Kasaboğlu
2- Nezh Çetin 1961- Istanbul	Semazenbaşı – Duacı	Ö. Tuğrul İnançer
3- Semih Varan 1966 - Istanbul	Semazen	Ö. Tuğrul İnançer
4- Adem Demirel 1974 - Tokat	Semazen	Ö. Tuğrul İnançer
5- Eyüb Binici 1974 - Istanbul	Semazen	Ö. Tuğrul İnançer
6- Nail Türk 1966 - Konya	Semazen	Ö. Tuğrul İnançer
7- Ercan Önal 1971- Istanbul	Semazen	Ö. Tuğrul İnançer
8- Serdar Uslan 1956 - Mardin	Semazen	Ö. Tuğrul İnançer
9- Oral Çokatar 1969 - Istanbul	Semazen	Ö. Tuğrul İnançer
10- Adnan Onay 1966 - Isparta	Semazen	Ö. Tuğrul İnançer
11- Sabahattin Harma 1978 - Istanbul	Semazen	Ö. Tuğrul İnançer
12- Kemal Oral 1970 - Istanbul	Semazen	Ö. Tuğrul İnançer
13- Erol Saygın 1963 - Ereğli	Semazen	Ö. Tuğrul İnançer
14- Mehmet Başak 1972 - Istanbul	Semazen	Ö. Tuğrul İnançer
15- Gökhan Aydemir 1970 - Istanbul	Semazen	Ö. Tuğrul İnançer
16- Erhan Akdağ 1974 – Istanbul	Semazen	Ö. Tuğrul İnançer
17-Ahmet Tursun 1979 – Erzurum	Semazen	Ö. Tuğrul İnançer

**ANNEX 7****THE CONTEMPORARY MEVLANA LOVERS GROUP of the GALATA MEVLEVIHANE PRESERVATION ASSOCIATION & UNIVERSAL MEVLANA LOVERS FOUNDATION / GALATA MEVLEVIHANESİ YAŞATMA DERNEĞİ ve EVRENSEL MEVLÂNA AŞIKLARI VAKFI, ÇAĞDAŞ MEVLANA AŞIKLARI TOPLULUĞU, Istanbul, Turkey  
( Founded in 1989)**

-1-

<u>Name – birthdate</u>	<u>Function</u>	<u>His Teacher - School</u>
<b>SEMA GROUP</b>		
1- Hasan Çıkar 1935- Üsküp-Makedonya	Postnişin	(Şeyh) Hakkı Dede
2- Ekrem Kolcu 1962	Semazenbaşı	Hasan Dede
3- A. Didem Edman 1968	Semazen	Hasan Dede
4- Arzu Öztaşa 1976	Semazen	Hasan Dede
5- Ayhan Akcan 1965	Semazen	Hasan Dede
6- Burcu Sağlam 1985	Semazen	A. Didem Edman
7- Cem Öztaşa 1967	Semazen	Hasan Dede
8- Salih Ökten 1952	Semazen	Hasan Dede
9- Sevtap Demirtaş 1963	Semazen	Hasan Dede
10- M. Mete Masathıoğlu 1982	Semazen	Didem Edman
11- Murat Yıldız 1974	Semazen	Hasan Dede
12- Nazmiye Özkıvanç 1979	Semazen	Didem Edman
13- Deniz Evren 1979	Semazen	Hasan Dede
14- Derya Engin	Semazen	Didem Edman
15- Nilüfer Bozçiçek	Semazen	Didem Edman
16- Engin Çiçek	Semazen	Didem Edman
17- Şeref R. Ayar 1981	Semazen	Hasan Dede
18- Tolga K. Güğüş 1975	Semazen	Hasan Dede
19- Gökhan Edman 1964	Semazen	Didem Edman

ANNEX 7 (continued)

**THE CONTEMPORARY MEVLANA LOVERS GROUP of the GALATA MEVLEVİHANE  
PRESERVATION ASSOCIATION & UNIVERSAL MEVLANA LOVERS FOUNDATION /,  
Istanbul, Turkey ( Founded in 1989)**

20- Elif Ökten	Semazen	Didem Edman
21- Cemre Genç	Semazen	Hasan Dede
22- Işıl Güngör	Semazen	Didem Edman
23- Barış Sağlam	Semazen	Didem Edman
24- Yasemin Işık	Semazen	Didem Edman
25- Engin Kolcu	Semazen	Didem Edman
26- Veli Vural 1971	Semazen	
27- Yeşim Çağlayan 1972	Semazen	

**MITRİB GROUP**

1- Özgür Ayhan 1982	Neyzenbaşı	Salih Bilgin
2- A. Levent Dinçer 1984	Neyzen	Salih Bilgin
3- Gülten Bay	Neyzen	
4- Emre Işık	Neyzen	
5- Gül Ayhan 1979	Kudümzenbaşı	Hurşit Ungay
6- H. Erdem Özkıvanç 1969	Kanun player	ITU Music Conservatory
7- Kaan Sezerler 1981	Kemençe	ITU Music Conservatory
8- Nil Karakuş 1981	Cello player	ITU Music Conservatory
9- Ercan Yalazer 1981	Klarnet player	Tülay Örser
10- S. Mete Edman 1969	Na'athan	ITU Music Conservatory
11- Cengiz Işık 1952	Hafız-Ayinhan	
12- Gürcan Kaftan 1957	Ayinhan	
13- Sunay Kolcu 1970	Ayinhan	
14- Hakan Ayık	Ayinhan	

## LIST of COMPOSED AYIN-I ŞERİFS

Century	Composers	Makam	First line of the 1. Selam	Peşrev	Son Peşrev
16 (?)	?	Pençgâh	Şehbâz-i cenâb-i zülcelâlest	Salih Dede	Yusuf Paşa
16 (?)	?	Dügâh	İşkest tarîk-ı râh-ı	"	None
16 (?)	?	Hüseynî	Âteş nezened der dilimâ	?	None
17	Köçek Mustafa	Bayatî	Şâhâ zikerem ber meni	Emin Ef.	Salim Bey
18	İtrî	Segâh	Ey âşıkı rûyi tü hezârân	Nâyî Osman	?
18	Nâyî Osman Dede	Rast	În hâne ki peyveste	(himself)	?
18	"	Hicaz	Yâ men livâ-yı aşkı	"	None
18	"	Uşşak	Âteş nezened der dilimâ	"	?
18	"	Çârgâh	Âteş nezened der dilimâ	"	?
18	Bursah M. Sâdik	Bestenigâr	Akbele's'sâki aleynâ	Nu'man Ağa	Z. Mehmed
18	Müsâhib Ahmed Ağa	Hicaz	Men şâhbâz-ı kudsem	Aziz Dede	?
18	"	Nihâvend	Dûşi ber-dergâh-i izzet	(himself)	Osman Bey
18	"	Sabâ	(lost)	"	
18	Hâfiz Şeydâ Dede	Irak	Mâhestü nemîdânem	Z. Mehmed Ağa	?
18	"	Hicâzeyn	(lost)	"	
18	"	İsfahan	"	"	
?	?	Bûselik	"	"	
19	III. Selim	Sûzidilârâ	Dilberî vü bîdilî esrân	(himself)	?
19	Nâsır Abdûlbâkî Dede	Acem-bûselik	An keski türâ dâred	Yusuf Paşa	?
19	"	İsfahan	(lost)	"	
19	Abdürrahîm Künhî Dede	Hicaz	Men âşık-ı an hüsne	Osman Bey	?
19	"	Nühüft	(lost)	"	
19	İsmail Dede	Şevkutarab	Ey hasret-i hûbân-ı cihan	(himself)	?
19	"	Sabâ	Bişnevîd ez-nâle-i bang-i	Osman Bey	Z. Mehmed
19	"	Sabâ-bûselik	Âteş nezened der dilimâ	Yusuf Paşa	None
19	"	Bestenigâr	Ey kible-i ikbâli cihan	(himself)	Osman Bey
19	"	Nevâ	Ey tecelligâh-ı cânem	Z. Mehmed Ağa	Osman Bey
19	"	Hüzzam	Mâhestü nemîdânem	Osman Bey	?
19	"	Ferahfezâ	Bişnev ez ney çün şikâyet	(himself)	?
19	Zekâi Dede	Sûzidil	Yâ sagîre's-sinnî	Emin Efendi	Yusuf Paşa
19	"	Mâyce	Ey Yûsuf-ü mehruyân	Osman Bey	
19	"	İsfahan	Ey çengi perdehâyî	Salih Dede	
19	"	Sûznâk	Yâ sâkıye'l-müdâmeti	Emin Efendi	
19	"	Sabâ-zemzeme	Her çizi ki an hoşest	Râşid Efendi	
19	A. Hüsameddin Dede	Râhatü'l-ervâh	Atyabü'l-a'mâri ömren	?	?
19	Mustafa Nakşî Dede	Şedaraban	Ey resûl-i Hazret-i Hak	Gazi Giray	
19	Neyzen Salih Dede	Şedaraban			
19	Hacı Fâik Bey	Yegâh			
19	"	Dügâh			
19	Dervîş Abdülkerim Dede	Yegâh			

Century	Composers	Makam	First line of the 1. Selam	Peşrev	Son Peşrev
19	Mehmed Celâleddin Dede	Dügâh	Yâ men livâ-yi aşkı	H. Fahreddin D. Yusuf	
19	Hüseyin Fahreddin Dede	Acemaşîran	Her rûzi bâmidâdı	Salih Dede	
19	Müezzınbaşı Rif'at Bey	Ferahnâk			
19	"	Nev' eser	Mâ der dü-cihan	Salih Dede Yusuf	
19	Mustafa Câzim	Hicazkâr			
19	Musullu Hâfız Osman	Hüseyinî			
19	Ali Aşkî Bey	Hüseyinî-aşîran	(lost)		
19	İsmet Ağa	İsfahan	"		
19	"	Müste'âr	"		
19	"	Râhatfezâ	"		
19	Yahya Ef. Der. Zâkirbaşı	İsfahan	"		
19	Bolâhenk Nuri Bey	Karcıgar	An keski türâ dâred	(himself)	K. Edhem Ef
19	"	Bûselik	An subh-i saâdethâ	"	Kemanî Rıza
19	Uzun Arap Ali	Kürdilihicazkâr	(lost)		
19	Ârif Hikmetî Dede	Mâhur	"		
19	Hâfız Ali Dede	Nühüft	"		
19	Eyubî Hüseyin Dede	"	Mârâ reh-i dîgerest	Osman Bey	?
19	Necib Dede	Sûzidil	(lost)		
19	"	Sûznâk	"		
19	Hâşim Bey	"	Bül-aceb deryâ-dil-i		
19	"	Şehnâz	(lost)		
19	Kâmil Dede	Yegâh	(lost)		
20	Ahmed Avni Konuk	Rûyîrak	Ey derâverde cihanrâ	Emin Efendi	Z. Mehmed
20	"	Dilkeşîde	Şâhâ zikerem ber meni	"	Emin Efendi
20	"	Bûselik-aşîran	Men âşık-ı aşkî o şûde	"	Rıza Efendi
20	Zekâîzade Hâfız Ahmed	Bayatî-bûselik	Ey derâverde cihan	Halil Can	Rıza Efendi
20	"	Müste'âr	Âteş nezened der dilimâ	?	Hızır Ağa
20	Rauf Yektâ Bey	Yegâh	Ey nây-i hoş-nevâ-yi	(himself)	(himself)
20	Kâzım Uz	Sultânîyegâh	Azm-i an dârem ki	"	None
20	"	Yegâh	"	"	
20	Râkım Elkutlu	Karcıgar	İmrûz çi her rûz	"	(himself)
20	Refik Ş. Fersan	Selmek	Dûş-i ber-dergâhi	"	
20	"	Rast	"	"	"

COMPOSED AFTER 1925

Century	Composers	Makam	First line of the 1. Selam	Peşrev	Son Peşrev
20	H. Sadettin Arel		Çeşitli makamlarda 51 âyin	(himself)	Rauf Yektâ
20	Kemal Batanay	Nikrîz	Âteş nezened der-dilimâ	"	(himself)
20	Sâdeddin Heper	Hisar-bûselik	Yek demî gavvâs bûdem	Halil Can	"
20	Necdet Tanlak	Nev' eser	Bişnev ez-ney çün şikâyet	(himself)	"
20	"	Tâhir	Hak feşâned nûr râ'	"	"
20	"	Nişâburek	Âşıkân-i kül niy uşşâkı	"	"
20	Alâeddin Yavaşca	Acem	Dinle neyden kim hikâyet	"	"
20	İrfan Doğrusöz	Muhayyer-sünbüle	Duy şikâyet etmede	"	"
20	"	Mâhur	Dinleyin dostlar	"	"
20	Sadun Aksüt	Sâzkâr	Ey hâlik-ı heft âsümân	"	"
20	Cüneyd Kosal	Nişâbur	Ümmîdimen be-fadl-ı	"	"
20	Bekir Sıtkı Sezgin	Muhayyer-sünbüle	An heme goftûn lik	"	"
20	Kemal Tezergil	Nihâvend	Hâce deryâb ki can der	"	"
20	Fırat Kızıltuğ	Hisar	Dinle neyden çün hikâyet	"	"
20	Erol Sayan	Evç			
20	Cinuçen Tanrıkorur	Bayatî-araban	Ey çerâğ-ı âsümân	"	"
20	"	Evcârâ	Âşıkân lâf ez tebârek	"	"
20	"	Zâvil-aşîran	Perde berdâr ey hayâtı	"	"
20	"	Nişâburek	Ger humâr âred sudâ-ı	"	"
20	Mutlu Torun	Şehnâz	Ey hâlik-ı heft âsümân	None	None
20	Doğan Ergin	Ferahnâk-aşîran	Men bende-i Kor'anem	Cüneyd Kosal	(himself)
20	Hasan Esen	Şehnâz	İy ki hicran zemîn û	(himself)	"
20	Zeki Atkoşar	Acemkürdî	Bişnev ez-ney çün hikâyet	"	"
20	"	Sâzkâr	İn heme gam-hâ ki ender	"	"
20	"	Mâhur	Tû me gû mârâ bedan	"	"
20	"	Muhayyer			
20	"	Dilkeşhâveran	Bişnev ez-ney çün hikâyet	"	"
20	"	Şehnâz-bûselik	Âftâb imrûz der şeb-i dîger	"	"
20	Fatih Salgar	Uşşak	Âşikan der-kû-yi cânân	"	"
20	Ahmet Çalşır	Hicazkâr	Bişnev ez-ney çün hikâyet	"	"

LAW 677

**WHICH PROHIBITS AND ABOLISHES THE PROFESSION OF TOMB-KEEPING, THE  
ASSIGNING OF MYSTICAL NAMES, AND THE CLOSING OF TEKKE (DERVISH  
LODGES), ZA VI YES (CENTRAL DERVISH LODGES), AND TOMBS.**

**13 December 1925 (1341 H.)**

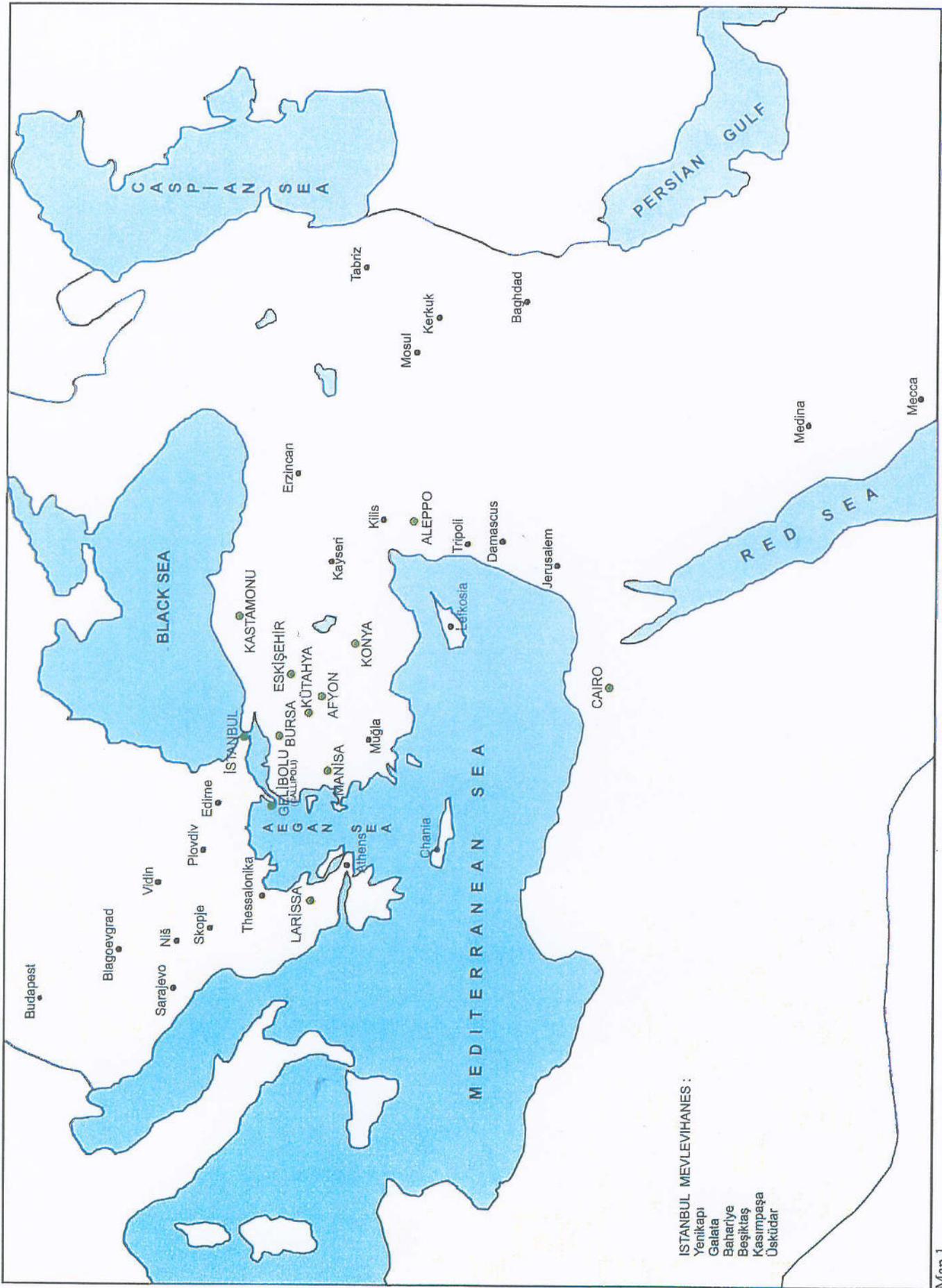
Clause 1. All the tekkes (dervish lodges) and zaviyes (central dervish lodges) in the Turkish republic, either in the form of wakf (religious foundations) or under the personal property right of its sheikh or established in any other way, are closed. The right of property and possession of their owners continue. Those used as mosques and masjids (small mosques) may be retained as such.

All of the orders using descriptions as sheikh, dervish, disciple, dedelik (a kind of sheikh of an order), chelebilik (title of the leader of the Mevlevi order), seyyitlik (a descendant of the Prophet Muhammad), babalik (elder of a religious order, a kind of sheikh), emirlik (descendant of the Prophet Muhammad), nakiplik (warden of a religious order), halifelik (deputy sheikh), faldjilik (fortune teller), buyudjuluk (witchcraft), ufurukchuluk (a person who claims to cure by means of the breath), divining, and giving written charms in order to make someone reach their desire: service to these titles, and the wearing of dervish costume, are prohibited. The tombs of the sultans, the tombs of the dervish orders are closed, and the profession of tomb-keeping is abolished. Those who open the closed tekkes (dervish lodges) or zaviyes (central dervish lodges), or the tombs, and those who re-establish them or those who give temporary places to the orders or people who are called by any of the mystical names mentioned above or those who serve them, will be sentenced to at least three months in prison and will be fined at least fifty Turkish liras.

Clause 2. This law is effective immediately.

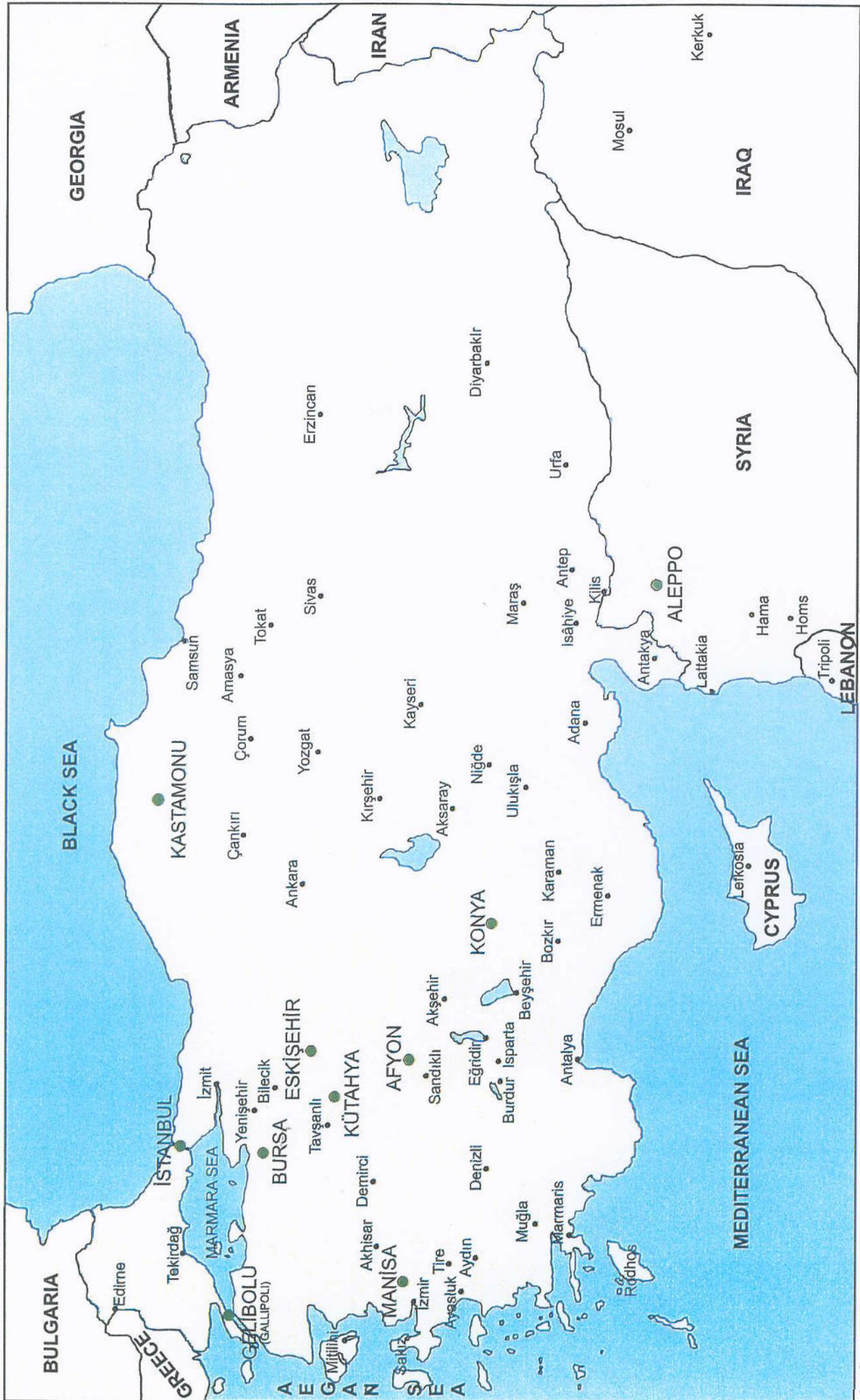
Clause 3. The cabinet is charged with its implementation.

THE MAJOR MEVLEVIHANES IN THE OTTOMAN EMPIRE



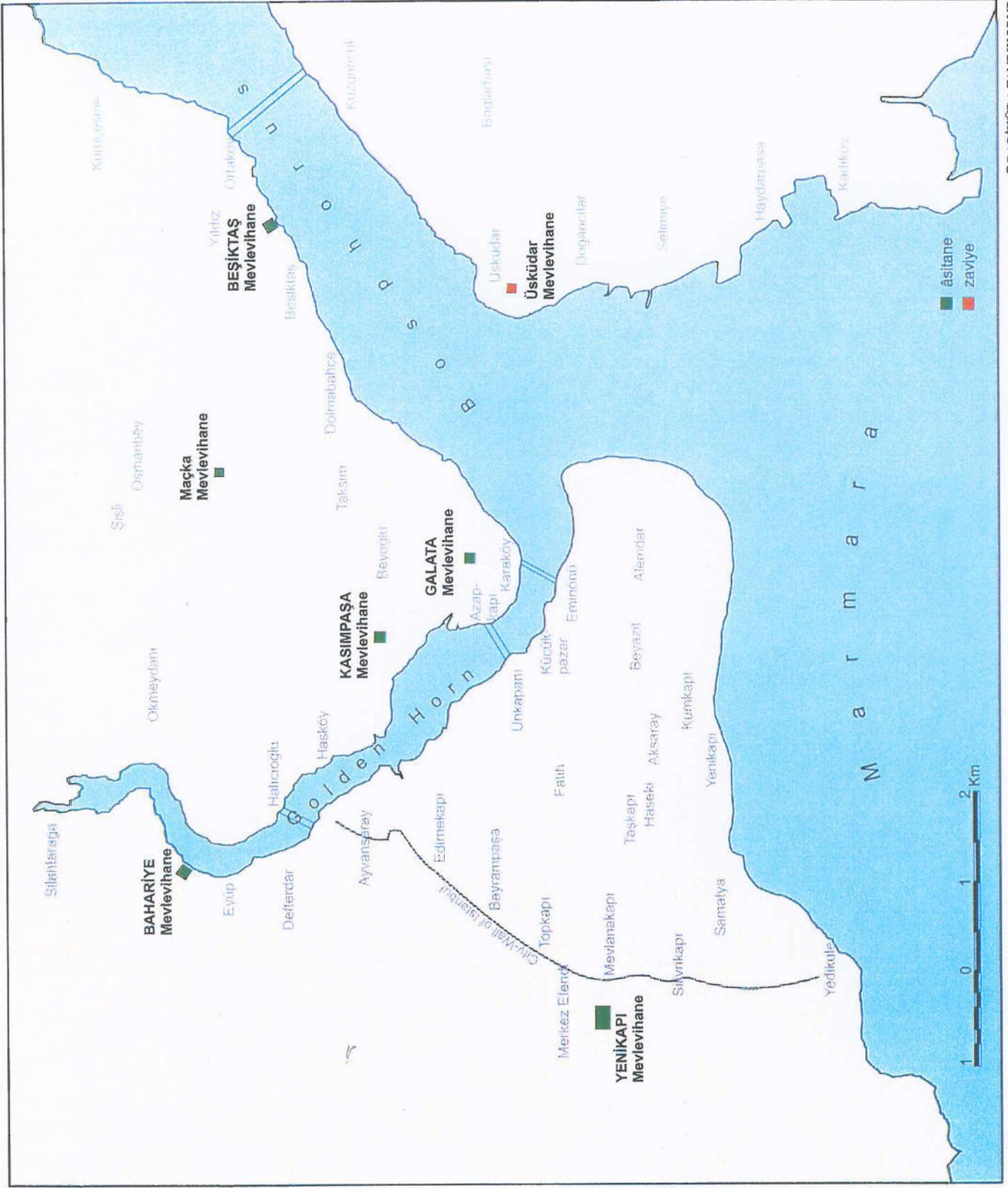
ISTANBUL MEVLEVIHANES :  
 Yenikapi  
 Galata  
 Bahariye  
 Beşiktaş  
 Kasımpaşa  
 Usküdar

DISTRIBUTION OF THE ANATOLIAN MEVLEVIHANES WITHIN THE BOUNDARIES OF THE TURKISH REPUBLIC IN 1925



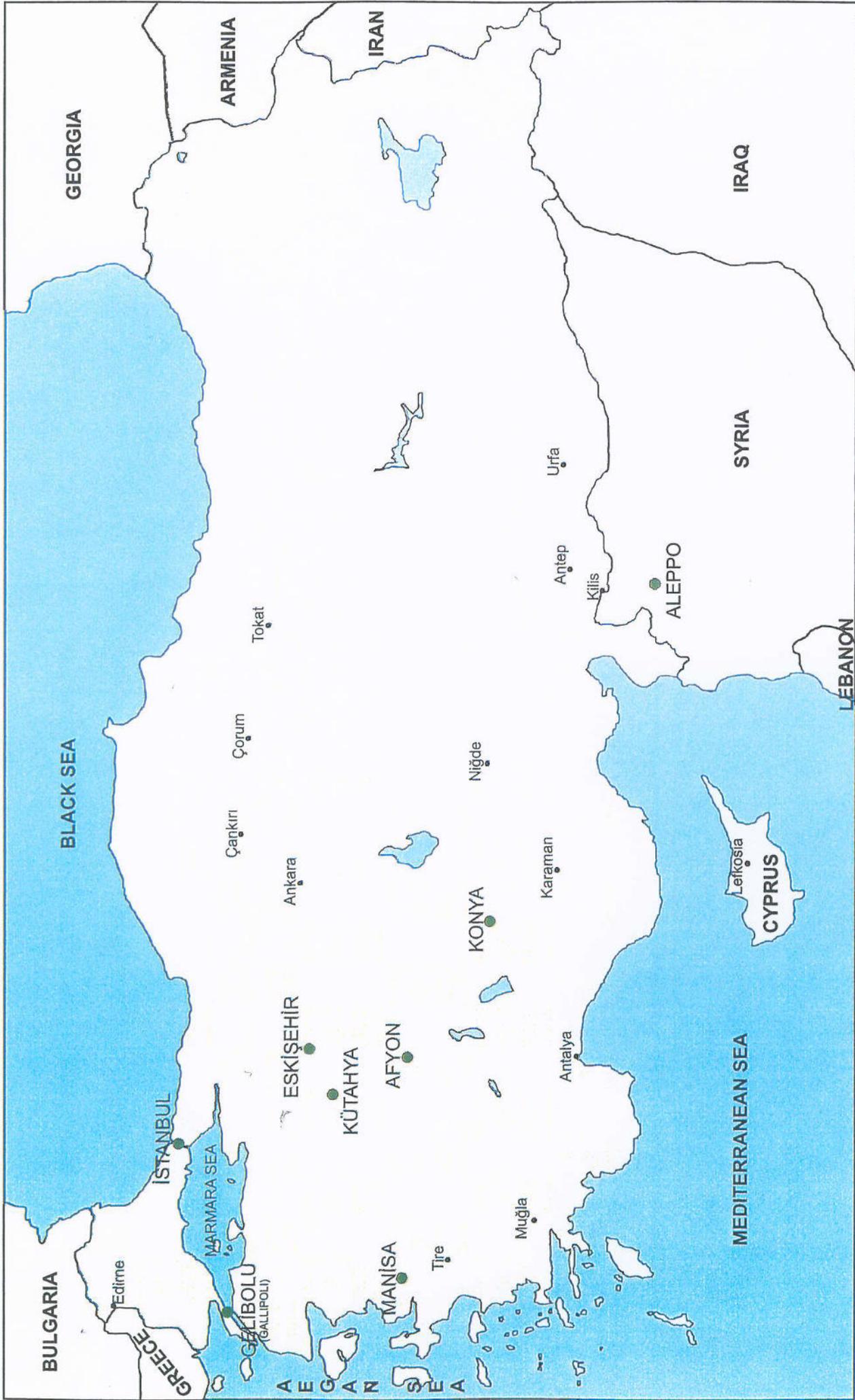
Map 2

THE HISTORICAL LOCATIONS OF THE MEVLEVI HANES IN ISTANBUL





DISTRIBUTION OF THE ANATOLIAN MEVLEVIHANES WITHIN THE BOUNDARIES OF THE TURKISH REPUBLIC IN 2004



Map 5





Mevlevi Ayins written by Westerners

Notation 2a

Mevlevi Ayini 3. Selam, *Du Loir*, 1639-1640

Hymne.

*Ʒ ki bezar a feryn, ay ay, Ʒ ki bezar*  
*a feryn bou nidge Sultan olur dgia-num*  
*Kouli olan Kichiler, dgianum, husreu-u hba-*  
*kan olur.*

Notation 2b

“The Dance Tune of the Dervish”, *Sulzer*, 1781

Türkische Sonaten, Tänz- und Liedmelodien.

Nro 1.

Melodie des Dervischtanzer

*tr*  
*tr*  
*Munter*

Musahip Seyid Ahmet Ağanın hicaz ayininden bir bölüm  
 Stadler, 1822

Nº III. Beilage zur allgem. musikalischen Zeitung 1822. Nº 43.

Die Chöre der Derwische Mewlewî.

*Majestätisch* *Klätlich*

1<sup>ter</sup> Chor. *Hidschas.*  
 Ich bin der Füh'r der Him'mel, der Gei-ster mit ent-nom-men, o Freund, o Freund, Seele mein, Ge-  
 Der, um die Jugl zu fröh-ren, die Hül-le an-ge-nom-men, o Freund.

1<sup>te</sup> Strophe

*Geschwind.* *Klätlich*

liebt'er mein! Der Sin-nung vom Lauf des Löh-ten, dem Na- des Seyns ent-wo-gen, o - Freun-de - Freund, Seele mein, Ge-lieb't'er mein!

Nasır Abdülbaki Dede'nin acem buselik mevlevi ayininden bir bölüü,  
 Stadler 1822

*Langsam andächtig*

5<sup>ter</sup> Chor.  
 Adschehn  
 Buselik  
 10<sup>te</sup> Strophe

O Sul-tun mein! Sul-tun mein! in Herz- und Sin-nen glau-be mein

Besteil kadim pengah mevlevi ayininden bir bölüm, Stadler, 1822

*Gedehnt*

6<sup>ter</sup> Chor.  
 Rendschugiah.  
 2<sup>te</sup> Strophe

O du Sil-ber-kinn, stein-er Herz, Tul-pen-ro-sa-gie, uch, efren durch ei-nem Strahl dei-ner Blick'e

Derviş Mustafa efendinin bayati mevlevi ayininden bir bölüm,

*Gemässigt*

7<sup>ter</sup> Chor.  
 Bejati.  
 9<sup>te</sup> Strophe

Wenn schimmert hell das Weltall auf von Feuer, eifers Lichte, so dient der Morak zum Schenken uns, die Tjeju zu Te-kalen

*Lustig*

Die Reihheit ist mein Glanz und die Einsamkeit mein Garten und das Welt-gericht mein Lichtfreund, und die No-re mei-ne Hürde.

Musahip Seyid Ahmet Ağamın hicaz ayininden bir bölüm  
[Stadler'den], Kieseewetter, 1842

XXII Noch einige Gesänge aus einer Sammlung unter dem Titel: Original-Chöre der Derwische Memlewi (nach der unmittelbaren Mittheilung eines bekannten Orientalisten notirt und mit einer Clavierbegleitung versehen von weiland Abbé Max Stadler. (59 Nummern) Herausgegeben bei Pietro Mecchetti q<sup>m</sup> Carlo, in Wien.

N<sup>o</sup> 24.

Persisch.



Lie-ben-de sie set-zen erst auf bei-de Wel-ten hin den Fuss  
A-schikan ew-wel ka-dem ber ber du a-lem mi-se-nend.

PIANO.



und im Gau der Lie-be prah-len dann sie mit der Lie-be Gluth.  
Bad es in der gü-i aschk es a-schi-ki-dem mi-se-nend.



Wenn die Ar-muth mei-nen Na-men hin führt in des Freun-des Gau;  
Ta-ber a-jed es ke-du-i na-mi ma der gu-i Dost.

D. C.

2. Wird der Herrschaft Pauke schlagen,  
*Kiossi Sultanii mader*  
Stäts in beiden Welten fort,  
*Her dualem misenend,*  
Die an Molla Dschelals heil'ger  
*Sakinani assitani*  
Schwelle wohnen lieberfüllt,  
*Aschki montai Dschelal,*  
Treten bald mit Stolz darnieder  
*Es Feraget pesti pader*  
Dschems des Grossen Herrscherglanz.  
*Mülketi Dschem misenend.*

(٧٥)

Handwritten musical notation in Hamparsun script, consisting of approximately 12 lines of text. Each line contains a sequence of symbols, including letters with diacritics and specific notation marks, representing a musical piece.

(٧٦)

Handwritten musical notation in Hamparsun script, consisting of approximately 12 lines of text. This page includes a section with a double bar line and a circled number '10' in parentheses, indicating a specific measure or section within the notation.

# RAST MAKAMINDA MEVLEVÎ NA'Î

Güftesi: Celâleddini Rûmî'nin

Bestesi: Buhûri zade İtrî'nin

(♩=40) Ya haz re ti mev lâ. na \_\_\_\_\_ hakdo \_\_\_\_\_ st.

N°209

Türki  
zarp

Ya ha bi bal lah re sù li. \_\_\_\_\_ ha li kı yek ta tû yi \_\_\_\_\_

Ber gü zi ni zül ce lâ li \_\_\_\_\_ pa kü bi hem ta tû yi \_\_\_\_\_ do \_\_\_\_\_ st.

Sul ta ni \_\_\_\_\_ m

Na ze ni ni hazreti ha-k • sad rü bedri kâ i na \_\_\_\_\_ t.

Nu ri çe şmien bi ya çe \_\_\_\_\_

mi çe ra ğı ma \_\_\_\_\_ tû yi \_\_\_\_\_ yi \_\_\_\_\_

yi \_\_\_\_\_

RAST NA' TI ŞERIFI

Söz : Hazreti Mevlânâ

Beste : Mustafa İtrî Efendi

Ya haz re ti Mev lâ nâ . . . . . hak dost . . . . .

Ya ha bi bal lah re sū li ha li ki yek ta . . . . .

tū yi . . . . .

Ber gü zi ni zül ce lâ li . . . . . pakü bi hem

ta tū . . . . . yi . . . . . dost . . . . .

Sul ta nîm . . . . . nîm . . . . .

na ze ni ni haz re ti hak sad rı bed ri kâ . . . . .

i nat . . . . .

nu ri çeş mi en bi ya çeş . . . . .

.. mi çe ra gi ma tū yi . . . . .

yi . . . . . ya Mev

lâ . . . . . nâ . . . . . hak dost . . . . .

#### Notation 4 c

**Na't-ı Şerif - THE NOBLE EULOGY** [Na` t-é Sharîf]  
of the Prophet Muhammad (peace be upon him)

the original Persian ghazal:

yâ Habîbu 'llâh, Rasûl-é Khâliq-é yaktâ toy-î  
bar-gozîn-é Zu 'l-Jalâl-é pâk-o bê-hamtâ toy-î

nâzanîn-é HaZrat-é Haqq Sadr-é badr-é kâ'inât  
nûr-é chashm-é anbiyâ chashm-é cherâgh-é mâ toy-î

dar shab-é Mi`râj bûda Jibrâ'îl andar rikâb  
pâ-nehâda bar sar-é noh-gunbad-é khaZrâ toy-î

yâ Rasûlu 'llâh tô dân-î ummat-ân-at `âjiz-and  
rah-nomâ-yé `âjiz-ân-é bê-sar-o bê-pâ toy-î

sarw-é bôstân-é risâlat naw-bahâr-é ma`rifat  
golbon-é bâgh-é Sharî`at bolbol-é bâlâ toy-î

Shams-é Tabrîzî ke dâr-ad na` t-é Payghambar zebâr  
Mustafâ-wo Mujtabâ ân Sayyid-é a`lâ toy-î

O Beloved of God,<sup>1</sup> you are the Messenger<sup>2</sup> of the Sole Creator!  
You are the one chosen by the Holy Lord of Majesty (Who is)  
without equal.

(You are) the delight of the Lord God (and) the highest Full-Moon  
of created beings, (and) you are the light of the eyes of (God's)  
Messengers (and) the Lamp of our eyes.

On the night of the Ascension,<sup>3</sup> (the angel) Gabriel was at  
(your) stirrup, (and) you are (the one who was) standing on top of  
the nine blue domes (of heaven).

O Messenger of God,<sup>4</sup> you know (that) your community are  
deprived and destitute, (and) you are the guide of those who are  
vulnerable and helpless.

(You are) the cypress tree of the rose garden of prophethood  
(and) the spring-season of spiritual knowledge You are the  
rosebush of the garden of the Religious Law,<sup>5</sup> and the nightingale  
of the lofty (heavens)!

Shamsee Tabreez (is one) who has the praise of the Messenger<sup>6</sup>  
in (his) heart. O Moostafa,<sup>7</sup> you are the supreme master!

meter: XoXX XoXX XoXX XoX

[attributed to Jalâluddîn Rûmî, but not in the earliest manuscripts]

--translated from Persian by Ibrahim Gamard  
© 1996-2000 Ibrahim Gamard (translation, footnotes, & transliteration)  
The musical setting of Mevlevi composer: Mustafâ Itrî Efendî  
(died 1712), with additional words and phrases added by him to the  
six verses of the original ghazal

YAA HAZRAT-I MEVLAANAA, HAQQ-DOOST<sup>8</sup>  
yâ Habîbu 'llâh, Rasûl-é Khâliq-é yaktâ toy-î  
bar-gozîn-é ûu 'l-Jalâl-é pâk-o bê-hamtâ toy-î  
SULTAANIIM<sup>2</sup>

nâzanîn-é HaZrat-é Haqq Sadr-é badr-é kâ'inât  
nûr-é chashm-é anbiyâ chashm-é cherâgh-é mâ toy-î  
YAA MEVLAANAA, HAQQ-DOOST, SULTAANIIM

dar shab-é Mi`râj bûda Jibrâ'îl andar rikâb  
DOST  
pâ-nehâda bar sar-é noh-gunbad-é khaZrâ toy-î  
YAA MEVLAANAA, HAQQ-DOOST, SULTAANIIM,  
MAHBUUB-I MAN, DOOST, DOOST<sup>10</sup>

yâ Rasûlu 'llâh tô dân-î ummat-ân-at `âjiz-and  
rah-nomâ-yé `âjiz-ân-é bê-sar-o bê-pâ toy-î  
HAQQ-DOOST, DOOST, DOOST, SULTAANIIM

sarw-é bôstân-é risâlat naw-bahâr-é ma`rifat  
golbon-é bâgh-é Sharî`at bolbol-é bâlâ toy-î  
YAA WALIYU 'LLAAH, DOOST, HEY<sup>11</sup>

Shams-é Tabrîzî ke dâr-ad na`t-é Payghambar zebar  
MuStafâ-wo Mujtabâ ân Sayyid-é a`lâ toy-î  
YAA TABIIBU 'L-QULUUB, YAA WALIYU 'LLAAH, DOOST, DOOST<sup>12</sup>

#### NOTES

1. Beloved of God [Habeebullaah]: a title of the Prophet Muhammad.
2. Messenger [Rasool]: a Qur'anic term, meaning "Messenger of God."
3. the Ascension [Mi'raaj]: according to the Qur'an (7:1), Muhammad was taken by God on a "night journey" [Israa'] from the Sacred Mosque (in Mecca) to the Farthest Mosque (in Jerusalem). According to Islamic sacred Traditions [ahadeeth], the Prophet was given a miraculous steed to ride and was guided by the Archangel Gabriel. Having arrived at the sight of the Temple built by the Prophet Solomon (and the sacred place linked to succeeding Prophets, from David to Jesus), the Prophet Muhammad was led by Gabriel straight up into the seven Heavens. The "Dome of the Rock" mosque was built around the year 691 on the same general area of the former Temple and is the site from which the Prophet made his Ascension.
4. Messenger of God [Rasoolu 'llaah]: the title by which the Prophet Muhammad was most often addressed.
5. the Religious Law [Shar'eeya]: the sacred laws of Islam, derived from the Holy Qur'an and from the sacred Traditions based on the sayings and doings of the Prophet.
6. the eulogy of the Messenger [Na`t-i Payghambar]: means that Shams-i Tabriz commemorated the Prophet Muhammad in his heart, presumably by the traditional practice of repeating prayers to God to send blessings and peace upon the Prophet.
7. Moostafa: means "Chosen and the Selected"-- a title used only to refer to the Prophet Muhammad.
8. O our sublime master! Friend of God!
9. my sultan!
10. my beloved! (Spiritual) friend, friend!
11. O saint of God! Friend!
12. O (spiritual) physician of (our) hearts! O saint of God! (Spiritual) friend, friend!

yar zalım yar gülüm yar mirim hey yar zalım

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are "yar zalım yar gülüm yar mirim hey yar zalım". The piano accompaniment consists of two staves: the upper staff has red notes and the lower staff has green notes. The melody is simple and repetitive, with a focus on the vocal line.

yar gülüm yar mirim hey dost dī vâ ne ki zen cî ri nehâ

The second system of music continues the vocal line with the lyrics "yar gülüm yar mirim hey dost dī vâ ne ki zen cî ri nehâ". The piano accompaniment remains consistent with the first system, using red and green notes to provide harmonic support.

yed çi küned yar Ah gü ze lin aş kı na hâ lâ tı na

The third system of music features the lyrics "yed çi küned yar Ah gü ze lin aş kı na hâ lâ tı na". The vocal line shows a slight change in melody, and the piano accompaniment continues to support the vocal line with red and green notes.

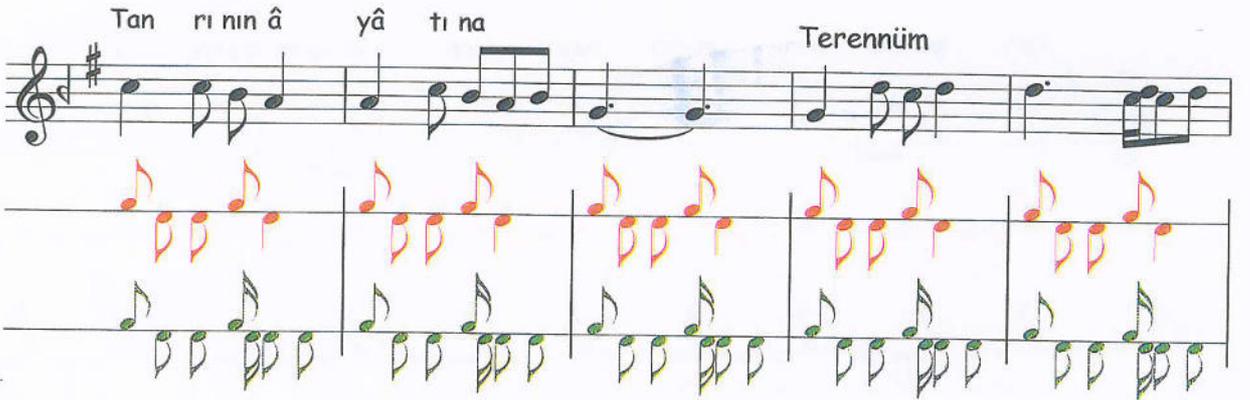
a man Yan dı yürek aşk ha râ râ tı na dost

The fourth and final system of music on this page has the lyrics "a man Yan dı yürek aşk ha râ râ tı na dost". The vocal line concludes with a final note, and the piano accompaniment provides a steady accompaniment throughout.

And i çeyim gay rı güzel sev meyim a man Tan rı yevü



Tan rı nın â yâ tı na Terennüm



Ah minel aşk vehâ lâ ti hi  
Dost minel aşk vehâ lâ ti hi



Ah ra kakal bi bi ha râ ra ti hi Mâ na zaral ay nü i lâ



gay rü küm Uk si mü bil lâ hi ve â yâ ti hi

The first system of music features a vocal line in a treble clef with a key signature of one sharp (F#). The lyrics are "gay rü küm Uk si mü bil lâ hi ve â yâ ti hi". Below the vocal line are two piano accompaniment lines: the upper one contains red notes and the lower one contains green notes. The music is written in a 2/4 time signature.

Terennüm

The second system of music features a vocal line in a treble clef with a key signature of one sharp (F#). The lyrics are "Terennüm". Below the vocal line are two piano accompaniment lines: the upper one contains red notes and the lower one contains green notes. The music is written in a 2/4 time signature.

The third system of music features a vocal line in a treble clef with a key signature of one sharp (F#). Below the vocal line are two piano accompaniment lines: the upper one contains red notes and the lower one contains green notes. The music is written in a 2/4 time signature.

Der kû yi harâ bâ ti merâ aşk keşan kerd  
Mender pe yi an dil be ri ay yar biref tem

The fourth system of music features a vocal line in a treble clef with a key signature of one sharp (F#). The lyrics are "Der kû yi harâ bâ ti merâ aşk keşan kerd" on the first line and "Mender pe yi an dil be ri ay yar biref tem" on the second line. Below the vocal line are two piano accompaniment lines: the upper one contains red notes and the lower one contains green notes. The music is written in a 2/4 time signature.

hey Andil be ri ay yâ ri merâ dî dü nişan kerd dost  
hey O ru yi hodan lah za zimen bâ zi nihan kerd dost

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The melody is accompanied by two piano lines: the upper line uses red notes and the lower line uses green notes. The system concludes with a double bar line and repeat dots.

Sul tâ nî a ref nâk bü deş mah re mi es rar

The second system of music continues the vocal line and piano accompaniment. It maintains the same key signature and time signature as the first system. The piano accompaniment consists of two lines, one with red notes and one with green notes. The system ends with a double bar line and repeat dots.

hey Tâsir rî tecel î i ezel cüm le beyân kerd

The third system of music features a vocal line and piano accompaniment. The key signature remains one sharp, but the time signature changes to 9/4. The piano accompaniment is divided into two lines, with red notes on the upper line and green notes on the lower line. The system concludes with a double bar line and repeat dots.

#### IV. SELAM

The fourth system of music, titled 'IV. SELAM', begins with a vocal line and piano accompaniment. The key signature is one sharp and the time signature is 9/4. The piano accompaniment consists of two lines, one with red notes and one with green notes. The system ends with a double bar line and repeat dots.

ni sul tâ ni meni

The first system of music features a vocal line in treble clef with a key signature of one flat and a 4/4 time signature. The lyrics are "ni sul tâ ni meni". The piano accompaniment consists of two staves: the upper staff has red notes and the lower staff has green notes. The melody is composed of eighth and quarter notes, with some sixteenth-note runs.

ni en der dî lü can

The second system continues the vocal line with the lyrics "ni en der dî lü can". The piano accompaniment remains consistent with the first system, using red notes for the upper staff and green notes for the lower staff.

can î mâ ni meni hak

The third system continues the vocal line with the lyrics "can î mâ ni meni hak". The piano accompaniment continues with red notes in the upper staff and green notes in the lower staff.

dost der men bî demi

The fourth system concludes the vocal line with the lyrics "dost der men bî demi". The piano accompaniment continues with red notes in the upper staff and green notes in the lower staff.

de şevem

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics 'de şevem' are written above the notes. The piano accompaniment is shown in two staves: the upper staff has red notes and the lower staff has green notes.

çi şevd

The second system continues the musical piece with the lyrics 'çi şevd'. The notation includes a vocal line, a piano accompaniment with red notes, and a bass line with green notes.

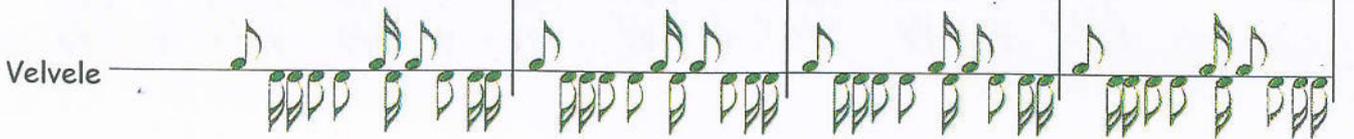
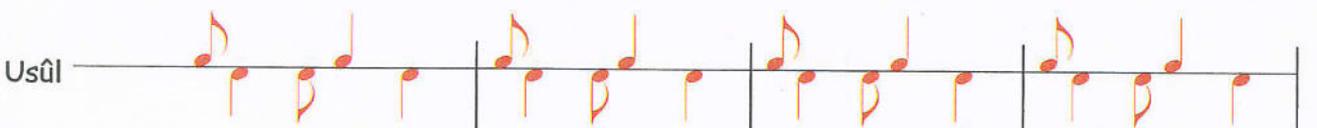
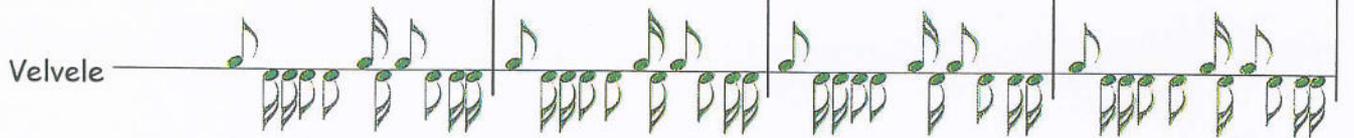
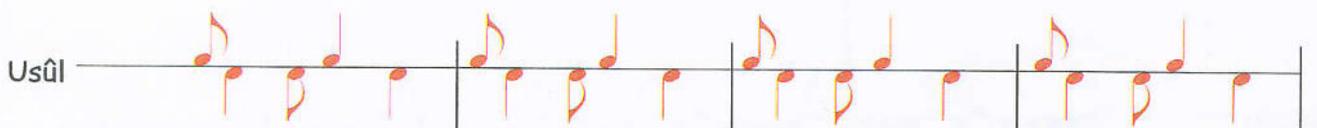
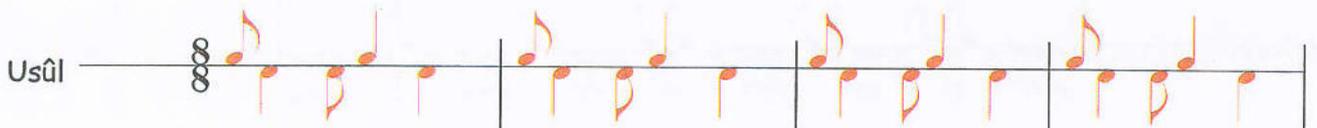
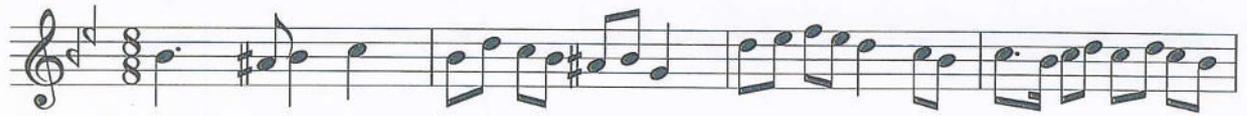
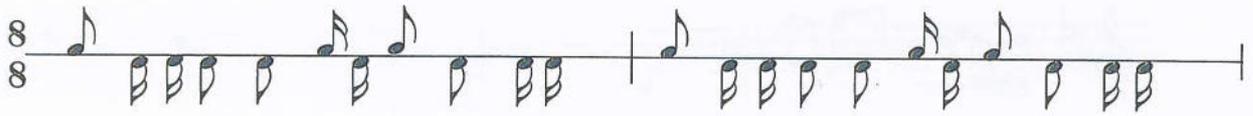
ved sad câ ni meni

The third system contains the lyrics 'ved sad câ ni meni'. The musical notation consists of a vocal line, a piano accompaniment with red notes, and a bass line with green notes.

ah î mâ ni meni

The fourth system features the lyrics 'ah î mâ ni meni'. The notation includes a vocal line, a piano accompaniment with red notes, and a bass line with green notes.

# SON PEŞREV

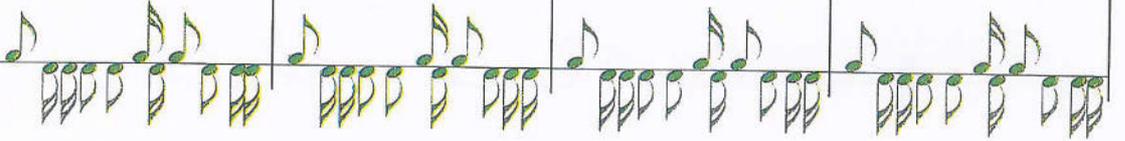




Usûl



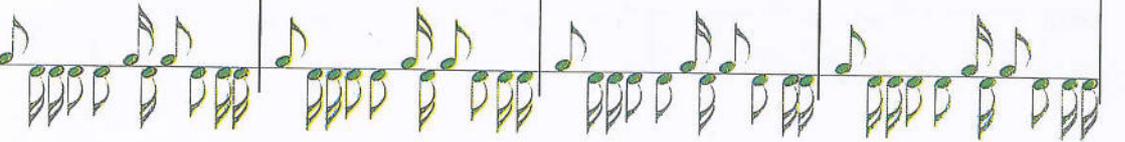
Velvele



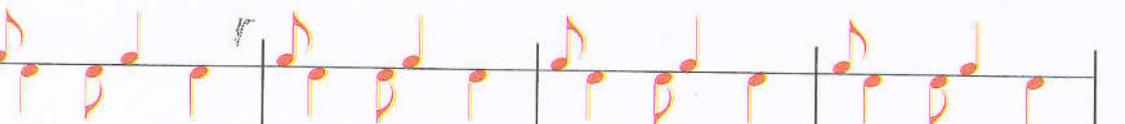
Usûl



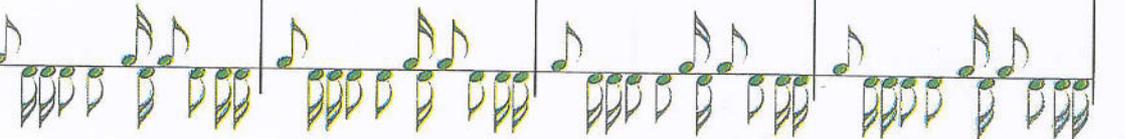
Velvele



Usûl



Velvele



Notation 5a

PENÇGÂH PEŞREV

Muzaaf Devr-i Kebir

Dede Salih Efendi

1. Hane



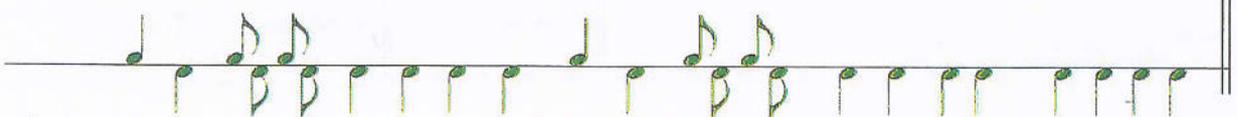
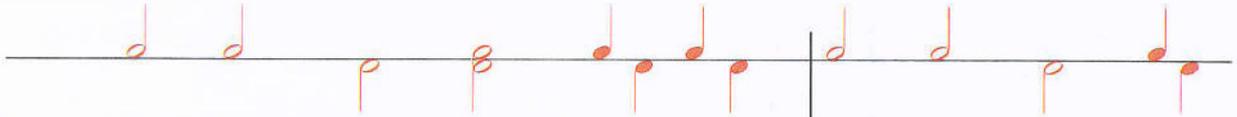
Usûl

28  
4



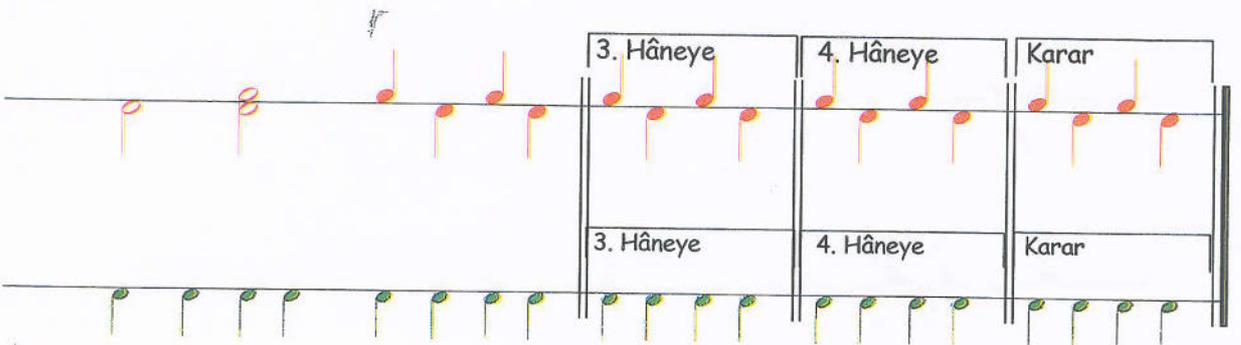
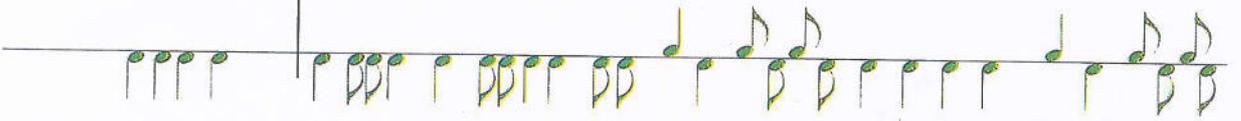
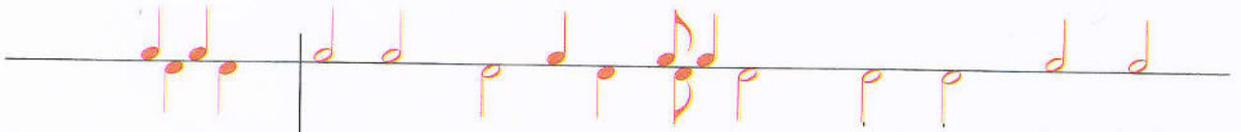
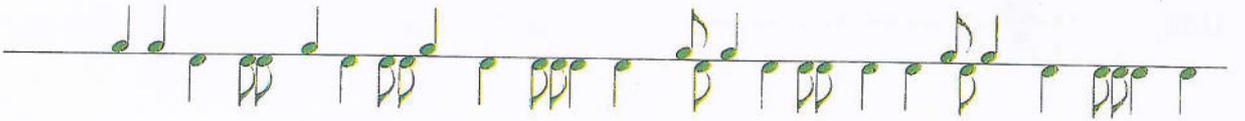
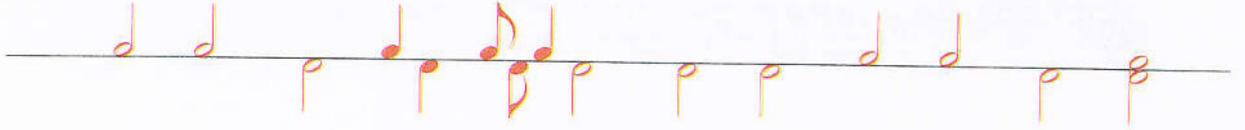
Velvele

28  
4





Mülazeme





3. Hane

Handwritten musical notation for the first system, featuring a treble clef, a key signature of one sharp (F#), and a melodic line with various note values and accidentals.

Handwritten musical notation for the first system, showing a simplified melodic line with red notes on a five-line staff.

Handwritten musical notation for the first system, showing a simplified accompaniment line with green notes on a five-line staff.

Handwritten musical notation for the second system, featuring a treble clef, a key signature of one sharp (F#), and a melodic line with various note values and accidentals.

Handwritten musical notation for the second system, showing a simplified melodic line with red notes on a five-line staff.

Handwritten musical notation for the second system, showing a simplified accompaniment line with green notes on a five-line staff.

Handwritten musical notation for the third system, featuring a treble clef, a key signature of one sharp (F#), and a melodic line with various note values and accidentals.

Handwritten musical notation for the third system, showing a simplified melodic line with red notes on a five-line staff.

Handwritten musical notation for the third system, showing a simplified accompaniment line with green notes on a five-line staff.

4. Hane

Musical staff with treble clef, key signature of one sharp (F#), and a melodic line with various note values and rests.

Handwritten musical staff with red notes, including quarter and eighth notes.

Handwritten musical staff with green notes, including quarter and eighth notes.

Musical staff with treble clef, key signature of one sharp, and a melodic line with various note values and rests.

Handwritten musical staff with red notes, including quarter and eighth notes.

Handwritten musical staff with green notes, including quarter and eighth notes.

Musical staff with treble clef, key signature of one sharp, and a melodic line with various note values and rests.

Handwritten musical staff with red notes, including quarter and eighth notes.

Handwritten musical staff with green notes, including quarter and eighth notes.

## PENÇGÂH ÂYIN-I ŞERÎFİ

### Devr-i Revan

### Beste-i kadîm

(A)

Şeh bâ zı ce nâ  
Fer râ şı ku lu

bı zül  
bi eh

ce lâî  
li hâl

musical notation for the first line of the song, including the vocal line and the accompaniment (Usûl and Velvele).

Usûl

Velvele

est  
est

se mâ  
se mâ

hey  
hey

hey  
hey

hey  
hey

musical notation for the second line of the song, including the vocal line and the accompaniment (Usûl and Velvele).

Usûl

Velvele

hey

hey

râ

na

yi

men

câ

nı

men

vay

musical notation for the third line of the song, including the vocal line and the accompaniment (Usûl and Velvele).

Usûl

Velvele

Der

mez

he

bi

â

şı

kan

ha

lâî

musical notation for the fourth line of the song, including the vocal line and the accompaniment (Usûl and Velvele).

Usûl

Velvele

est se mâ hey hey hey

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are "est se mâ hey hey hey". The middle and bottom staves are piano accompaniment, with the middle staff showing red stems and the bottom staff showing green stems.

hey hey râ na yı men câ nı men vay

The second system of the musical score consists of three staves. The top staff is a vocal line with lyrics "hey hey râ na yı men câ nı men vay". A common time signature 'C' is present below the first measure. The middle and bottom staves are piano accompaniment with red and green stems.

Der mez he bi â şı kan ha lâî

The third system of the musical score consists of three staves. The top staff is a vocal line with lyrics "Der mez he bi â şı kan ha lâî". There are markings 'a' and 'b' below the first and last measures of the vocal line, respectively. The middle and bottom staves are piano accompaniment with red and green stems.

est se mâ hey hey hey

The fourth system of the musical score consists of three staves. The top staff is a vocal line with lyrics "est se mâ hey hey hey". The middle and bottom staves are piano accompaniment with red and green stems.

hey hey rā na yi men cā ni men hey

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#). The lyrics are "hey hey rā na yi men cā ni men hey". The melody starts with a dotted quarter note on 'hey', followed by quarter notes for 'hey', 'rā', and 'na', then eighth notes for 'yi men'. The second phrase begins with a dotted quarter note on 'cā', followed by quarter notes for 'ni' and 'men', and ends with a dotted quarter note on 'hey'. Below the vocal line are two piano accompaniment staves. The upper staff contains red stems with dots, and the lower staff contains green stems with dots. A 'd' is written below the first note of the vocal line.

**B** hey yār rā nā yi men hey hey hey

The second system is marked with a circled 'B'. The lyrics are "hey yār rā nā yi men hey hey hey". The vocal line begins with a dotted quarter note on 'hey', followed by eighth notes for 'yār', 'rā', and 'nā', then eighth notes for 'yi men'. The second phrase consists of three dotted quarter notes on 'hey', 'hey', and 'hey'. The piano accompaniment consists of two staves with red stems and dots on the upper staff, and green stems and dots on the lower staff.

dost zī bā yi men hey hey hey

The third system has the lyrics "dost zī bā yi men hey hey hey". The vocal line starts with a dotted quarter note on 'dost', followed by quarter notes for 'zī' and 'bā', then eighth notes for 'yi men'. The second phrase consists of three dotted quarter notes on 'hey', 'hey', and 'hey'. The piano accompaniment consists of two staves with red stems and dots on the upper staff, and green stems and dots on the lower staff.

hey cā ni men mī ri

The fourth system has the lyrics "hey cā ni men mī ri". The vocal line begins with a dotted quarter note on 'hey', followed by quarter notes for 'cā' and 'ni', then eighth notes for 'men'. The second phrase consists of quarter notes for 'mī' and 'ri'. The piano accompaniment consists of two staves with red stems and dots on the upper staff, and green stems and dots on the lower staff.

men vay hey hey sul tâ ni men

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 7/4 time signature. The lyrics are "men vay hey hey sul tâ ni men". The piano accompaniment consists of two staves: the upper staff has red notes and the lower staff has green notes, both playing a rhythmic pattern of eighth and sixteenth notes.

vay hey hey hey hey hey mak bu li mey -

The second system continues the vocal line with the lyrics "vay hey hey hey hey hey mak bu li mey -". The piano accompaniment maintains the same rhythmic pattern of eighth and sixteenth notes in red and green.

vay hey yar yar yü re ğim

The third system features the lyrics "vay hey yar yar yü re ğim". The piano accompaniment continues with the same rhythmic pattern of eighth and sixteenth notes in red and green.

yar hey hey hey hey gör ki ne ler

The fourth system concludes the page with the lyrics "yar hey hey hey hey gör ki ne ler". The piano accompaniment continues with the same rhythmic pattern of eighth and sixteenth notes in red and green.

var hey yar Ey sa ne mi dost sa ne mi

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "var hey yar Ey sa ne mi dost sa ne mi". The melody is written on a single staff. Below it are two piano accompaniment staves. The upper staff contains red notes, and the lower staff contains green notes, both with stems pointing upwards. The piano part consists of a steady eighth-note accompaniment.

gi ri zi pâ yem yâ ri men

The second system of music continues the vocal line with the lyrics "gi ri zi pâ yem yâ ri men". The notation follows the same format as the first system, with a vocal line and two piano accompaniment staves (red and green notes).

ey ge leyim dost ge leyim di di ne yâ

The third system of music continues the vocal line with the lyrics "ey ge leyim dost ge leyim di di ne yâ". The notation follows the same format as the first system, with a vocal line and two piano accompaniment staves (red and green notes).

med yâ ri men ey me hi a

The fourth system of music concludes the vocal line with the lyrics "med yâ ri men ey me hi a". The notation follows the same format as the first system, with a vocal line and two piano accompaniment staves (red and green notes).

dost me hi â fi tâ bı râ

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are "dost me hi â fi tâ bı râ". The melody consists of quarter and eighth notes. Below the vocal line are two piano accompaniment staves. The upper staff contains red stems with dots, and the lower staff contains green stems with eighth notes.

yem câ nmen ey ge leyim dost ge leyim

The second system of music continues the vocal line with lyrics "yem câ nmen ey ge leyim dost ge leyim". The melody includes some longer note values. The piano accompaniment continues with red stems in the upper staff and green eighth notes in the lower staff.

di di ne yâ med hey

The third system of music has lyrics "di di ne yâ med hey". The melody features a mix of quarter and eighth notes. The piano accompaniment remains consistent with red stems and green eighth notes.

yâ rim hey mî rim dost ge

The fourth system of music concludes with lyrics "yâ rim hey mî rim dost ge". The melody uses quarter and eighth notes. The piano accompaniment continues with red stems and green eighth notes.

le yim di di ne yâ med ah

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "le yim di di ne yâ med ah". Below the vocal line are two piano accompaniment staves. The upper staff contains red notes, and the lower staff contains green notes. The music is written in a style that suggests a specific rhythmic pattern, possibly a traditional or folk style.

© Ger Â teş ne ze nend der di li mâ  
â le mi yan cüm le ta bî

The second system of music begins with a copyright symbol (©) and the word "Ger". The lyrics are "Â teş ne ze nend der di li mâ" on the first line and "â le mi yan cüm le ta bî" on the second line. The musical notation includes a vocal line and two piano accompaniment staves with red and green notes.

il lâ hû câ ni men vay  
ban bâ şed câ ni men vay

The third system of music has the lyrics "il lâ hû câ ni men vay" on the first line and "ban bâ şed câ ni men vay" on the second line. The musical notation includes a vocal line and two piano accompaniment staves with red and green notes.

Kû teh ne kü ned men zi li mâ  
Hal li ne kü ned müş ki li mâ

The fourth system of music has the lyrics "Kû teh ne kü ned men zi li mâ" on the first line and "Hal li ne kü ned müş ki li mâ" on the second line. The musical notation includes a vocal line and two piano accompaniment staves with red and green notes.



## II. SELAM

Evfer Ah Sî min ze kâna sen  
Ah Ah İn kâ le le bîfer su

ki de di li lâ le i zâ  
de kerez kû yi tûdâ

ra hoş kün be ni gâ hi  
rest El kal bi a lâ bâ

di li ga mi per ve ri mâ  
bi keley len ve ne hâ

ra hey sul tâ ni men

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#). The lyrics are "ra hey sul tâ ni men". The vocal line begins with a melodic phrase on "ra" and continues with a more complex, rhythmic passage on "hey sul tâ ni men". Below the vocal line are two piano accompaniment staves. The upper staff contains red notes, and the lower staff contains green notes, both providing harmonic support for the vocal melody.

men hey hün kâ ri men

The second system of music continues the vocal line with the lyrics "men hey hün kâ ri men". The vocal melody features a long, flowing line on "hün" and "kâ". The piano accompaniment continues with red and green notes, maintaining the harmonic structure.

hey râ nâ yi men

The third system of music has the lyrics "hey râ nâ yi men". The vocal line shows a melodic phrase on "râ" and "nâ". The piano accompaniment continues with red and green notes.

hey zî bâ yi men

The fourth system of music concludes the page with the lyrics "hey zî bâ yi men". The vocal line ends with a melodic phrase on "zî" and "bâ". The piano accompaniment continues with red and green notes, ending with a double bar line.

Terennüm

III. SELAM

Devr-i Kebîr

Biş ne vez ney çün hi kê yet  
Kez ne yis tan ta me râ bül

mi kü ned be li yâ ri men a man  
ri de end be li yâ ri men a man

Ez cü dâ yi ha şî kâ yet  
 Vez ne fi rem mer dü zen nâ

mi kü ned ah be li yâ ri men dost  
 li de end ah be li yâ ri men dost

Sî ne hâ hem şer ha şer ha

ez fi rak be li yâ ri men a man

Tâ bi gû yem şer hi der di

Aksaksemâî iş ti yak Terennüm

First system of musical notation. It consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melodic line with various note values and rests. The middle staff contains a vocal line with red notes and stems. The bottom staff contains a piano accompaniment with green notes and stems, featuring a steady eighth-note pattern.

Second system of musical notation, continuing the piece. It follows the same three-staff structure as the first system, with a treble clef, one sharp key signature, and 3/4 time signature. The melodic and piano accompaniment parts continue with similar rhythmic patterns.

Third system of musical notation. The top staff shows a melodic line with some chromatic movement. The middle staff has red notes, and the bottom staff has green notes. The piano accompaniment maintains its eighth-note texture.

Fourth system of musical notation, the final system on the page. It concludes with a double bar line. The top staff has a melodic line, the middle staff has red notes, and the bottom staff has green notes. The piano accompaniment ends with a final chord.

Yürüksemâ

Ey ki he zâr â fe rin  
Her ki bu gün ve le de

bu ni ce sul  
i na nu ben

The first system of music features a vocal line on a treble clef staff with a key signature of one sharp (F#) and a 6/8 time signature. The lyrics are written above the staff. Below the vocal line are two piano accompaniment staves: the upper one is a treble clef staff with red notes, and the lower one is a bass clef staff with green notes. The music consists of four measures.

tan o lur dost dost Ey ki he zâr â ferin  
yüz sü re dost dost Her ki bu gün ve le de

The second system of music continues the vocal line and piano accompaniment from the first system. It consists of five measures.

bu ni ce sul tan o lur Ku lı o lan ki ŝi ler  
i na nu ben yüz sü re Yok sul i se bay o lur

The third system of music continues the vocal line and piano accompaniment. It consists of five measures, with a double bar line and repeat sign at the end of the second measure.

câ nim hüs re vü hâ kan o lur  
câ nim Bay i se sul tân o lur

The fourth system of music continues the vocal line and piano accompaniment. It consists of five measures.

Musical notation system 1, first staff (treble clef, key signature of one sharp). The staff contains five measures of music with a repeat sign at the beginning and end. The notes are primarily eighth and sixteenth notes.

Musical notation system 1, second and third staves. The second staff contains five measures of music with a repeat sign at the beginning and end. The notes are primarily eighth and sixteenth notes. The third staff contains five measures of music with a repeat sign at the beginning and end. The notes are primarily eighth and sixteenth notes.

Musical notation system 2, first staff (treble clef, key signature of one sharp). The staff contains five measures of music with a repeat sign at the beginning and end. The notes are primarily eighth and sixteenth notes.

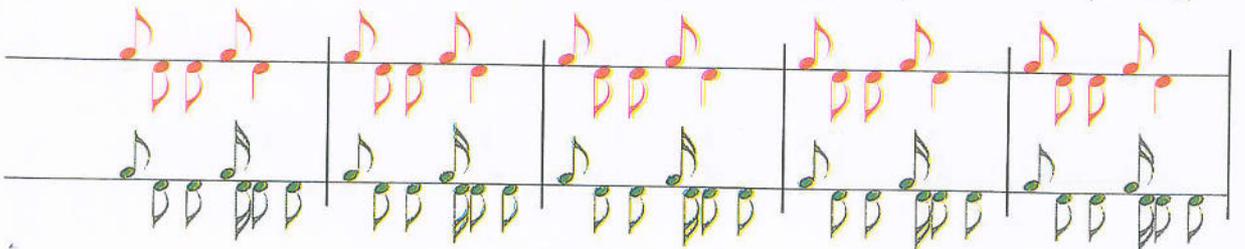
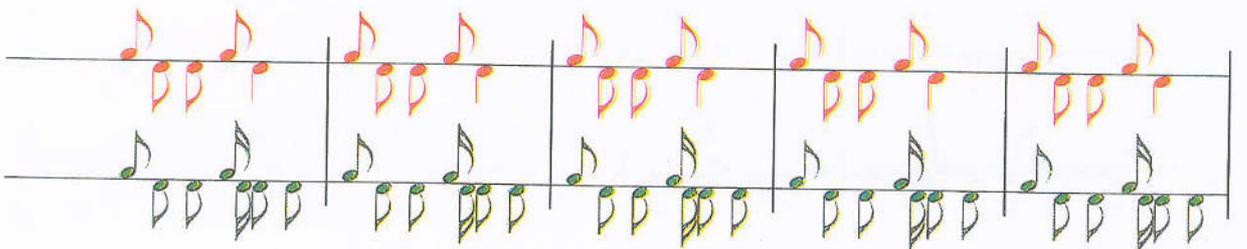
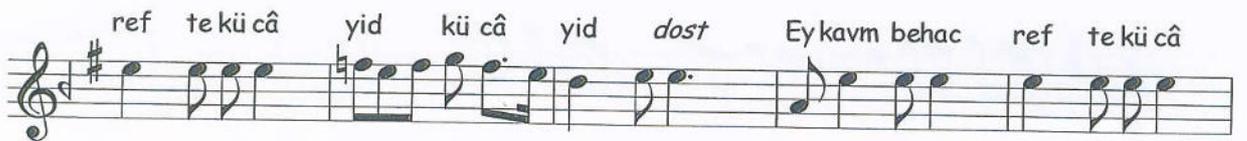
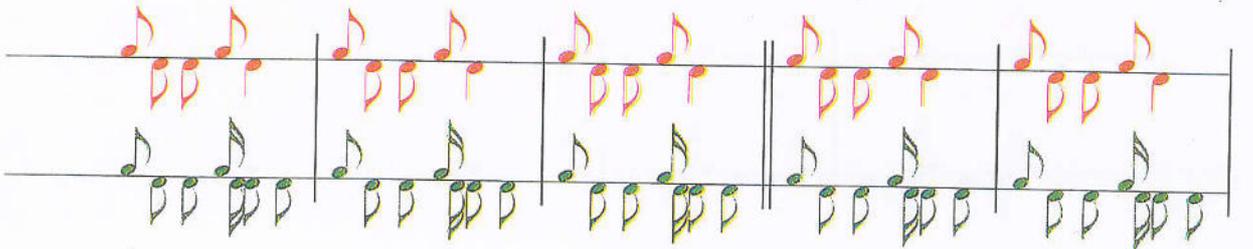
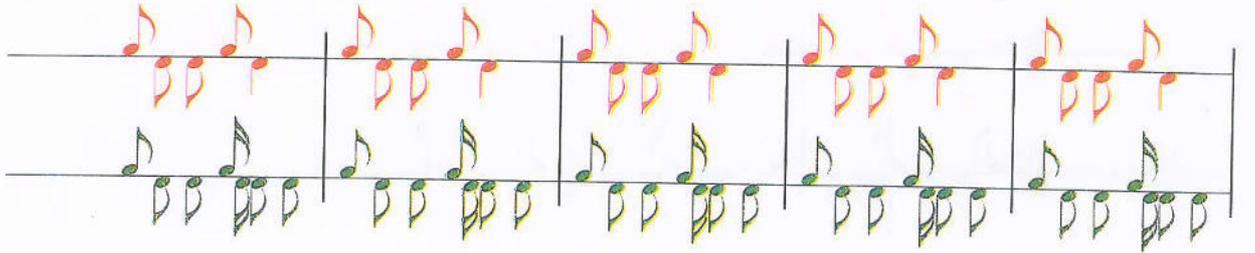
Musical notation system 2, second and third staves. The second staff contains five measures of music with a repeat sign at the beginning and end. The notes are primarily eighth and sixteenth notes. The third staff contains five measures of music with a repeat sign at the beginning and end. The notes are primarily eighth and sixteenth notes.

Musical notation system 3, first staff (treble clef, key signature of one sharp). The staff contains five measures of music with a repeat sign at the beginning and end. The notes are primarily eighth and sixteenth notes.

Musical notation system 3, second and third staves. The second staff contains five measures of music with a repeat sign at the beginning and end. The notes are primarily eighth and sixteenth notes. The third staff contains five measures of music with a repeat sign at the beginning and end. The notes are primarily eighth and sixteenth notes.

Musical notation system 4, first staff (treble clef, key signature of one sharp). The staff contains five measures of music with a repeat sign at the beginning and end. The notes are primarily eighth and sixteenth notes.

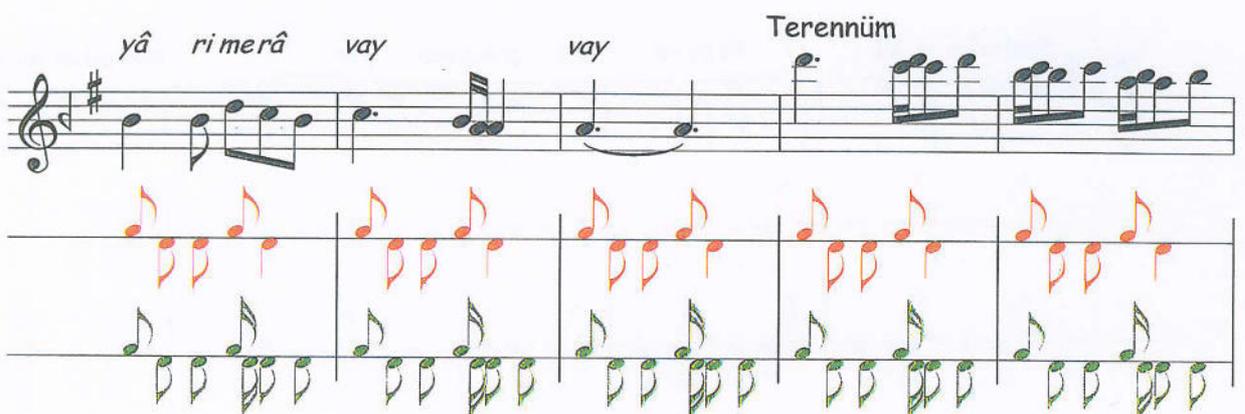
Musical notation system 4, second and third staves. The second staff contains five measures of music with a repeat sign at the beginning and end. The notes are primarily eighth and sixteenth notes. The third staff contains five measures of music with a repeat sign at the beginning and end. The notes are primarily eighth and sixteenth notes.



yid yâ ri men yâ ri merâ ah yâ ri men yâ ri merâ dost yâ ri men



yâ ri merâ vay vay Terennüm



Â şık ki te vâ zû ne nü mâ yed çi küned



yar Şebha beri kû yi tûneyâ med çi küned yar

The first system of music consists of a vocal line on a treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are "yar Şebha beri kû yi tûneyâ med çi küned yar". Below the vocal line are two piano accompaniment lines: the upper one contains red eighth and sixteenth notes, and the lower one contains green eighth and sixteenth notes. The system is divided into five measures.

Şebha be ri kû yi tûneya yed çi küned yar Ger bû se dihed

The second system of music continues the vocal line with the lyrics "Şebha be ri kû yi tûneya yed çi küned yar Ger bû se dihed". The piano accompaniment lines follow the same color scheme as the first system. The system is divided into five measures.

zül fû tû ra tî re meşev vay Dî vâ ne kizen cî ri nehâ

The third system of music continues the vocal line with the lyrics "zül fû tû ra tî re meşev vay Dî vâ ne kizen cî ri nehâ". The piano accompaniment lines follow the same color scheme. The system is divided into five measures.

yed ki küned yar yar yar za lîm hey

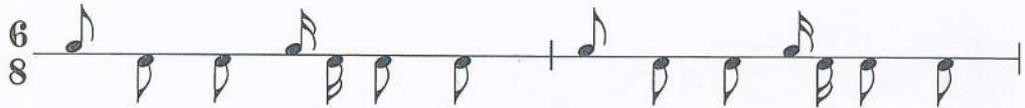
The fourth system of music concludes the vocal line with the lyrics "yed ki küned yar yar yar za lîm hey". The piano accompaniment lines follow the same color scheme. The system is divided into five measures.



Usûl

Velvele

SON YÜRÜKSEMÂÎ



Usûl

Velvele

Usûl

Velvele

Handwritten musical notation for the first system. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom two staves are labeled "Usûl" and "Velvele". The "Usûl" staff contains red notes and stems, while the "Velvele" staff contains green notes and stems. The music consists of five measures.

Handwritten musical notation for the second system. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom two staves are labeled "Usûl" and "Velvele". The "Usûl" staff contains red notes and stems, while the "Velvele" staff contains green notes and stems. The music consists of five measures.

Handwritten musical notation for the third system. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom two staves are labeled "Usûl" and "Velvele". The "Usûl" staff contains red notes and stems, while the "Velvele" staff contains green notes and stems. The music consists of six measures, ending with a double bar line.

Notation 5 b

**English translation of the PENÇGÂH ÂYÎN-İ ŞERİF** [Panjgâh âyîn-é Sharîf]  
called an "Ancient Composition"-- "Basta-yé Qadîm"]

FIRST SALÂM (Birinci Selâm)

a Persian rubâ`î (in 14/8 time):

The mystical concert<sup>1</sup> is the royal falcon<sup>2</sup> at the side of the Lord of Glory.<sup>3</sup>  
(And) the mystical concert is the carpet-spreader for the hearts of the people of ecstasy.<sup>4</sup>  
The mystical concert is forbidden to the sect of the deniers,  
(But) the mystical concert is permitted to the sect of the lovers!<sup>5</sup>

shah-bâz-é janâb-é Zu 'l-jalâl-ast samâ`  
farrâsh-é qulûb-é ahl-é Hâl-ast samâ`  
dar maZhab-é munkir-ân Harâm-ast samâ`  
dar maZhab-é `âshiq-ân Halâl-ast samâ`

from a Persian ghazal (containing a Turkish word):

O my escaping idol!<sup>6</sup> He said,) "I'm coming." Did you see (him)?  
He never came.  
(That) Moon<sup>7</sup> is my sun of wisdom. (He said,) "I'm coming." Did you see (him)?  
He never came.

Sanam-é gorêz-pây-am  
"geleyim." dîd-î? nay-âmad  
mah âftâb-é rây-am  
"geleyim." dîd-î? nay-âmad

from a Persian rubâ`î:

No fire is ignited in our hearts except (by) Him,<sup>8</sup>  
(And) no stage of ours is shortened except (by) Him.  
Even if the people of the world could all be doctors,  
Our problems will not be solved except (by) Him!

âtesh na-zan-ad dar del-é mâ 'illâ hû  
kôtah na-kon-ad manzil-é mâ 'illâ hû  
gar `âlamiy-ân jumla Tabîb-ân bâsh-ad  
Hall na-kon-ad mushkil-é mâ 'illâ hû

SECOND SALÂM (İkinci Selâm (in 9/4 time)

from a Persian ghazal (second line in Arabic):

Come out from the house, O silvery (beloved),<sup>9</sup> O hard-hearted<sup>10</sup> tulip-veiled one!  
Be silent, and look (at) my heart nourished with longing!  
If this worn body is (away) from your lane,

(O) beloved, the heart is at your gate day and night!<sup>11</sup>

sîmîn ze-khâna sang-del-â lâla-izâr â  
hôsh kon, be-negâh-î del-é gham-parwar-é ma-râ

în qâlib-é farsûda gar az kôy-é tô dôst  
al-qalbu `alâ bâbi-ka layl-an wa nahâr-â

### THIRD SALÂM (Üçuncü Selâm)

from a Persian mathnawî (in 28/8 time):

Listen to the reed (flute),<sup>12</sup> how it is complaining!  
It is telling about separations,

Saying, "Ever since I was severed from the reed-bed,  
men and women have lamented in (the presence of) my shrill cries.

(But) I want a heart (which is) torn, torn, from separation,  
so that I may explain the pain of yearning!"

be-sh'naw î n nay chûn shikâyat mê-kon-ad  
az jodâ'î-hâ Hikâyat mê-kon-ad

k-az nayestân tâ ma-râ bo-b'rîda-and  
dar nafîr-am mard-o zan nâlîda-and

sîna khwâh-am sharHa sharHa az firâq  
tâ be-gôy-am shar-é dard-é ishtiyâq

[by Jalâluddîn Rûmî, Mathnawî-yé Ma`nawî, Book I, lines 1-3]

from a Turkish ghazal (in 6/8 time):

Oh, a thousand praises for a sultan as this!  
(For) those who are his slaves become kings and emperors.

Today, whoever trustingly humbles himself before Walad<sup>13</sup> will,  
if a poor man, become a prince (and) if a prince, will become a sultan.<sup>14</sup>

ey ki hezar âferin bu nice sultan olur  
kulu olan kiSiler hüsrevü hâkan olur

her ki bugün Velede inanuben yüz süre  
yoksul ise bay olur bay ise sultan olur

[by Shamsuddîn AHmad Aflâkî, d. 1353]<sup>15</sup>

from a Persian ghazal:

O people (who have) gone to the Pilgrimage,<sup>16</sup> where are you?  
The Beloved is in this very place-- come! Come!

ay qawm ba-Hajj rafta, ko-jây-îd ko-jây-îd  
ma`shûq hamîn-jâ-st, bey-ây-îd bey-ây-îd

[by Jalâluddîn Rûmî: Dîwân-é Kabîr, Ghazal 748, line 6762]

from a Persian rubâ`î:

What can a lover do but show humility?  
What can he do but come (in the) nights to your lane?  
Don't be upset if he gives your curls a kiss,  
(For) what can a crazy person do but bite at chains?<sup>17</sup>

`âshiq ke tawaZu` na-nomây-ad che kon-ad  
shab-hâ ke ba-kôy-é tô nay-ây-ad che kon-ad  
gar bôsa deh-ad zolf-é to-râ Tîra ma-shaw  
dêwâna ke zanjîr na-khay-ad che kon-ad

[by Jalâluddîn Rûmî: Dîwân-é Kabîr, rubâ`î 713]

from a Turkish rubâ`î:

Oh, due to Love's beauty and states,  
Love scorched (my) heart by (means of) its passions.  
I swear (that) I do not love (anything) besides [your] beauty--  
(I swear) by God and by the signs of God!

ah güzelin aşkıma hâlatına  
yandı yürek aşk hararatına  
andıçerim Gayri güzel sevmeyim  
Tanrıya vü Tanrının âyatına

from an Arabic rubâ`î:

Oh, due to Love and its states,<sup>18</sup>  
My heart was burnt up in its passions!  
There is no glance of my eye toward (anyone) other than you--  
I swear by Allah and His signs!

ah mina 'l-'ishq wa Hâlâti-hi  
aHraqa qalb-î bi-Harârâti-hi  
mâ naZaru 'l-'ayni ilâ ghayri-kum  
uqâsimu bi-llâhi wa âyâti-hi

from a Persian ghazal:

Love drew me into the tavern district,<sup>19</sup>  
(and) that beloved roving knight saw me and signaled.

I left, following that dear roving knight,<sup>20</sup>  
(but at) that moment, he hid his face from me.

He was the confidant of secrets with (the Prophet,  
the Sultan of (the saying,) "How little we know God,"<sup>21</sup>  
so that the secret of the revelation of Eternity was fully explained.

dar kôy-é kharâbât ma-râ `ishq kashân kard  
ân del-bar-é `ayyâr ma-râ dîd-o neshân kard

man dar pay-é ân del-bar-é `ayyâr be-raft-am  
ô rôy-é khwad ân laHZa ze man bâz nehân kard

sulTân-é " araf-nâk" bod-ash maHram-é asrâr  
ta sirr-é tajallî-yé azal jumla bayân kard

[by Jalâluddîn Rûmî: Dîwân-é Kabîr, Ghazal 643, linea 6709, 6710,  
676]

#### FOURTH SALÂM (Dördüncü Selâm)

from a Persian ghazal (in 9/4 time):

You are my sultan,<sup>22</sup> you are my sultan.  
And in my heart and soul, you are my faith.

(When) you breathe into me, I become alive.  
What is (the worth of just) one soul?  
--(since) you are a hundred times<sup>2</sup> my soul.

sulTân-é man-î, sulTân-é man-î  
w-andar del-o jân, îmân-é man-î  
dar man be-dam-î, man zenda shaw-am  
yak jân che bow-ad, sad jân-é man-î\*

[by Jalâluddîn Rûmî, Dîwân-é Kabîr, Ghazal 3137, lines 33573-74]

--translated from Persian, Arabic, and Turkish by Ibrahim Gamard ©Ibrahim Gamard  
(translation, footnotes, & transliteration), 12/99 and 9/04  
Translation words and transliterations are based on the best edition of Rumi's Divan (by  
Foruzanfar) based on the earliest manuscripts, so there may be minor differences in wording  
with what has been published or musically recorded in Turkey.

#### NOTES

<sup>1</sup>the mystical concert [samâ`]: literally, "audition." Means ecstatic, listening, chanting, singing, moving, whirling,  
and dance-like movements to spiritual poetry and music.

<sup>2</sup>royal falcon: Rumi often uses the image of the trained falcon that faithfully returns to the king: the falcon symbolizes the soul of the lover of God and the king symbolizes God.

<sup>3</sup>the Lord of Glory [Zu 'l-jalâl]: a shortened form of one of the "Ninety-Nine Names of God," Qur'an 55: 27, 78.

<sup>4</sup>the people of ecstasy [ahl-é Hâl]: means the dervishes who experience spiritual states of love for God.

<sup>5</sup>the sect of the lovers [maZhab-é `âshiq-ân]: means the lovers of God, who have their own "creed and doctrine" [maZhab] centered on love of God as the essence of worship. When Rumi used this term in his authentic poetry, he did not intend it to mean a religion or sect separate from Islam, but the pure essence of the worship of God, of a different quality than the externals of Islamic worship.

<sup>6</sup>idol [Sanam]: a metaphor for the beautiful beloved.

<sup>7</sup>(that) Moon: symbolizes the illuminated spiritual master, Shams-é Tabrîzî.

<sup>8</sup>except (by) Him [illâ hû]: a common Arabic phrase used by sufis in prayer-chanting which frequently occurs in the Qur'an, "There is no divinity except Him" [lâ 'illâha 'illâ hû].

<sup>9</sup>silvery (beloved) [sîmîn]: refers to the (moon-like) silvery skin of the beautiful beloved.

<sup>10</sup>hard-hearted [sang-del]: literally, "stony-hearted." The expected role of the beloved was to be harsh toward the longing lover.

<sup>11</sup>day and night [layl-an wa nahâr]: these Arabic words occur frequently in the Qur'an.

<sup>12</sup>the reed-flute [nay]: symbolizes the soul of the mystic lover of God, who yearns to return to original nearness to God prior to birth in the material world.

<sup>13</sup>Walad: a word play on the name of Rumi's son and successor, Sultan Walad, or Veled. The literal sense of this line is: "whoever trustingly rubs his head (on the ground in surrendered obeisance) to Walad."

<sup>14</sup>will become a sultan: means a "spiritual king."

<sup>15</sup>Aflaki: the first and last lines are from a ghazal by Shamsuddîn Ahmad Aflâkî. The entire poem occurs at the end of Golpinarli's book, "Mevlânâ'dan sonra Mevlevîlik" in a section called "Samples of Mevlevi (Turkish) Poetry," where he includes four poems by Aflaki.

<sup>16</sup>the Pilgrimage [Hajj]: means the pilgrimage to Mecca, which has limited value if there is no devotional love felt toward God during the rituals.

<sup>17</sup>bite at chains: crazy people used to be tied to chains during periods of madness to protect them from themselves and others.

<sup>18</sup>its states [Hâlâti-hi]: means ecstatic states of love of God. This Arabic verse may have been the original from which the preceding Turkish verses may be a translation.

<sup>19</sup>tavern district: means sufi gathering places where ecstatic love of God is cultivated.

<sup>20</sup>roving knight: a metaphor for the beloved.

<sup>21</sup>"How little we know God" ['araf-nâk]: refers to a prayer of the Prophet Muhammad--"We do not know You as You deserve to be known."

<sup>22</sup>You are my sultan: means both Shams-é Tabrîzî, and on a higher level, God alone, the Only Beloved. It is a characteristic of Persian sufi poetry to be ambiguous in such a way as to refer both to the human beloved and the Divine Beloved. "When you breathe into me" is a reference to when God breathed into Adam of His spirit (Qur'an 15:29).

<sup>23</sup>a hundred times: an idiom meaning a great many.

SABÂ ÂYİN-İ ŞERÎFİ  
1. SELAM

Devr-i Revân

İsmail Dede Efendi

at

Biş nevid ez nâ le i ban ki rebab hey at

Fâ i lâ tün Fâ i lâ tün Fâ i lün hey

Usûl-Vezin

b

yâ rı yar Nük te hâ yi aş kı der her gû ne bab

yâ rı yar Fâ i lâ tün fâ i lâ tün fâ i lün

bt

hey yi hey hey yar pî ri men ah

c

Bâ fe ga nü nev ha gû yend dâ i ma hey

Fâ i lâ tün fâ i lâ tün fâ i lün hey

b

yâ rı yar Ey Hü dâ vü ey Hü dâ vü ey Hü dâ

yâ rı yar Fâ i lâ tün fâ i lâ tün fâ i lün

bt

hey yi hey hey yâr pî ri men ah

d dt

Tah tı fevk ez aş kı â med der vü cud hey  
Fâ i lâ tün fâ i lâ tün fâ i lün hey

d

yâ rı yar Hem ze mî ni tî re hem çer hi kebud  
yâ ri yâr Fâ i lâ tün fâ i lâ tün fâ i lün

dt'

hey yi hey hey yâr pî ri men ah

e ct

Ez me hab bet zâ ti hes ti der ci han hey  
Fâ i lâ tün fâ i lâ tün fâ i lün hey

*d*

yâ ri yar Beh ri hik met tâ şevd hâ lik a yan  
yâ ri yâr Fâ i lâ tün fâ i lâ tün fâ i lün

*dt'*

hey yi hey hey yâr pî ri men ah

**B**

mah bû bi men mer gû bi men

mat lû bi me ni mak bû bi men

mer gû bi me ni mat lû bi men

hey yi hey hey yâr pî ri men ah

A musical staff in G major with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes. Below the staff, the lyrics are written in a stylized font. A second line shows red letter-based notes corresponding to the lyrics.

© f

Der ta rî kat ev vel an bâ şed ki dil hey  
Fâ i lâ tün fâ i lâ tün fâ i lün hey

A musical staff in G major with a treble clef and a key signature of one sharp (F#). The melody includes a fermata over the final note. Dynamics markings 'f' and 'ft' are present. Below the staff, the lyrics are written in a stylized font. A second line shows red letter-based notes corresponding to the lyrics.

g

yar ah Der de rû ni ten şe ved sa fî zi kil  
yar ah Fâ i lâ tün fâ i lâ tün fâ i lün

A musical staff in G major with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes. Below the staff, the lyrics are written in a stylized font. A second line shows red letter-based notes corresponding to the lyrics.

gt

hey yi hey hey yâr pî ri men ah

A musical staff in G major with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes. Below the staff, the lyrics are written in a stylized font. A second line shows red letter-based notes corresponding to the lyrics.

h

Aş kimer dâ n ber tezez aş  
Fâ i lâ tün fâ i lâ tün

A musical staff in G major with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes. Below the staff, the lyrics are written in a stylized font. A second line shows red letter-based notes corresponding to the lyrics.

ht

ki Hu dast  
fâ i lün

pî ri men  
pî ri men

i

Zan ki der  
Fâ i lâ

mer tün dan Hu dâ  
ra tün

it

sır ri hast  
fâ i lün

pî rî men ah  
pî ri men ah

j

Hes ti Hak ma'  
Fâ i lâ

bû dü cüm le  
fâ i lâ tün

jt

der ci han ah  
fâ i lün

pî ri men ah  
pî ri men

*i*  
 Nis ti kes ez ben de ki i  
 Fâ i lâ tün fâ i lâ tün

*it*  
 o ci han pî ri men ah  
 fâ i lün pî ri men ah

**(D)**  
 hey yi hey yâ ri yâ ri men hey yi hey

yâ ri yâ ri men âh pî rim

ah des ti gî rim yâ ri yâ ri men

yâr yü re ğim del ci ğerim

yâr yâr gör ki ne ler var

ah mak bû li men vay ah

ah hey yi hey mak bû li men vay

# BAYÂTI MEVLEVÎ ÂVIN-İ ŞERÎFİ

## III. SELAM

Dervîş K çek Mustafa Dede

Devr-i Keb r

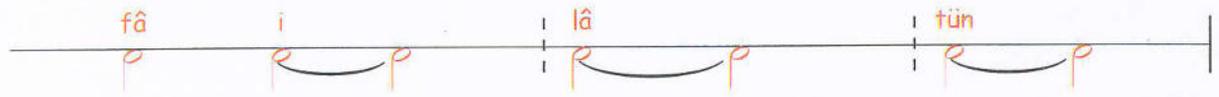


Nâ gi han an  
G l Ő  k f te

Us l-Vezin



ber fe Őan    
en der in sah



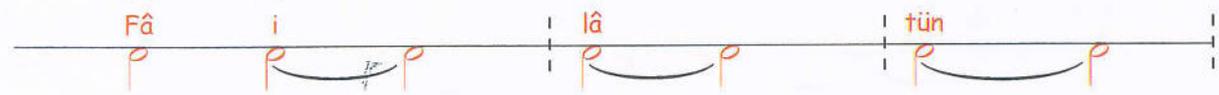
med ni sa b   
n  Őe men



be li y  ri men a man



B  yi m Ő k   
Sad ne v  i



ah zaĝ fe r n a  
ah b l b  l n a



med med fâ sa sa bâ bâ lün

be li yâ ri men dost

Şem si Teb rî

zi sa bâ hal

aş kı güft

be li yâ ri men a man

Â şî kan râ

fâ i lâ tün

ah câ nû can a

fâ i lâ tün

Terennüm

med sa bâ

fâ i lün

Ey ki he zâr â fe rin bu ni ce sul tân o lur

Müf te i lün fâ i lün Müf te i lün fâ i lün

Ku lî o lan ki şî ler ah hüs re vü hâ

Müf te i lün fâ i lün Müf te i lün

Terennüm 11

kan o lur

fâ i lün

An sūr hi ka ba yi ki çü meh pâr (i) ber a med ah ber a med

Mef u lü me fâ î lü me fâ î lü fe û lün ah fe û lün

İmsâ li de hır ka i jen gâr (i) ber â med ah ber â med

Mefû lü me fâ î lü me fâ î lü fe û lün ah fe û lün

Şems elha kıTeb rî zi re si dest (i) bigû yid ah bi gû yid

Mefû lü me fâ î lü me fâ î lü fe û lün ah fe û lün

Der çer hi sa an me hi en vâr (i) ber â med

Mef û lü me fâ î lü me fâ î lü fe û lün

ah ber â med

ah fe û lün

Terennüm 12

12

Her ki zi uş şâk (i) gi rî zân şe ved

Müf te i lün müf te i lün fâ i lün

Bâr (i) di ğer hâ ce pe şî mân şe ved  
 Müf te i lün müf te i lün fâ i lün

Her ki se bû yi tü ke şed â kı bet  
 Müf te i lün müf te i lün fâ i lün

Terennüm  
15

Der ha re mi iş re ti sul tân şe ved  
 Müf te i lün müf te i lün fâ i lün

15

Kad eş re ka tid dün ya min nû ri hu mey  
 Mef û lü me fâ î lün mef û lü me fâ

yâ na El bed rü ga des sâ kî vel ke' sü sü rey  
 î lün Mef û lü me fâ î lün mef û lü me fâ

yâ na Ez saf ve tü î mâ nı vel hal ve tü bos  
 î lün Mef û lü me fâ î lün mef û lü me fâ

tâ nî Vel mah şe rü ned mâ nî vel ver dü mü hey  
 î lün Mef û lü me fâ î lün mef û lü me fâ

yâ na Vel mah şe rü ned mâ nî vel ver dü mü hey  
 î lün Mef û lü me fâ î lün mef û lü me fâ

Terennüm 4

yâ na  
 î lün

Câ me si yeh kerd kü fûr nû ri Muham med re sid  
 Dil çü su tur lâb ı şüd â ye ti heft â sü mân  
 Müf te i lün fâ i lün müf te i lün fâ i lün

Tab li be ka kü fû tend mil ki mü hal led resid  
 Şer hi di li Ah me di heft i mü cel led resid  
 Müf te i lün fâ i lün müf te i lün fâ i lün

Notation 7 b

**English Translation of the third selam of the BAYATÎ AYÏN-İ ŞERÎF**

**THIRD SALÂM (Üçüncü Selâm)**

from a Persian ghazal ( in 28/4 time):

Suddenly, the morning breeze was spreading (the perfume of) amber. The morning breeze came (with) the scent of musk and saffron.

Roses (had) blossomed in the courtyard meadow, (and) the breeze came (with) a hundred songs of nightingales.

Shams-i Tabriz, the Dawn of Love, said: "For lovers, the morning breeze is the soul of the soul."

nâgahân `anbar-feshân âmad Sabâ  
bôy-é moshk-o za`frân âmad Sabâ

gol shegofta andar-în SaHn-é chaman  
Sad nawây-é bolbol-ân âmad Sabâ

shams-é tabrizî SabâHu 'l-'ishq goft  
`âshiq-ân-râ jân-é jân âmad Sabâ<sup>8</sup>

(meter: XoXX XoXX XoX)

from a Turkish ghazal ( in 6/8 time):

Oh, a thousand praises for a sultan as this! (For) those who are his slaves become kings and emperors.

Today, whoever trustingly humbles himself before Walad<sup>2</sup> will, if a poor man, become a prince (and) if a prince, will become a sultan.

ey ki hezar âferin bu nice sultan olur  
kulu olan kishiler hüsrevü hâkan olur

her ki bugün Velede inanuben yüz süre  
yoksul ise bay olur bay ise sultan olur

(meter: XooX XoX XooX XoX)

[by SulTân Walad, d. 1312, Diwân-é Turkî," pp. 120-122]

from a Persian ghazal:

The one with the red robe who appeared like a slice of the moon has appeared this year within this rust-colored cloak.

Shams, the Truth of Tabriz, has arrived. So, say: "That luminous

Moon has appeared from the pure heavens!"

ân sorkh-qabâyê ke chô mah-pâr bar-âmad  
emsâl dar-în khirqâ-yé zangâr bar-âmad

Shamsu 'l-Haqq-é Tabrîz rasîd-ast be-gôy-îd  
k-az charkh-é Safâ ân mah-é anwâr bar âmad

(meter: XXo oXXo oXXo oXX)

[by Jalâluddîn Rûmî, Dîwân-é Kabîr, ghazal 650, lines 6778, 6784]

from a Persian ghazal:

Anyone who flees from (the company of) lovers, (that) gentleman  
will become repentant once again!

(And) anyone who drinks from your jug will, in the end, be in the  
sanctuary of the company of the King!

har ke ze `ushshâq gorêzân shaw-ad  
bar-ê degâr khwâja pashêmân shaw-ad

har ke sabûy-é tô kash-ad `âqibat  
dar Haram-é `ishrat-é SulTân shaw-ad

(meter: XooX XooX XoX)

[by Jalâluddîn Rûmî, Dîwân-é Kabîr, ghazal 1005, lines 10611,  
10613]

from an Arabic ghazal:

Truly, the splendor of the world is from the (reflected) light of our wine,<sup>10</sup>  
the full-moon of the early morning is our cupbearer, and (the star cluster of)  
the Pleiades is our (wine) cup.

Youthful fervor is my faith and solitude is my garden. The wooded  
grove is my companion and the roses are our cheeks.

qad ashraqati 'd-dunyâ min nûri Humayyâ-nâ  
al-badru ghadâ sâqî wa 'l-kâ'su thurayyâ-nâ

aS-Sabwatu îmân-î wa 'l-khalwatu bustân-î  
wa 'l-mashjaru nadmân-î wa 'l-wardu muHayyâ-nâ

(meter: XXo oXXX XXo oXXX)

[by Jalâluddîn Rûmî, Dîwân-é Kabîr, ghazal 267, lines 3011-12]

from a Persian ghazal:

Unbelief put on black clothes<sup>11</sup> (and) the light of Muhammad<sup>12</sup> arrived.  
The Drum of Eternity was beaten (and) the eternal Kingdom arrived.

The heart was like an astrolabe,<sup>13</sup> (and became) the sign of the seven heavens.<sup>14</sup>  
(Then) the explanation of the heart of a Muhammad arrived in seven volumes.

The drum of the Resurrection was beaten; (then) the Trumpet  
(sound) of (the Day of) Gathering was blown. The time has come,  
O dead ones; the Resurrection (Day) of renewal has arrived.

Because of strangers, I put a lock on (my) mouth.<sup>15</sup>  
Get up and shout, O musician: "Eternal delight has arrived!"

jâma seyah kard kufr, nûr-é MuHammad rasîd  
Tabl-é baqâ kôft-and, mulk-é mukhallad rasîd

del chô saTralâb shod, âyat-é haft-âsmân  
sharH-é del-é AHmadî haft-mujallad rasîd

Tabl-é qiyâmat zad-and, sûr-é Hashr mê-dam-ad  
waqt shod ay morda-gân, Hashr-é mujaddad rasîd

az pay-é na-maHram-ân qofl zad-am bar dahân  
khêz be-gû muTrib-â, `ishrat-é sarmad rasîd

(meter: XooX XoX XooX XoX)

[by Jalâluddîn Rûmî, Dîwân-é Kabîr, ghazal 882, lines 9231, 9234,  
9238, 9248]

Notation 8A

# EVCARA AYIN-I ŞERİFİ

Devrikebîr

Çinuçen TANRIKORUR

28

2

3

4

Karar

Beste No.: 137  
(26.7.1987)

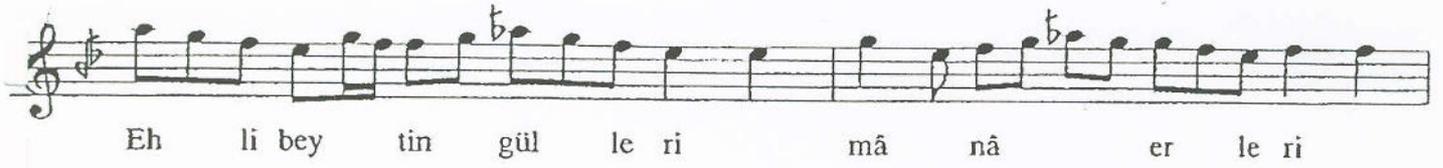
## SABA MEVLEVİ AYİNİ

## I. SELAM

Söz: Hasan DEDE

Müzik: Yeşim Çağlayan  
3.12.2003

Devr-i Revan



**Table 2. KUDÜM VELVELELERİ** (by Reha Sağbaş & Başak İlhan)

The usûl beats that are of great importance in learning, teaching and performance have a special character in Mevlevî music. In addition to the basic structure of the usûls, the basic usûls beaten on the kudüm called kudüm *velveler*, were most likely created and developed over time by Mevlevî musicians. Even though this performance style of the usûl increases the used practice and is decorated with added beats, it manages to give the music a dervishlike (slow, weighted) atmosphere.

The special ways of beating usûls in Mevlevî ayin performance is as follows: For the **Düm** and **Dü** beats the right kudüm is beat with the right hand (for medium and light tempos), for **Tek**, **Te**, **Ke**, **Kâ**, **Me**, **Ta-hek** beats the kudüm is beaten with the left kudüm is beaten with the right and left hand (for medium and light tempos).

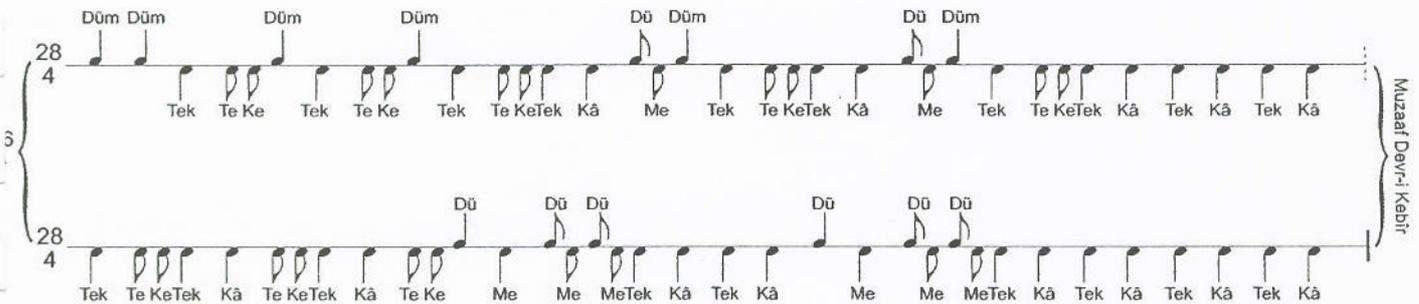


These are the velveler of the usûls used in the Mevlevî ayins and the places where they are used. Mevlevî ayinlerinde kullanılan usûllerin velvelerleri ve kullanıldığı yerler:

### MUZAAF DEVR-İ KEBİR

This usûl is beaten during the playing of the Devr-i Veled peşrevs.

Muzaaf Devr-i Kebir



### DEVİR-İ REVAN

This usûl is used in the first selam of the ayins.

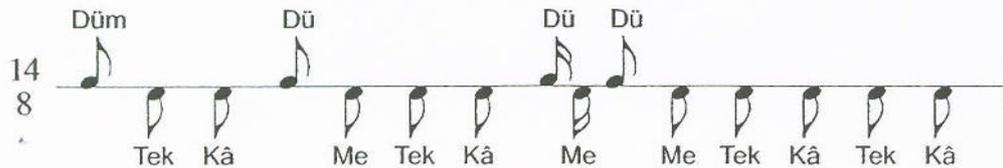


Table 2. (cotinued)

### AĞIR DÜYEK

This usûl is rarely used in the first selam of the ayins.

8  
4

Düm

Dü Düm

Te KeTek Kâ Me Hek Te Ke

### EVFER

This usûl is used in a slow manner in the second and fourth selams.

9  
4

Düm

Dü Düm

Te KeTek Kâ Me Tek Teek

### DEVİR-İ KEBİR

This usûl is used in the first bend in the third selams of the ayins. (Sometimes Frenkçin is used)

Düm Düm

Düm

Düm

Dü Düm

Dü Düm

Tek Te Ke Tek Te Ke Tek Te KeTek Kâ Me Tek Te KeTek Kâ Me Tek Te KeTek Kâ Tek Kâ Tek Kâ

### FRENKÇİN

This usûl is used rarely instead of devr-i kebir in the third selams of the ayins.

Düm

Düm

Düm

Düm

Dü Dü

Dü Dü

Te KeTek Kâ Te KeTek Kâ Me MeTe KeTe Ke Me MeTe KeTe KeTek Kâ Tek Kâ

### AKSAK SEMAİ

This usûl is beaten in the third selam when passing into the second bend and also in the instrumental *terennüms*.

10  
8

Düm

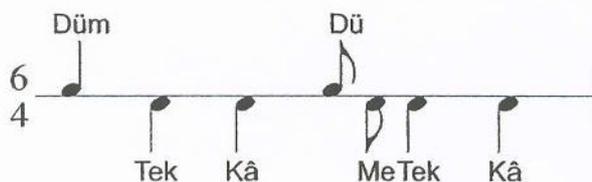
Dü Düm

Te KeTek Kâ Te Ke Me Teek Te Ke

Table 2. (cotinued)

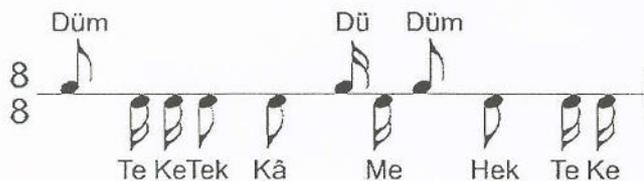
### YÜRÜK SEMÂİ

In the second part of the third selam, starting with the Turkish lyrics of Ahmet Eflaki Dede “*Ey ki hezâr âferin, bu nice sultan olur...*”, this usûl, also kown as tekke semâi, which increases in speed as it proceeds, is beaten in the *yürük semâi* sections.



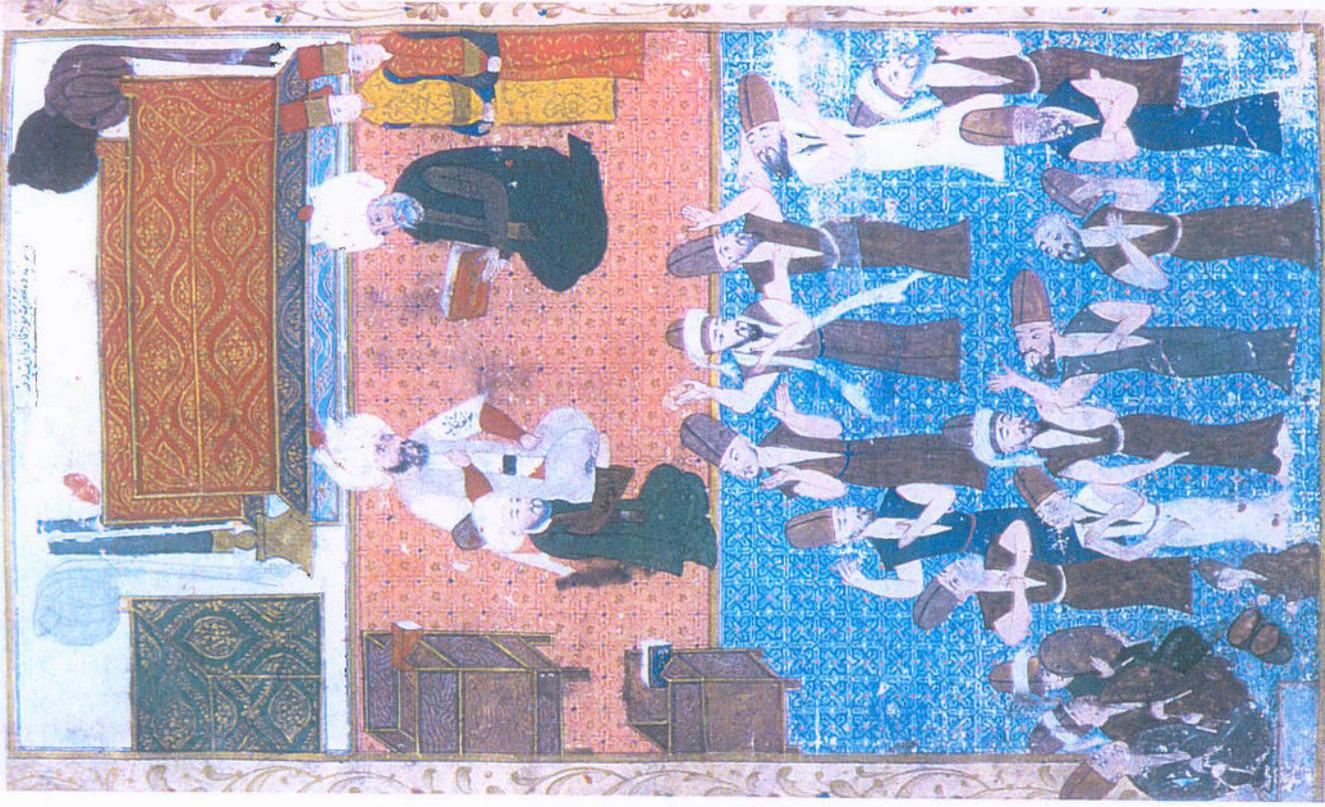
### DÜYEK

In the Mevlevi ayins this usûl is beaten in the *son peşrev* section which is totally instrumental in nature.





6 Miniature of Sema



© Topkapı Palace Museum, Hazine no: 1365 v.36a

7 Nusretnâme : A visit to Hazreti Mevlana in Konya, 1581 from Nusretnâme



8a Mevlevi of Istanbul (In front left - Mehmed Celaleddin Dede, middle - Hüseyin Fahreddin Dede right sitting on couch Ataullah Dede)



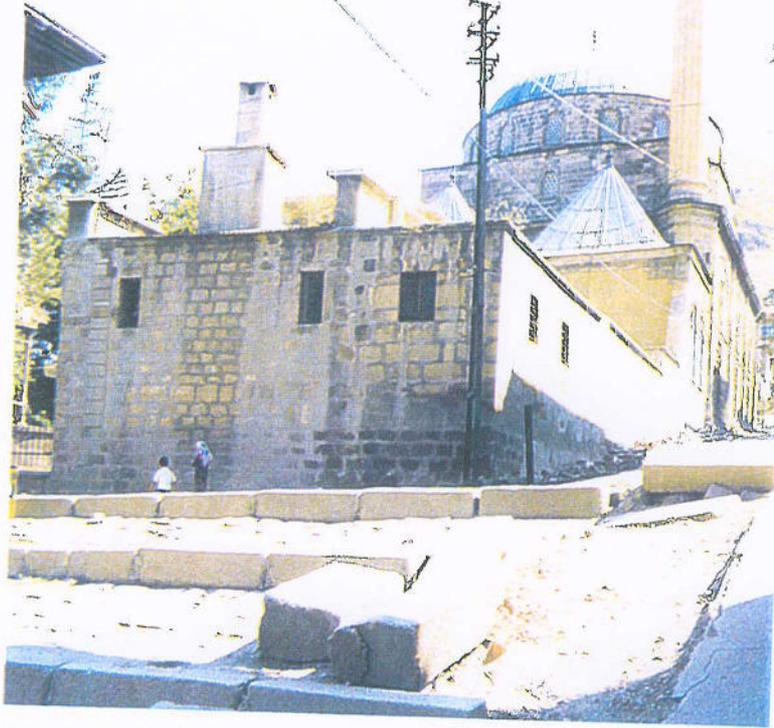
8b Mevlevi of Istanbul (In front left - Huseyin Fahreddin Dede, right - Ataullah Dede)



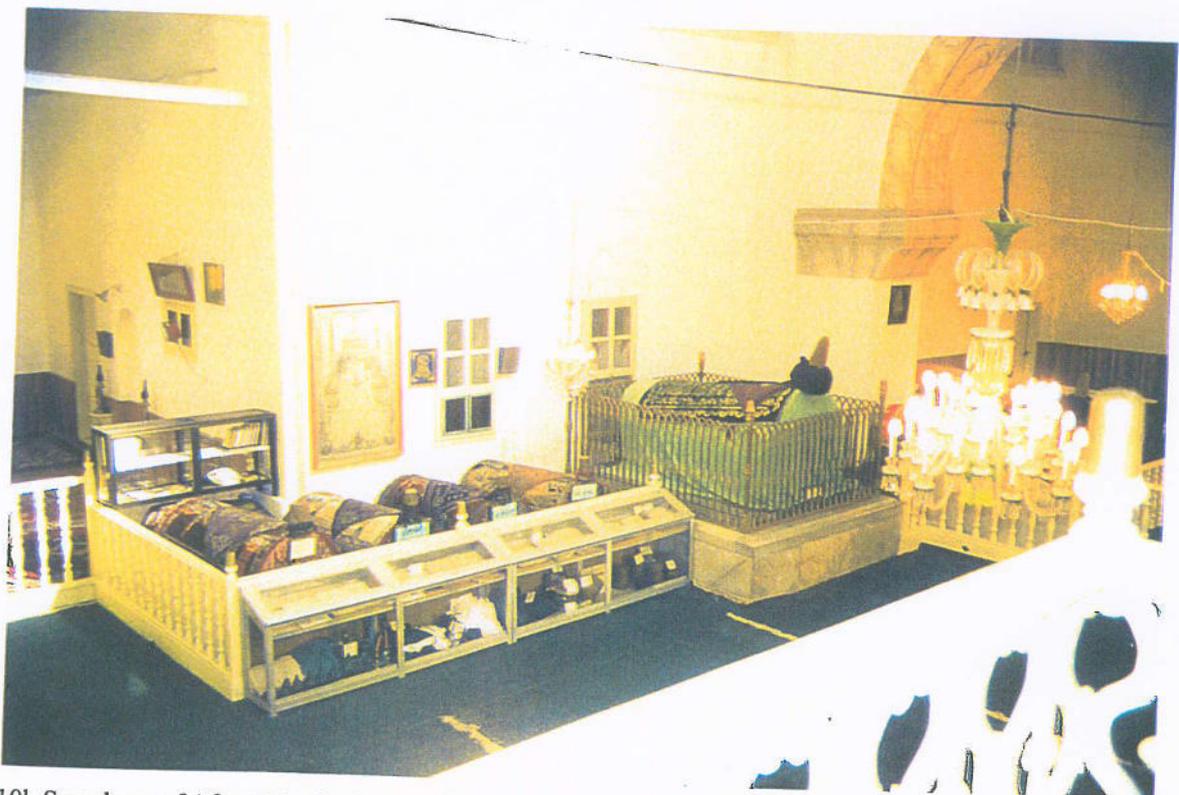
9a Ahmed Celaledin Dede (1853-1946), the last sheikh of Galata Mevlevihane



9b Semazens, neyzen and kanun player



10a Afyon Mevlevihane from the street



10b Semahane of Afyon Mevlevihane with tomb of Divane Mehmed Çelebi



11. Galata Mevlevihane Outside  
slyd no.26

©Photographer Haşim Polat



12. Galata Mevlevihane, semahane Mihrabı  
slyd no.27

©Photographer Haşim Polat



13 Galata Mevlevihane, semahane mitrib balcony  
slayd no.28

©Photographer Haşim Polat

©Photographer Haşim Polat

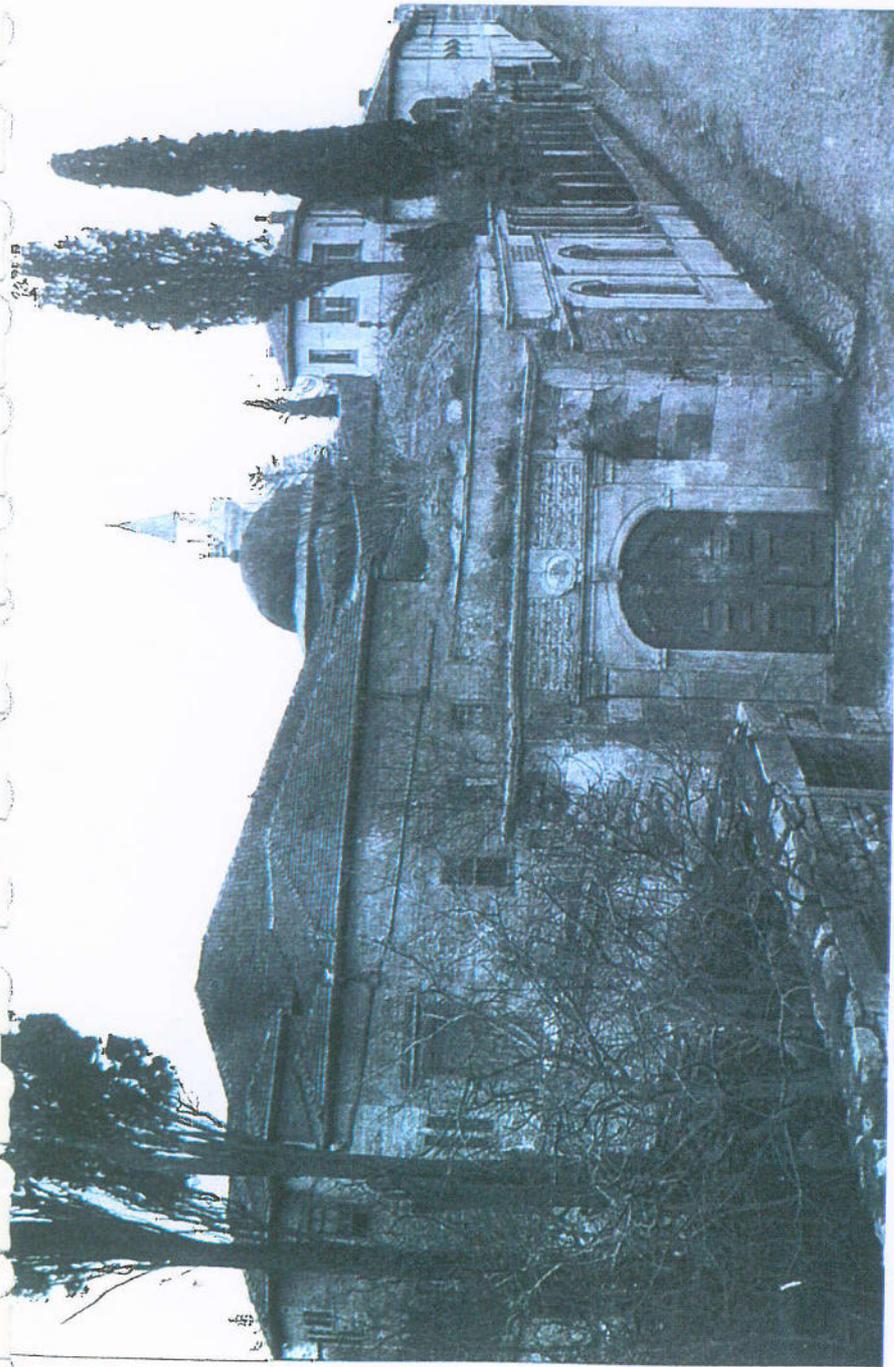


14 Galata Mevlevihane, semahane ceiling  
slayd no.29



©Photographer Haşim Polat

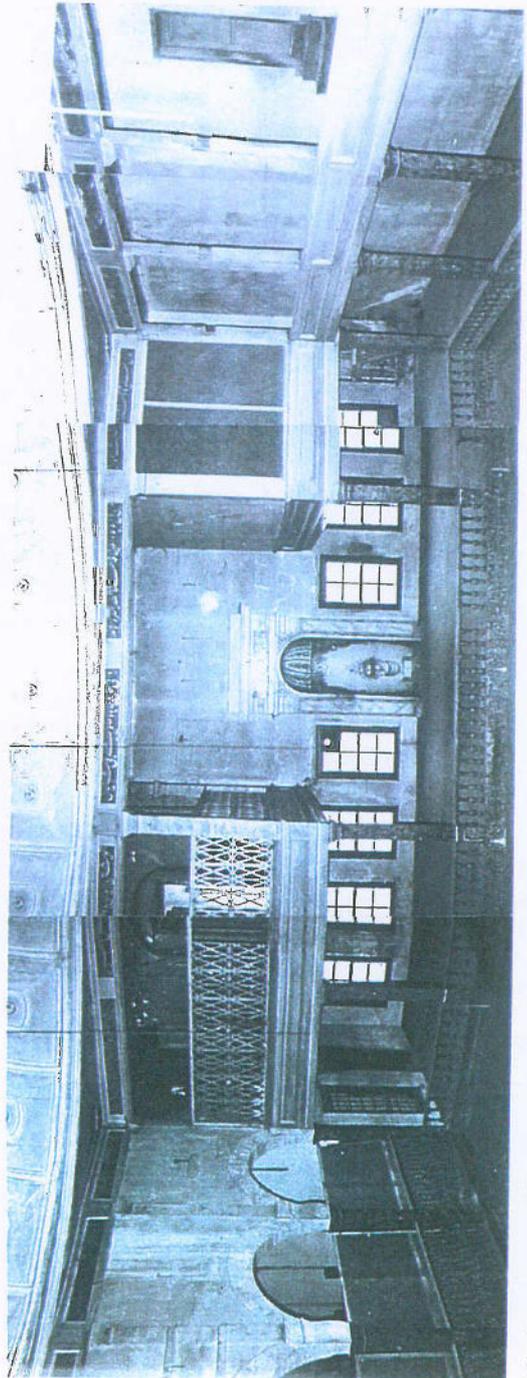
15 Galata Mevlevihane, Mesnevi pulpit with Mesnevihan  
slayd no.30



16a Yenikapı Mevlevihane from the street (around 1930)



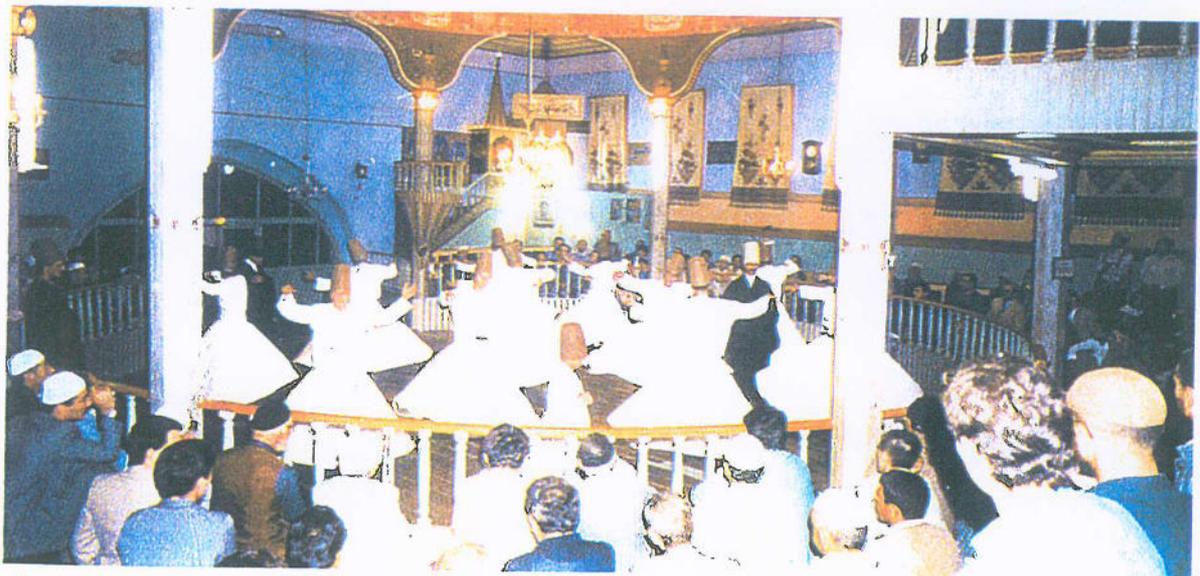
16c Entrance of Semahane of Yenikapı Mevlevihane (tribe - musicians' gallery)



16b Semahane of Yenikapı Mevlevihane (looking towards the mihrab)



17a Semahane of Kütahya Mevlevihane



17b Ceremony in the semahane of Kütahya

© Barihüda Tanrıkorur

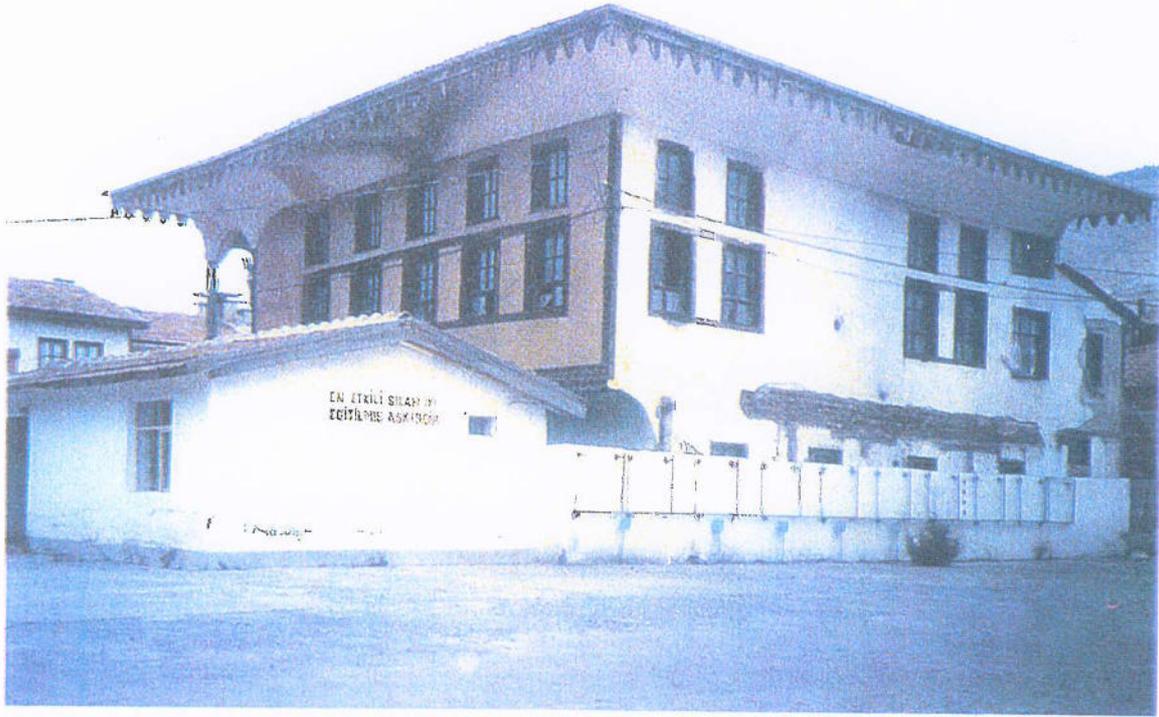


18 The mitrib gallery of the semahane of Eskişehir Mevlevihane (Kurşunlu Mosque)



19 Entrance of the Muğla Mevlevihane semahane

© Barihüda Tanrıkorur



20a Outside view of Tokat Mevlevihane

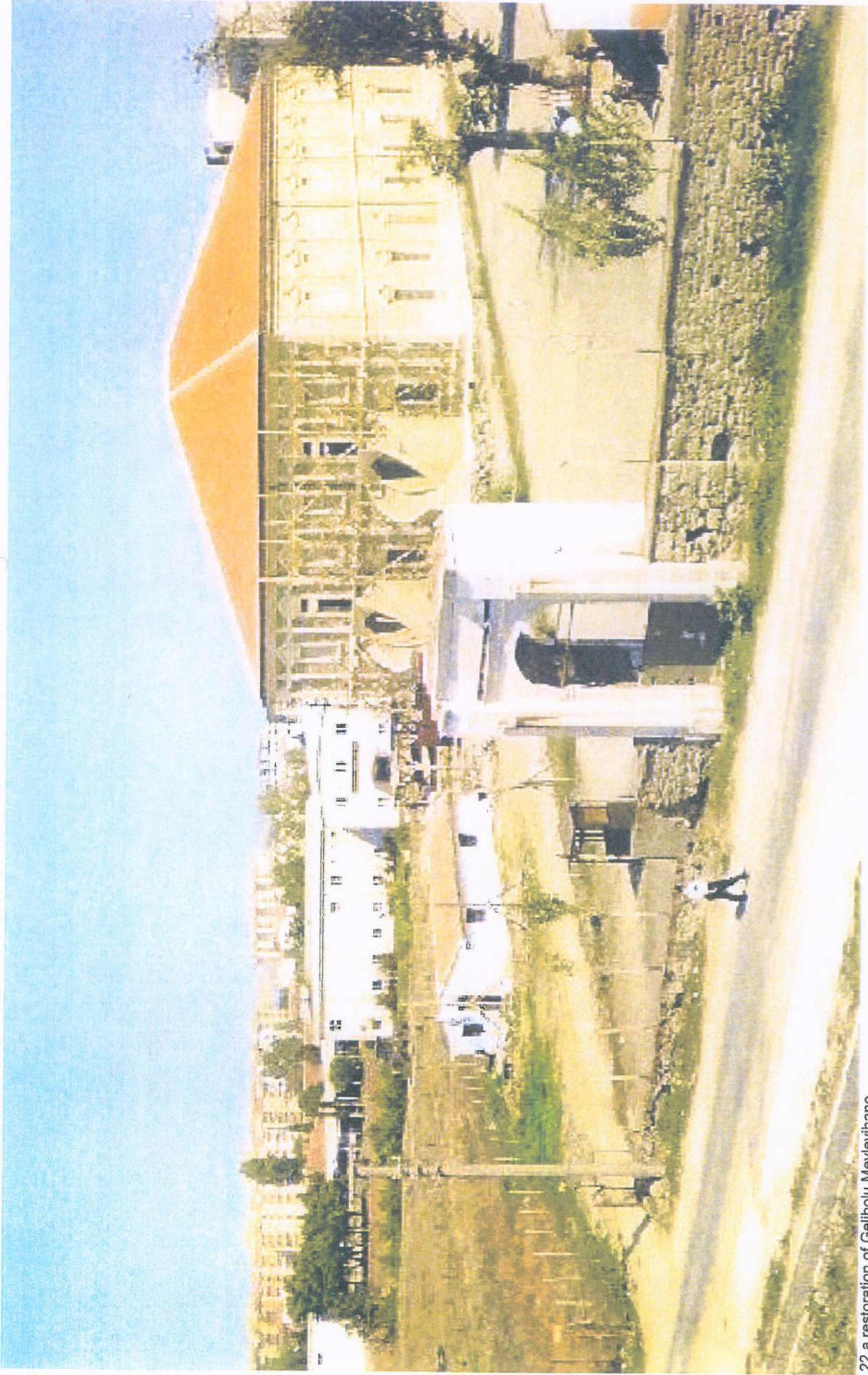


20b The semahane of Tokat Mevlevihane (the mitrib gallery and meydan)

© Barihüda Tanrıkorur



21 view of Antalya Mevlevihane from the air



22 a restoration of Gellbolu Mevlevihane



22b Semahane of Gelibolu Mevlevihane before restoration

© Barihüda Tanrıkorur



22c During restoration of the semahane of Gelibolu Mevlevihane



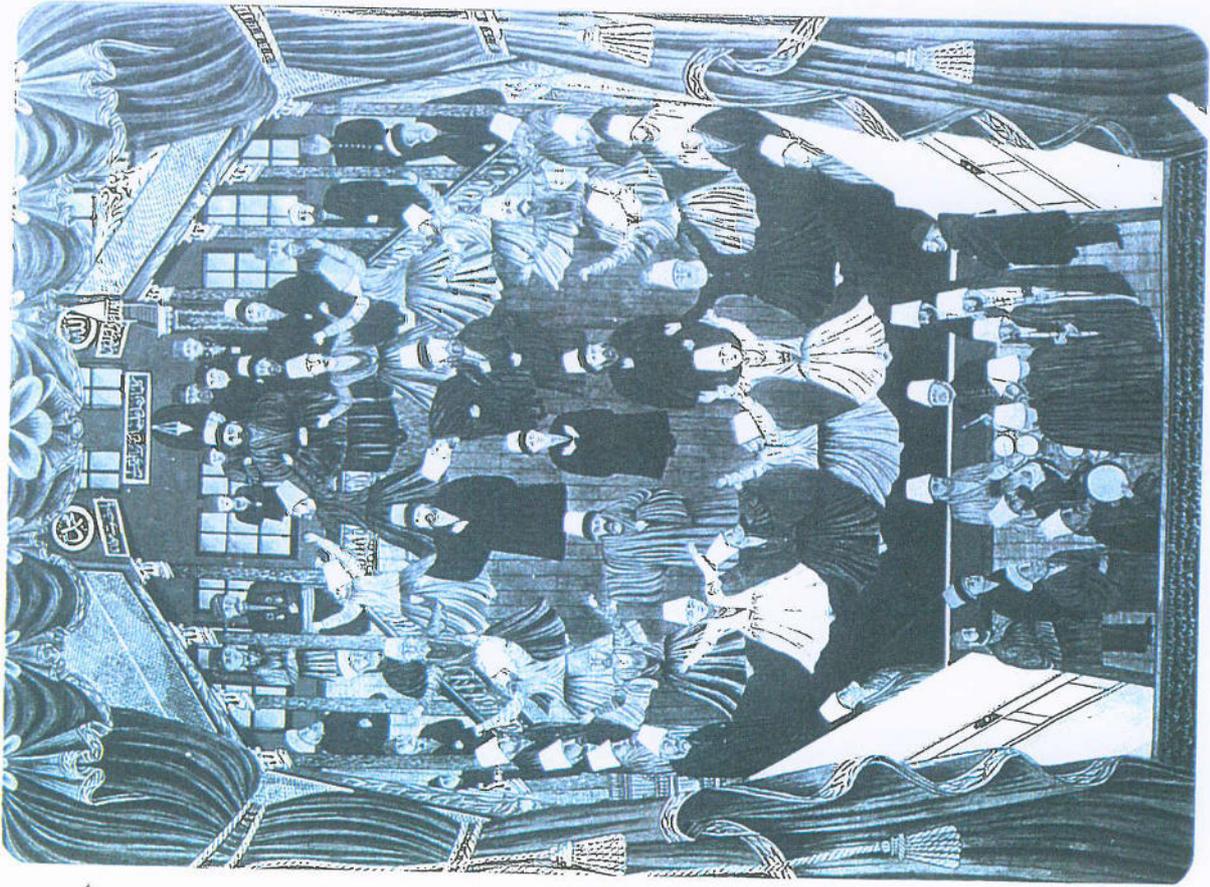
*Les Derviches dans leur Temple de Pera, achevant de tourner.*

*Apr. Prud' h. Es.*

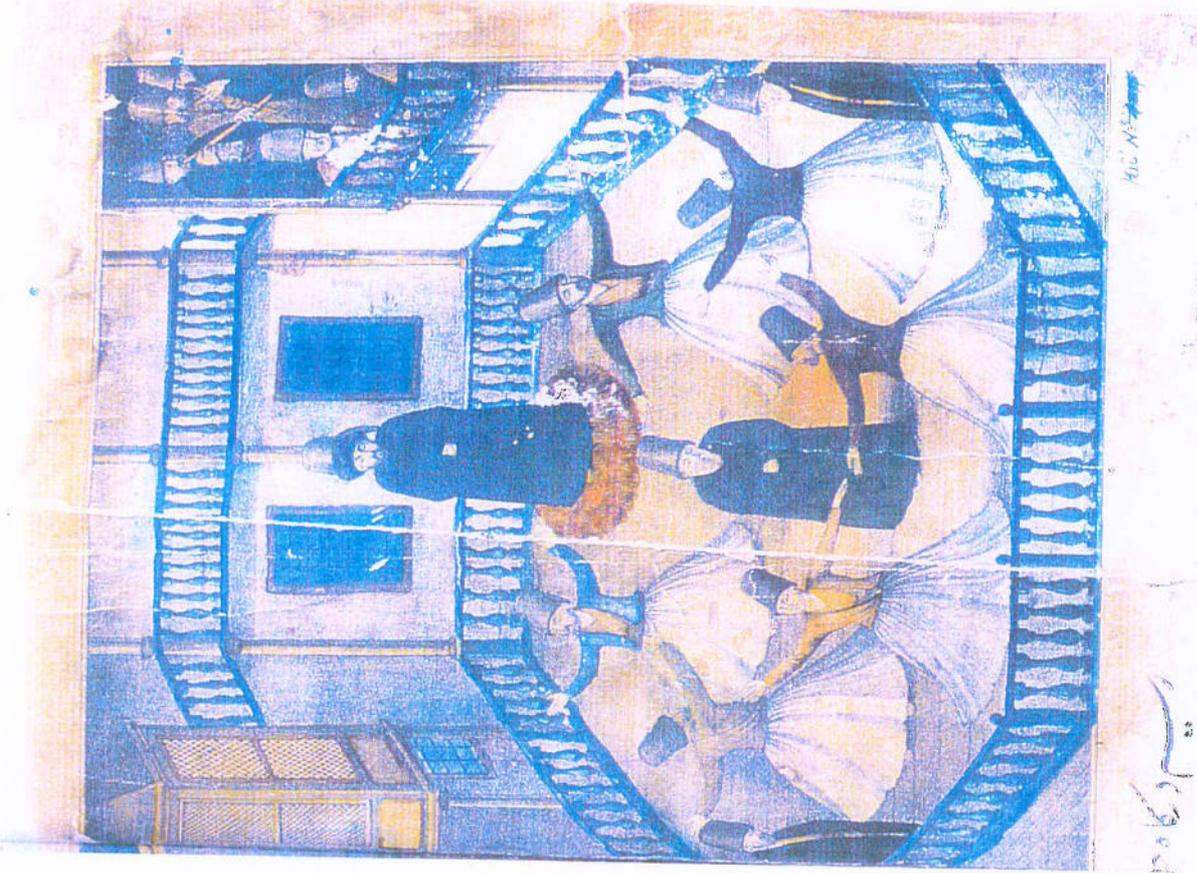
23 From *Recueil Cent Estampes*, 1712. Dervishes in the semahane at Pera (Galata Mevlevihane) by Jean Baptiste van Mour



24 From by Mouradja d'Ohsson's *Tableau Général de l'Empire Othoman*, 1790. Engraving of the Mevlevi Ayin.



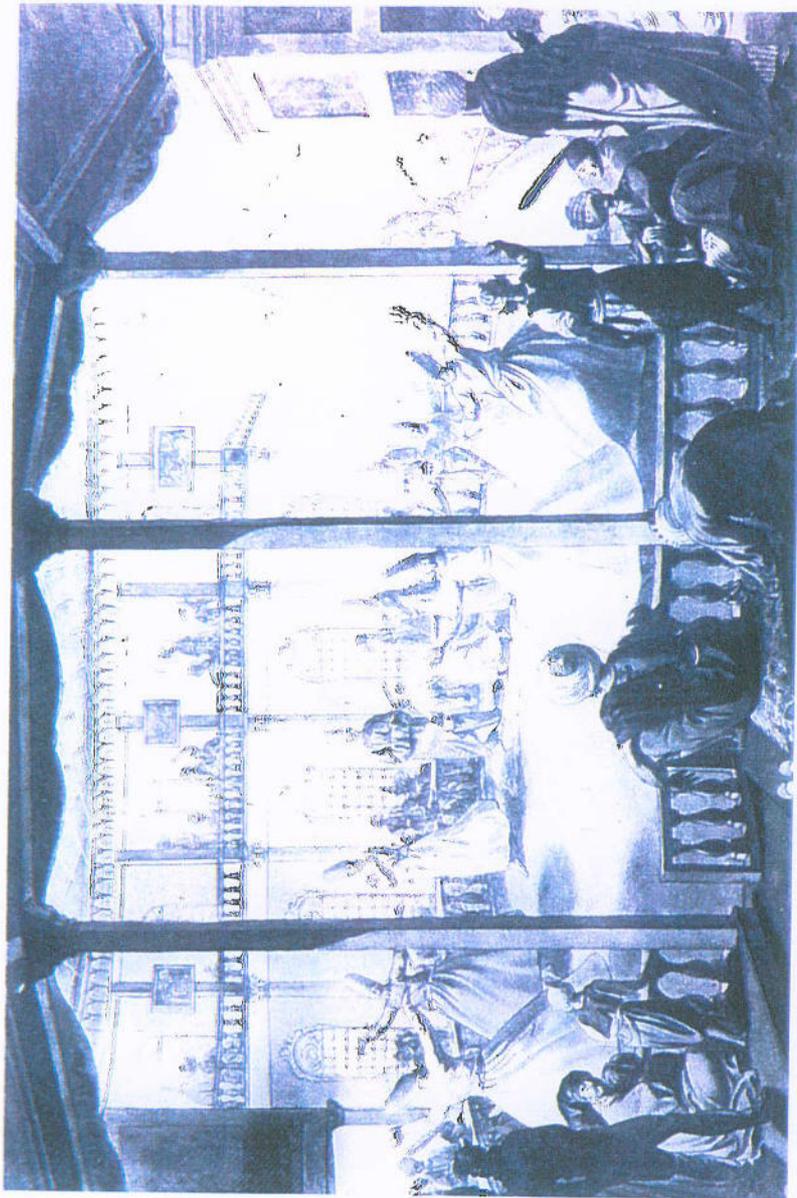
25 Vesim Paşa's (d. 1910) painting of Mevlevi sheikhs in ayin at Galata Mevlevihane



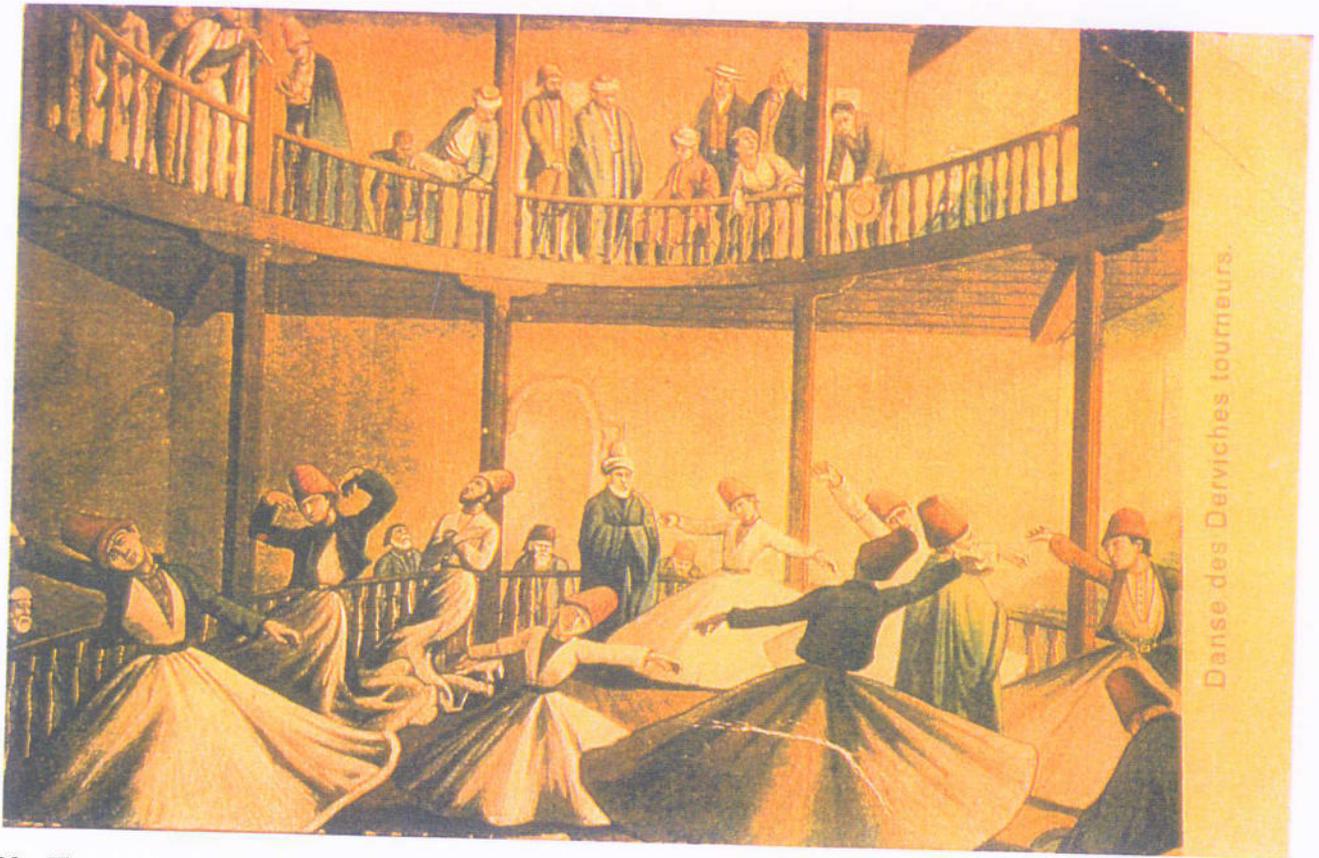
26 Picture of Galata Mevlevihane (from the Divan Literature Museum)



27 Amadeo Preziosi's lithograph of the sema ceremony in Galata, 1832



28 Painting of Galata's semahane by Emilian Mihailoviç Kornejev in 1791-92

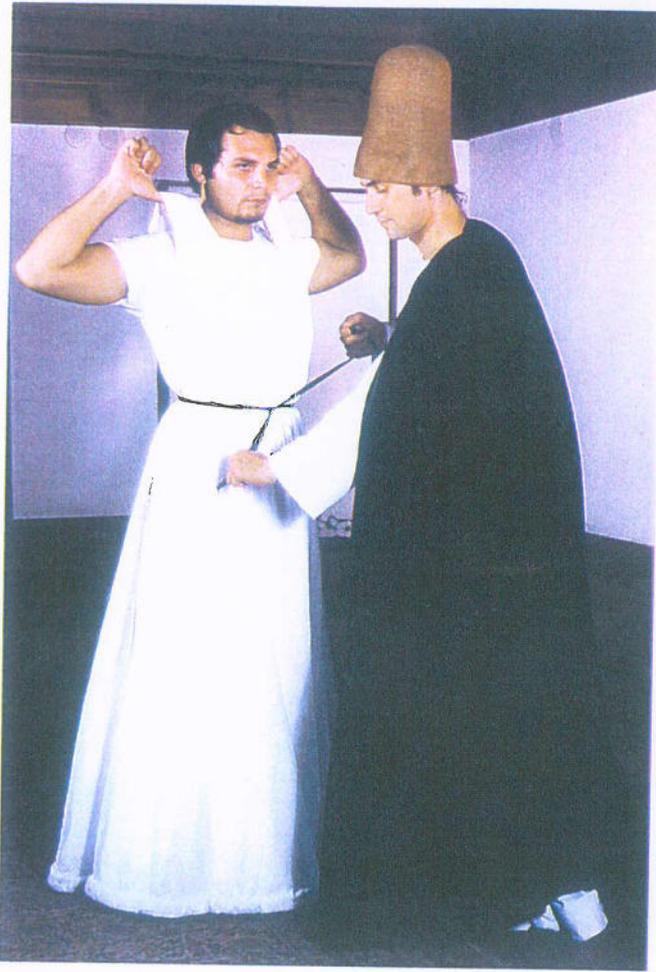


Danse des Derviches tourneurs.

29a The semahane of Cairo Mevlevihane



29b Semazens and musicians with dedes in front of the sacred kitchen of Galata Mevlevihane



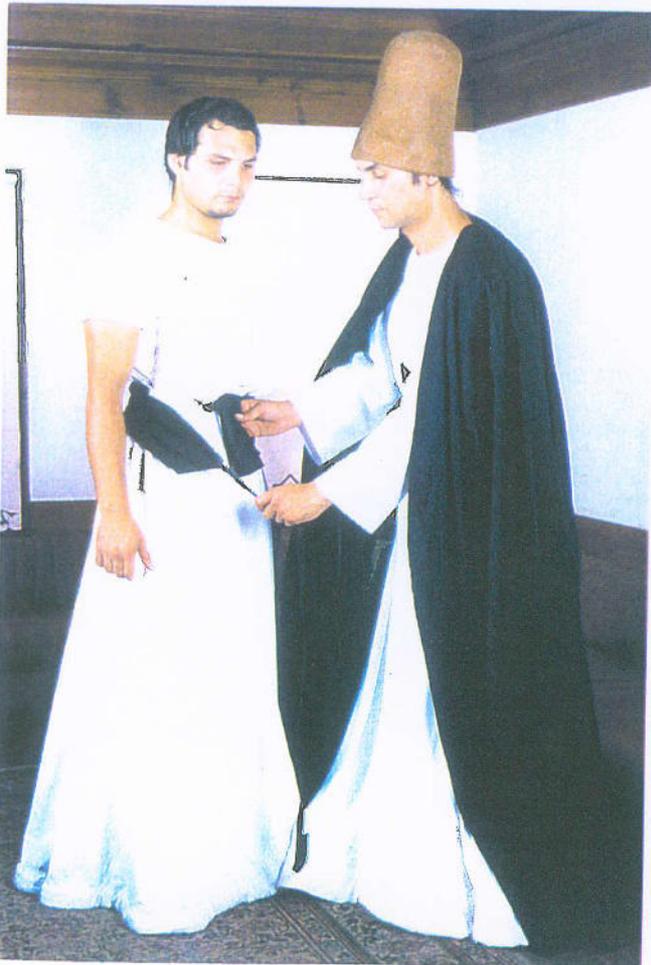
30. Semazen's Tennure and tying waist with Tıǵbend slayd no.34

©Photographer Haşim Polat



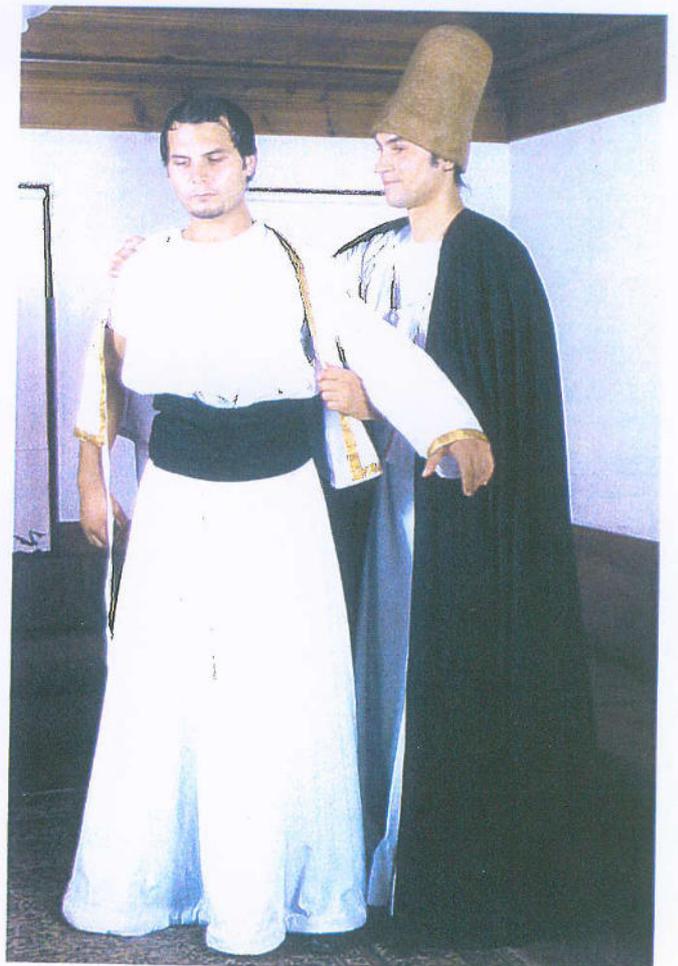
31. Arranging the pleats and gathers in the semazen's tennure skirt, slayd no.35

©Photographer Haşim Polat



32. Putting on the elif-nemed cummerband. slayd no.36

©Photographer Hasim Polat



33. Putting on the destegül jacket slayd no 37

©Photographer Haşim Polat



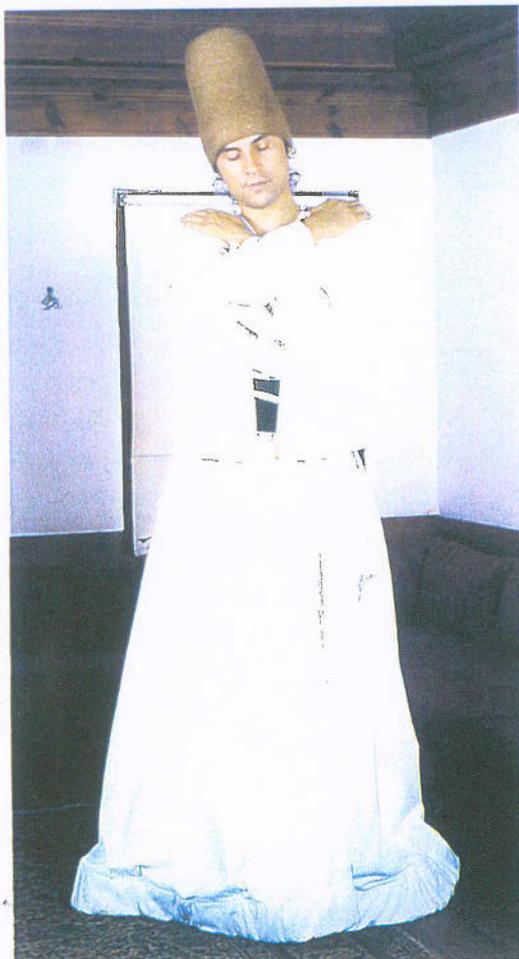
34. Kissing and putting on the sikke  
slayd no.38

©Photographer Haşim Polat



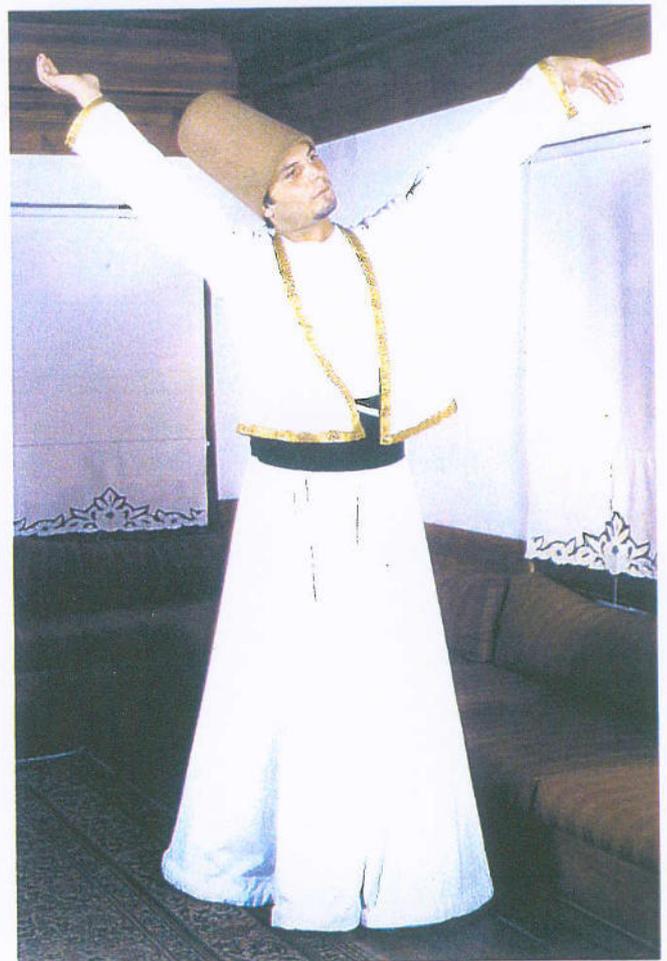
35. Wearing the hırka  
slayd no.39

©Photographer Haşim Polat



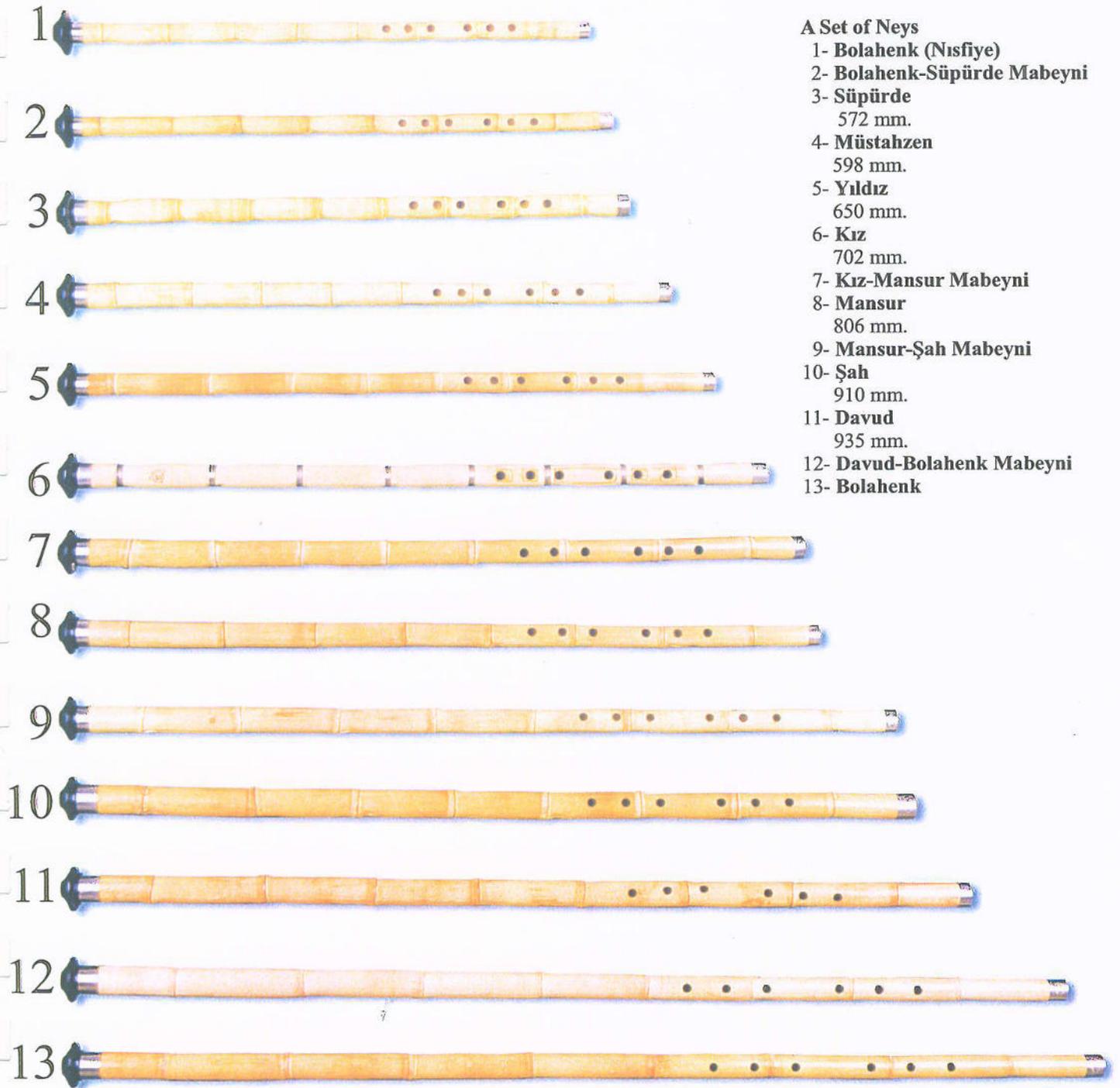
37 'Niyaz' position of the semazen  
slayd no.40

©Photographer Haşim Polat



38 Open arms position of the semazen in 'lamelif' position  
slayd no.41

©Photographer Haşim Polat



**A Set of Neys**

- 1- Bolahenk (Nısfıye)
- 2- Bolahenk-Süpürde Mabeyni
- 3- Süpürde  
572 mm.
- 4- Müstahzen  
598 mm.
- 5- Yıldız  
650 mm.
- 6- Kız  
702 mm.
- 7- Kız-Mansur Mabeyni
- 8- Mansur  
806 mm.
- 9- Mansur-Şah Mabeyni
- 10- Şah  
910 mm.
- 11- Davud  
935 mm.
- 12- Davud-Bolahenk Mabeyni
- 13- Bolahenk



39 'Mühürlemek' of the toes  
slayd no.42

©Photographer Haşim Polat



40a Whirling Semazens (in Galata Mevlevihane)  
slayd no.43

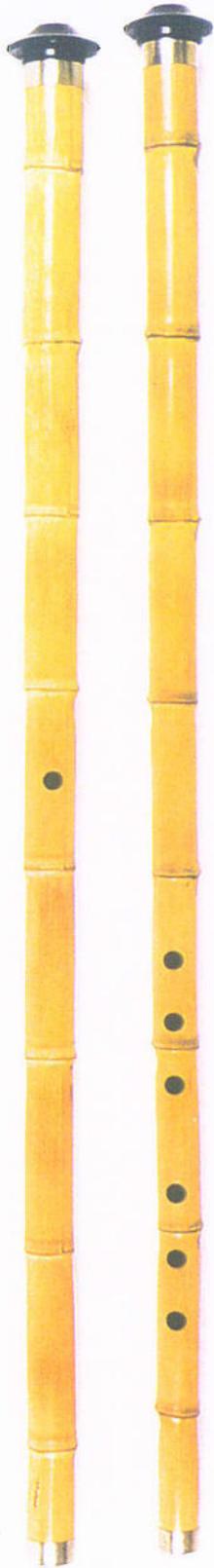
©Photographer Haşim Polat



42a Postcard of neyzens and mesnevi reader



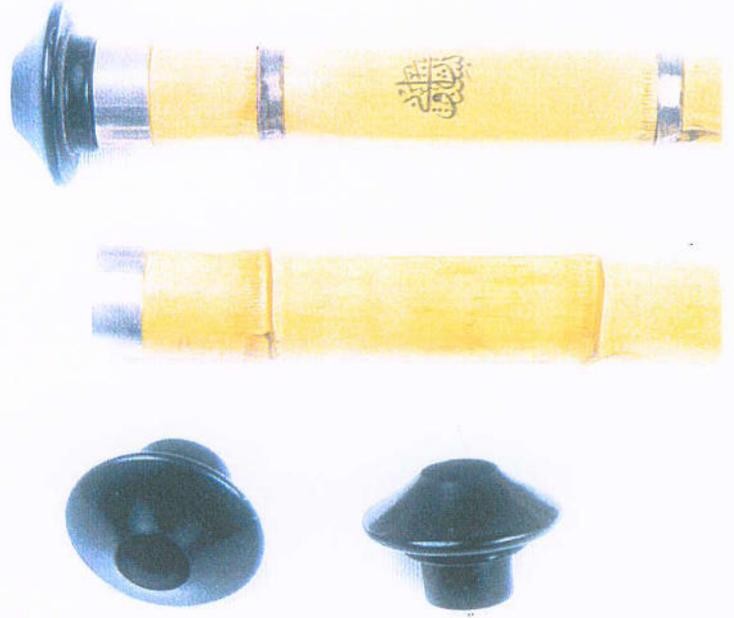
42b Postcard of musicians and semazens



43 -2 Neys  
slayd no.19  
©Photographer Haşim Polat



44- Ergonomically opened ney  
slayd no.20  
©Photographer Haşim Polat



45- Başpares and Ney  
slayd no.21

©Photographer Haşim Polat



46 Neyzen  
slayd no.22

©Photographer Haşim Polat



47 Modern Kudüm  
slayd no.7

©Photographer Haşim Polat



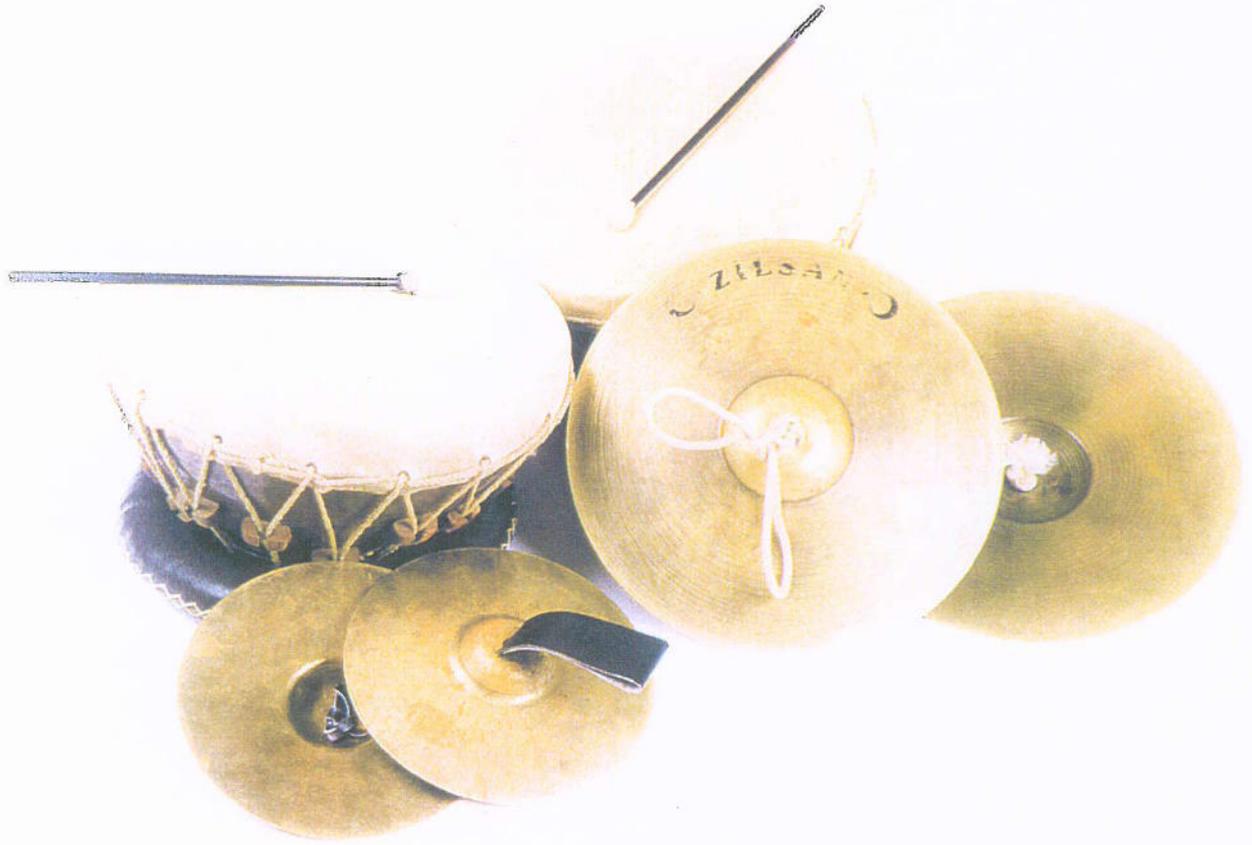
48 Kudüms of Abdülbaki Nasır Dede & İsmail Dede  
slayd no.8

©Photographer Haşim Polat



49 Kudüm Player  
slayd no.9

©Photographer Haşim Polat



50 Haliles and Kudüm group photo  
slayd no.12

©Photographer Haşim Polat



51 Halilezen  
slayd no.13

©Photographer Haşim Polat



52 Tanbur front  
slayd no.14

©Photographer Haşim Polat



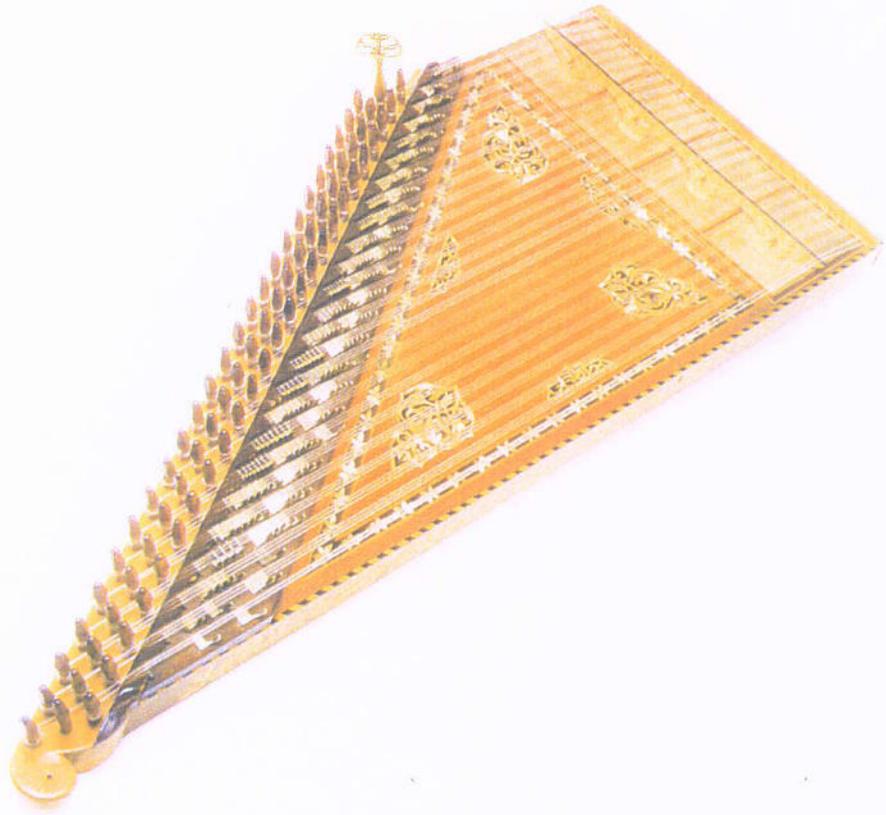
53 Tanbur-sideview  
slayd no.15

©Photographer Haşim Polat



54 Tanbur player  
slayd no.16

©Photographer Haşim Polat



55 Kanun  
slayd no.10

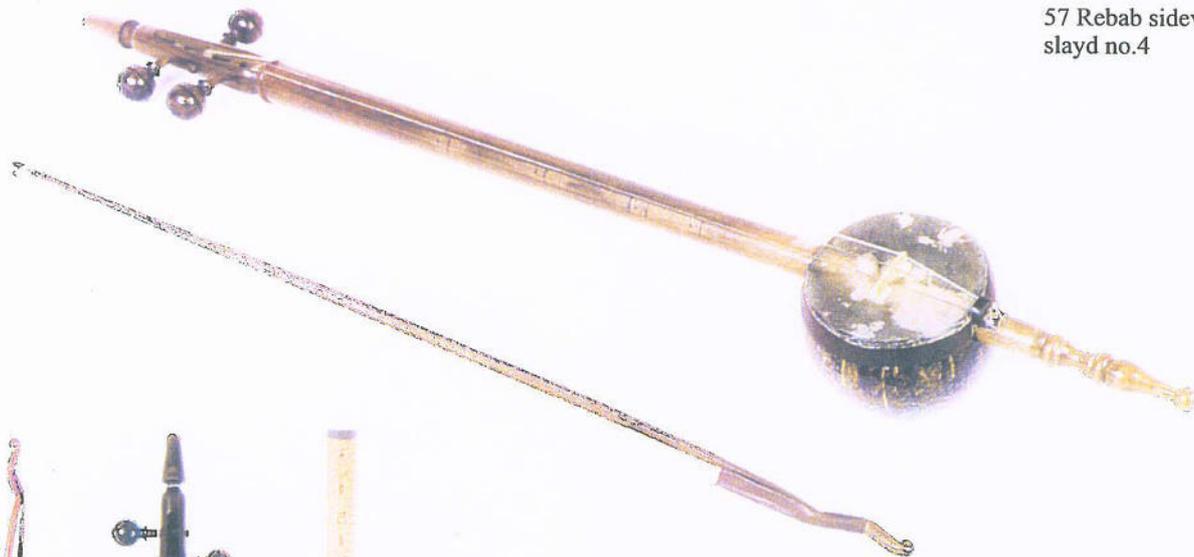
©Photographer Haşim Polat



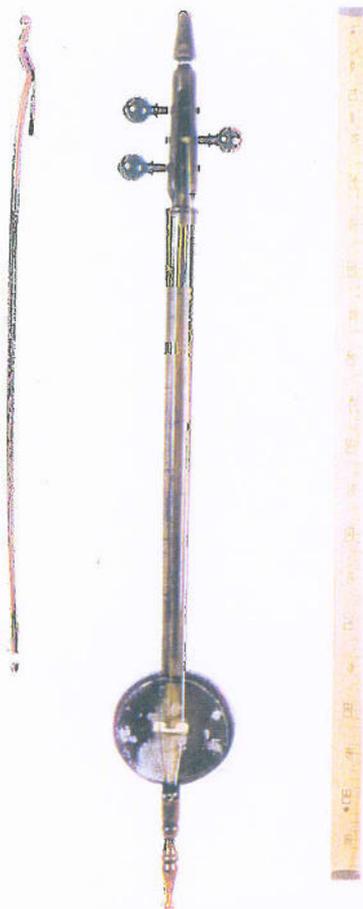
56 Kanun player  
slayd no.11

©Photographer Haşim Polat

57 Rebab sideview  
slayd no.4



©Photographer Haşim Polat



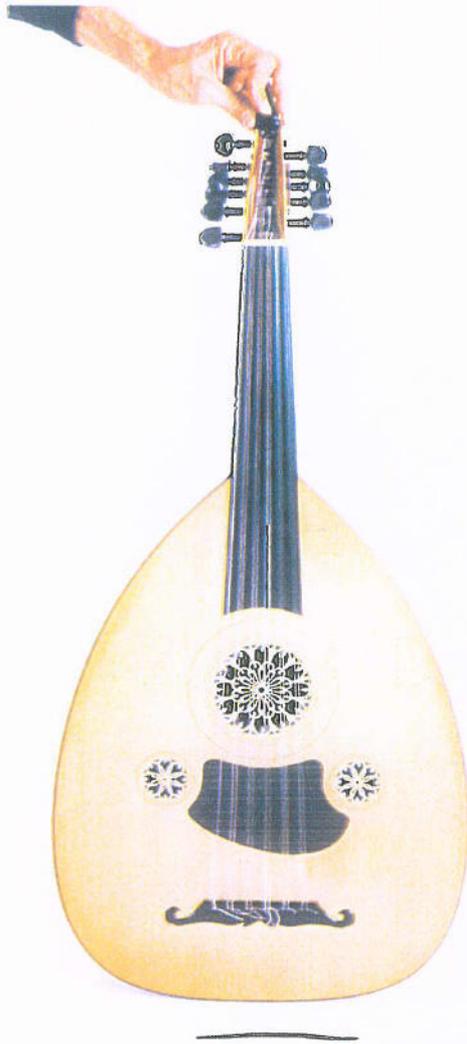
58 Rebab-frontview  
slayd no.5

©Photographer Haşim Polat



59 Rebabzen  
slayd no.6

©Photographer Haşim Polat



60 Oud-frontview  
slayd no.1

©Photographer Haşim Polat



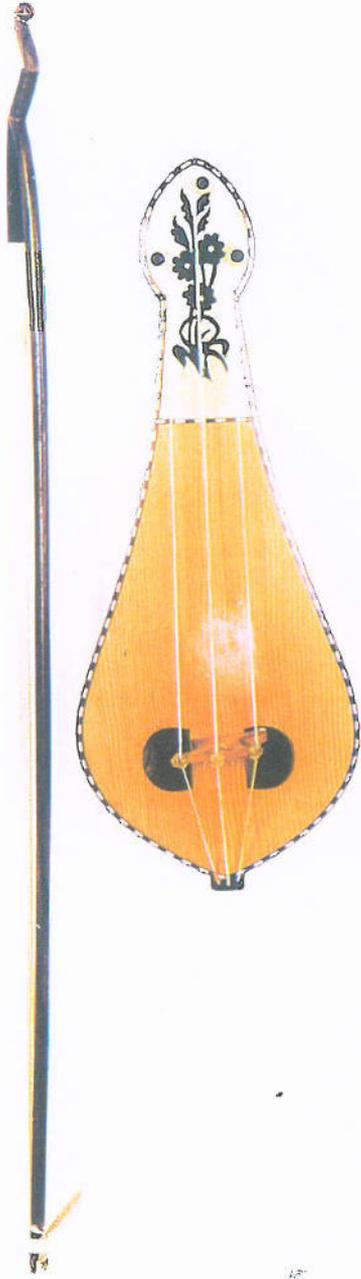
61 Oud-sideview  
slayd no.2

©Photographer Haşim Polat



62 Oudplayer slayd no.3

©Photographer Haşim Polat



63 Kemançe-frontview  
slayd no.23



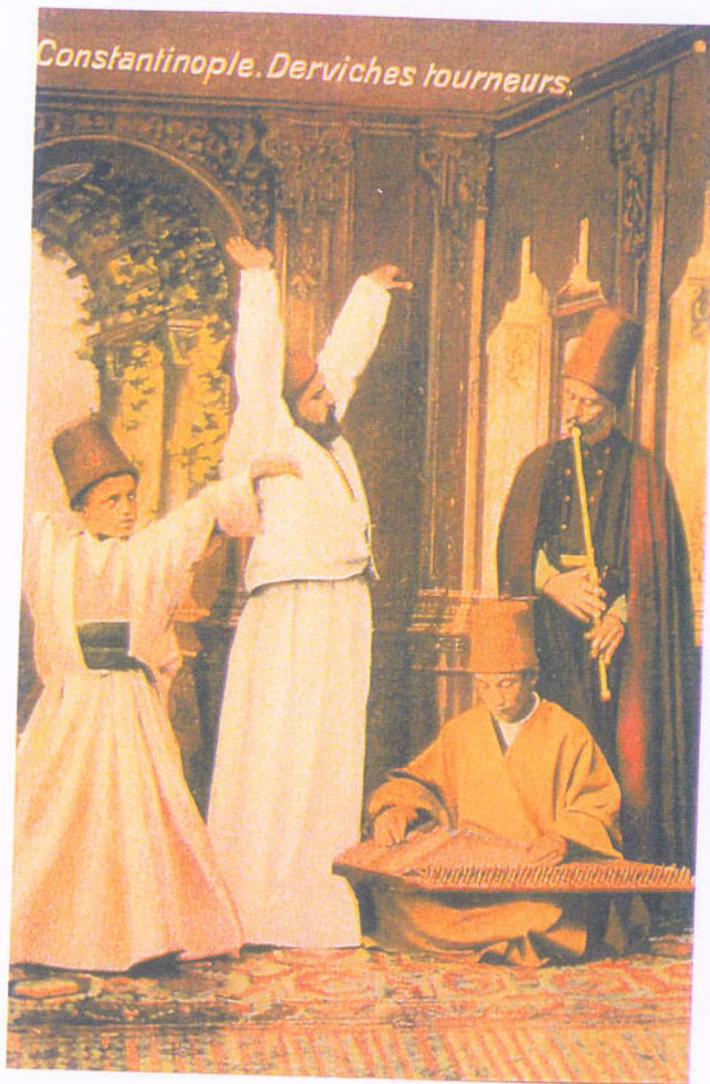
©Photographer Haşim Polat



64 Kemançe-sideview  
slayd no.24



©Photographer Haşim Polat



65a Postcard of semazens and musicians



65b Postcard of neyzen and dervishes in "niyaz" position



66 Instruments played in the ayin (from left to right: in backrow-  
haliles, kudüm, tanbur, kemence, kanun oud; in frontrow neys and  
rebab with bow  
slayd no.25

©Photographer Haşim Polat



67a Types of sikkes with destars



67b Sikke with destar of a sheikh



68a Group of sheikhs and dervishes sitting  
in Galata Mevlevihane  
slayd no.32

©Photographer Haşim Polat



68b Group of sheikhs and dervishes sitting  
in Galata Mevlevihane  
slayd no.33

©Photographer Haşim Polat

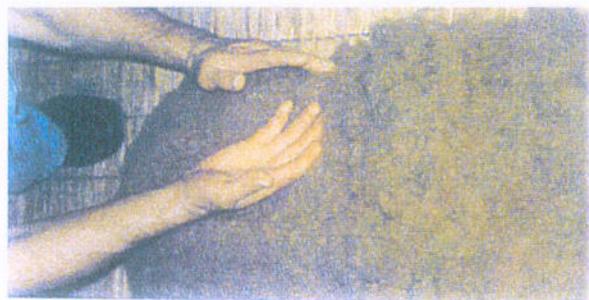
SIKKE MAKING



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SIKKE MAKING



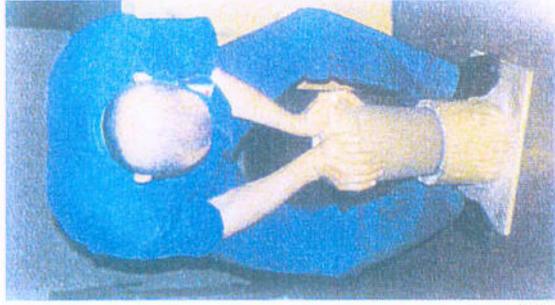
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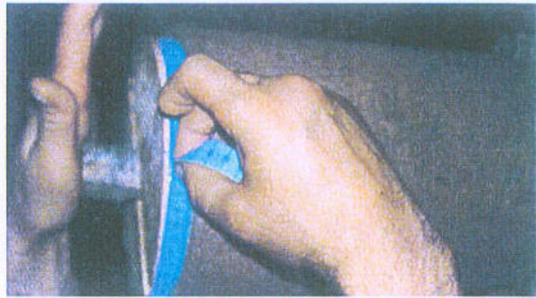
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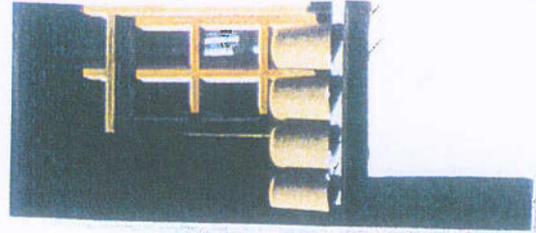
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14



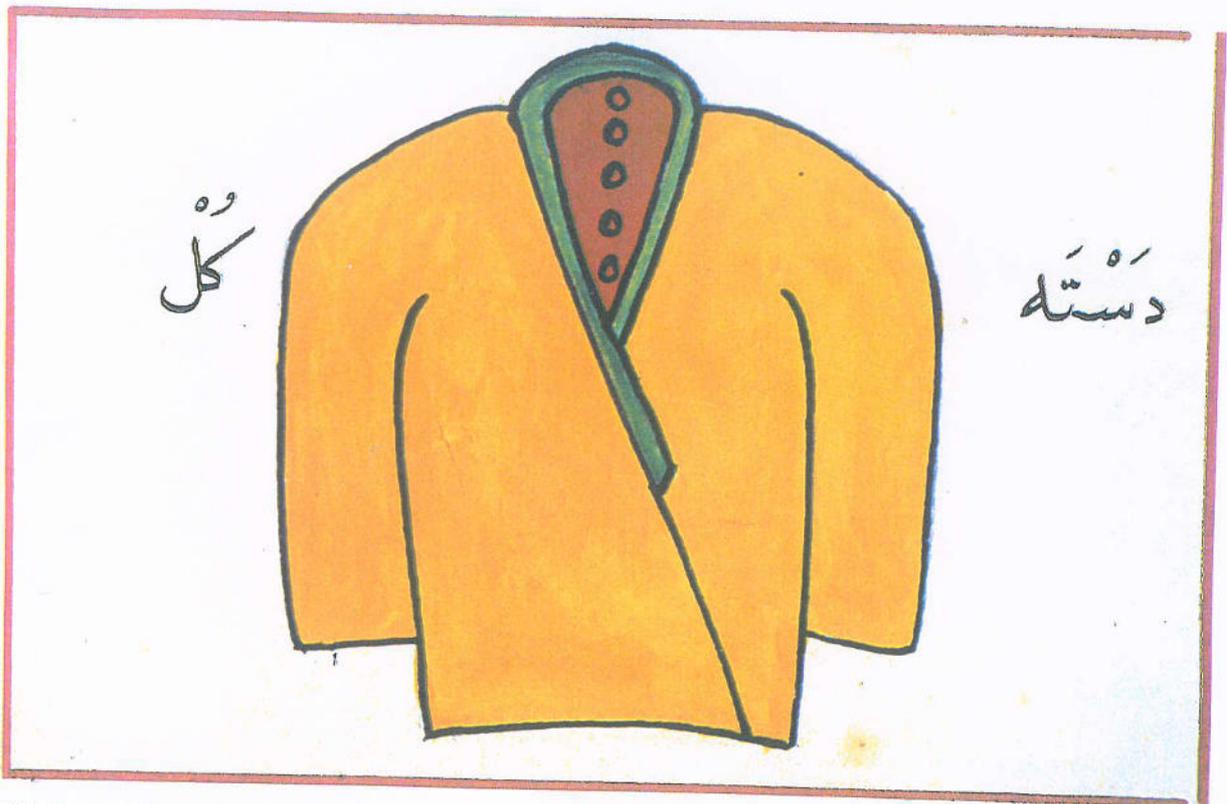
15



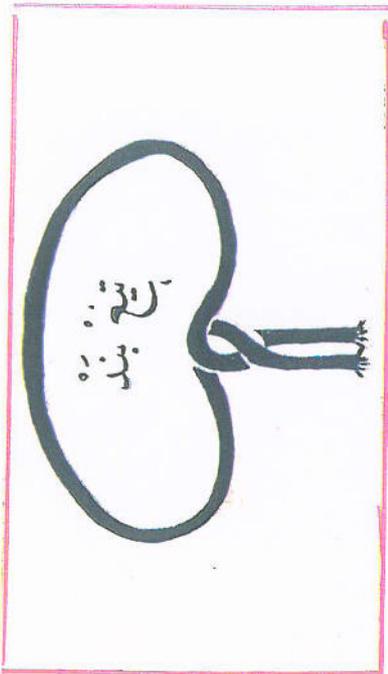
16



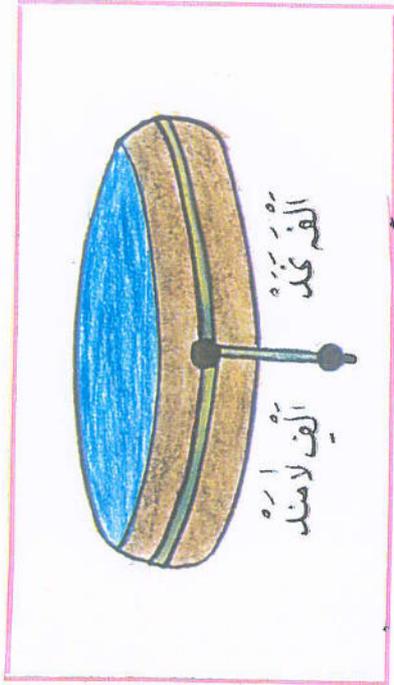
70a Types of sikke molds



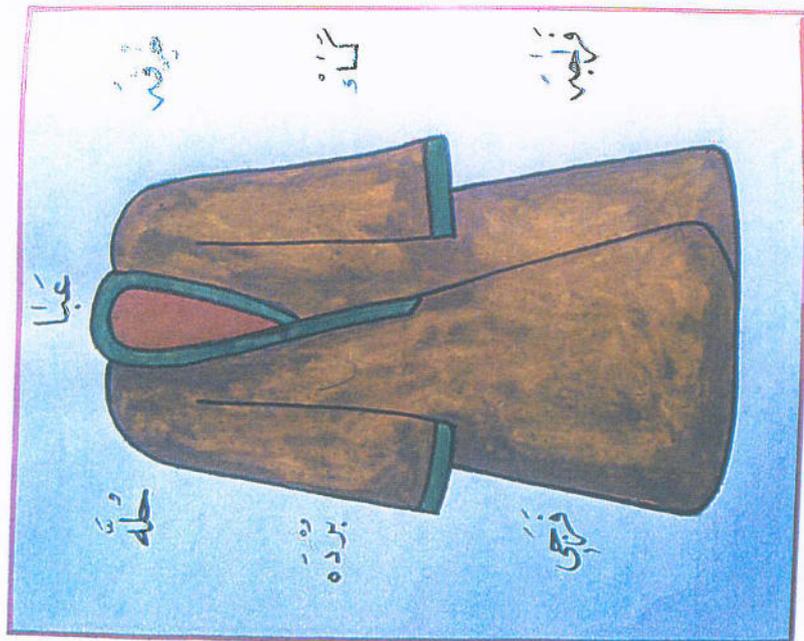
70b Destegül painting (Ağah 11/15)



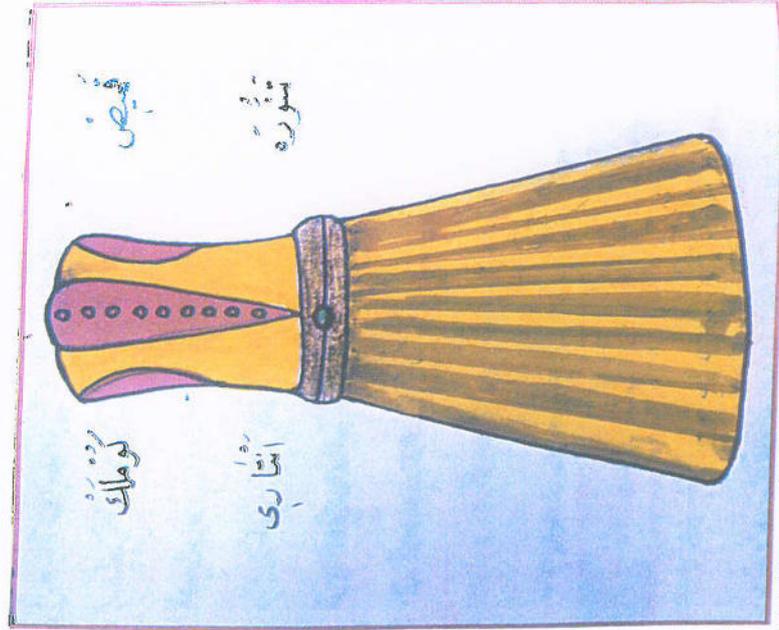
71a Tıg bent (Ağah V/12)



71b Elif Nemed-Elif (Ağah V/9)



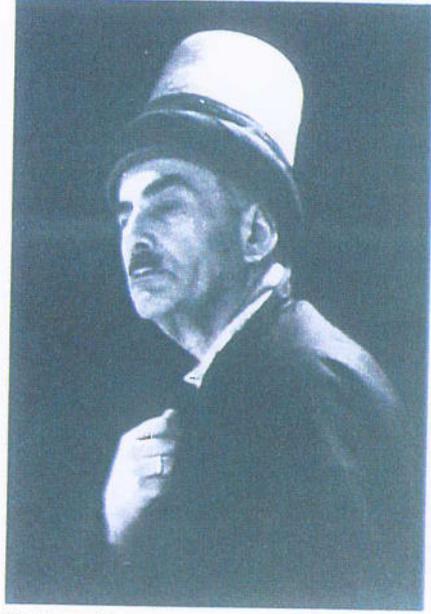
71c Hirka (Ağah V/12)



71d Temnure (Ağah 11/15)



73 Rauf Yekta Bey



74 Resuhi Baykara



75 Mithat Beytur Bahari



76 Neyzen Niyazi Sayın



77 Neyzenbaşı Halil Can



78 Rebabzen Edip Seviş



79 From left to right Kâni Karaca, Halilzen Osman Dede, Kudümzenbaşı Sadettin Heper, Kemal Tezergil, Topçuzade Şakir Ef.

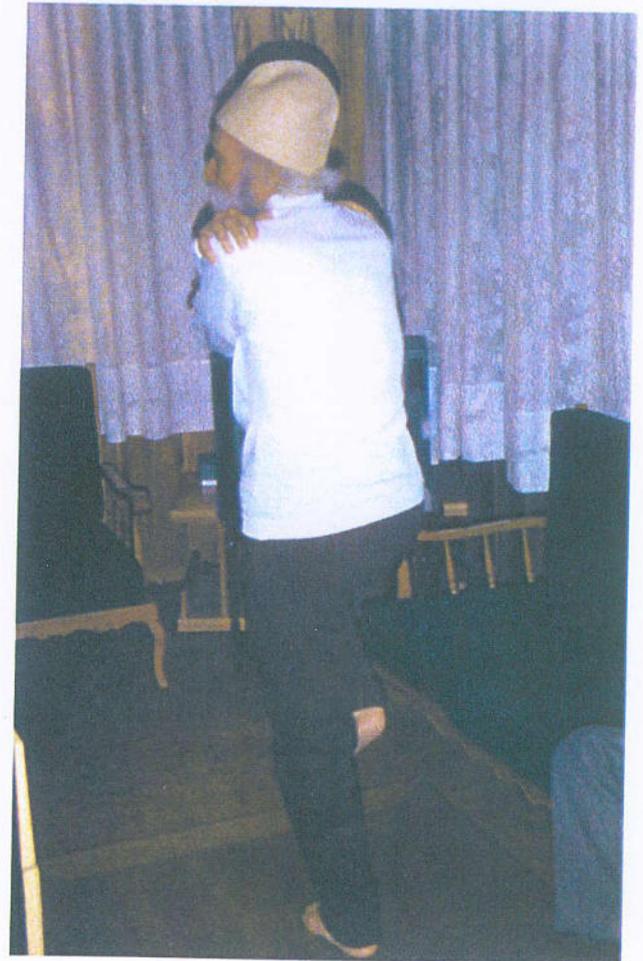
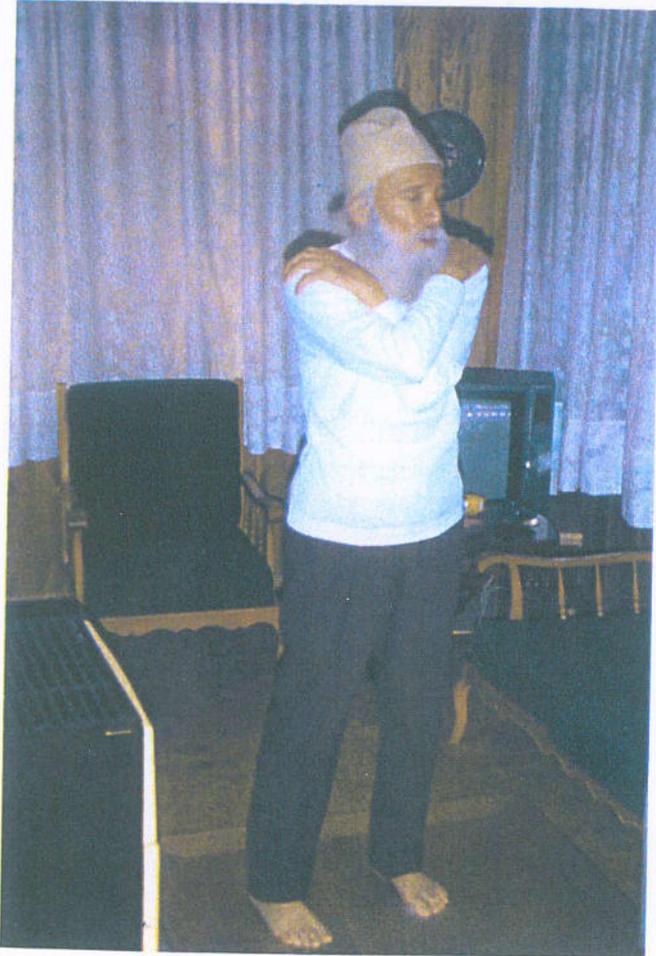
80a-d Sema meşk by Ahmet Bican Kasapoğlu



80a Kissing the floor



80b Mühürlemek and bowing



80c-d Whirling in sema motion



81 Semazen Ahmet Bican Kasapoğlu in the 1950's



82 Şeb-i Arus in Konya, 1960 in the sport saloon

2004



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## Eurovision'a 'semazen' krizi düştü

BU gece yapılacak olan Eurovision Şarkı Yarışması'na 'semazen' gölgesi düştü. Önceki gece Ankara Feribotu'nda yapılan moral gecesinde, Sertab Erener ile TRT Genel Müdürü Şenol Demiröz arasında kadın semazenler yüzünden tartışma çıktı. Demiröz, yarışmanın finali finalde sahneye çıkan ve bu gece de Sertab Erener'in şovunda çıkması planlanan kadın semazenlere karşı çıkarak "Ebu'lhasana çok tepki aldı. Mevlana kabahatinde hadise semazen yok" deyince kıyamet koptu.

Erener sert çıkarak, "Bu çağda bile ayrımcılık yapılmasına inanmıyorum. Semazenler şovunda sahne alacak. Bu konuda geri adım atmam" dedi. Bu kriz, semazenler ile ilahiyatçıları da ikiye böldü. Galata Mevlevihanesi Yaşam Derneği Başkanı Gürcan Kaftan sema etmenin bir ibadet şekli olduğunu ve Allah'ın yanında kadın erkek ayrımı olamayacağını vurgularken, Uluslararası Mevlana Vakfı Yönetim Kurulu Üyesi ve Mevlana Dedesi Nail Kesova, "700 yıldır sürdürülen bir geleneğe 'ben yaparım' deyip karşı çıkmak yanlış. Kadın ve erkek aynı meydanda sema etmemeli" diye konuştu. ÖZLEM YURDUCU (MERKEZ)

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Türkiye'nin ilk kadın semazeni Didem Andaç'ın yanına grupta Esin Kaya, Yasim Çağlayan, Cemre Gürsoy yer alıyor.



84 Female and male semazens in ceremony at Galata and meeting in Üsküdar Mevlevihane



En çok okunan haber dergisi Tempo son sayısında kadın semazenlere yer verdi. Reformdan yana olan Hasan De- de, grubunun üyeleriyle birlikte her hafta pazartesi ve perşembe günleri Üsküdar'daki Numan Dede tekkesinde toplanıp, ayından önce sohbet toplantıları düzenliyor (altta)...

3 Female semazen used in Eurovision singing competition

## SEMazenlerin İnançları

Sema törenleriyle dünyayı büyüleyen, ışık, sevgi, birlik nesajları veren Mevlevi toplulukları avaş halinde. Bölünme birkaç yıl içerisinde dayanıyor. İema gösterileri azanç kapısı mı? Kadın-erkek birlikte sema yapabilir mi? Semazenler renkli kıyafet giyebilir mi? Artışmaları sürüyor...

**NAİL KESOVA:** "Galatada Hasan Efendi'nin 700. doğum günü Mevlana'nın doğumunun 700. yıldönümü. Maslak'ta yapılacak olan 'Ebu'lhasana' toplantısında konuşacağız."

**HASAN ÇIKAR:** "Nail Kesova'nın dediği gibi bir yıla bu kadar büyük bir toplantı yapılmaz. Galata Mevlevihanesi'nde yapılacak olan toplantıda kadın semazenlerin de katılımı olacaktır. Oysa ben 35 yıldır Mevlana'yı temsil ediyordum. Karşı tarafın postu da ne varmıştı?"

İstanbul Galata Mevlevi



85 Female semazen in coloured dresses

## DEDELE

### Hanır sema

[Galata Mevlana] Ekimimiz 700 yıl önce doğmuştu. Mevlana'nın doğumunun 700. yıldönümü. Maslak'ta yapılacak olan 'Ebu'lhasana' toplantısında konuşacağız. Konya'da son zamanlarda Mevlana'nın doğumunun 700. yıldönümü. Maslak'ta yapılacak olan 'Ebu'lhasana' toplantısında konuşacağız. Konya'da son zamanlarda Mevlana'nın doğumunun 700. yıldönümü. Maslak'ta yapılacak olan 'Ebu'lhasana' toplantısında konuşacağız.

Mevle

# Sosyete davetinde semazen ve dansöz



Semiramis Pekkan'ın, boşandığı eşi Gulu Lalvani'nin Bodrum Türkbükü'ndeki arazisine yaptırdığı 7 villanın tanıtımı için verdiği davetlerde, konukları semazenler ve Dansöz Tanyeli karşıladı.

■ İlk gece Havana'da, ikinci gece Tampa'da verilen davetlere 150'ye yakın ünlü katıldı. Dansöz Tanyeli ve 4 kişilik semazen grubu, konuklara renkli bir gece yaşattı. Semazenlerin, 20 dakikalık gösterilerine başlamasından önce yapılan anonsla misafirlere sessiz olmaları gerektiği, yapılacak gösterinin tamamen konsantrasyonla ilgili olduğu duyuruldu. ■ Kubilay KESKİN



Semiramis Pekkan

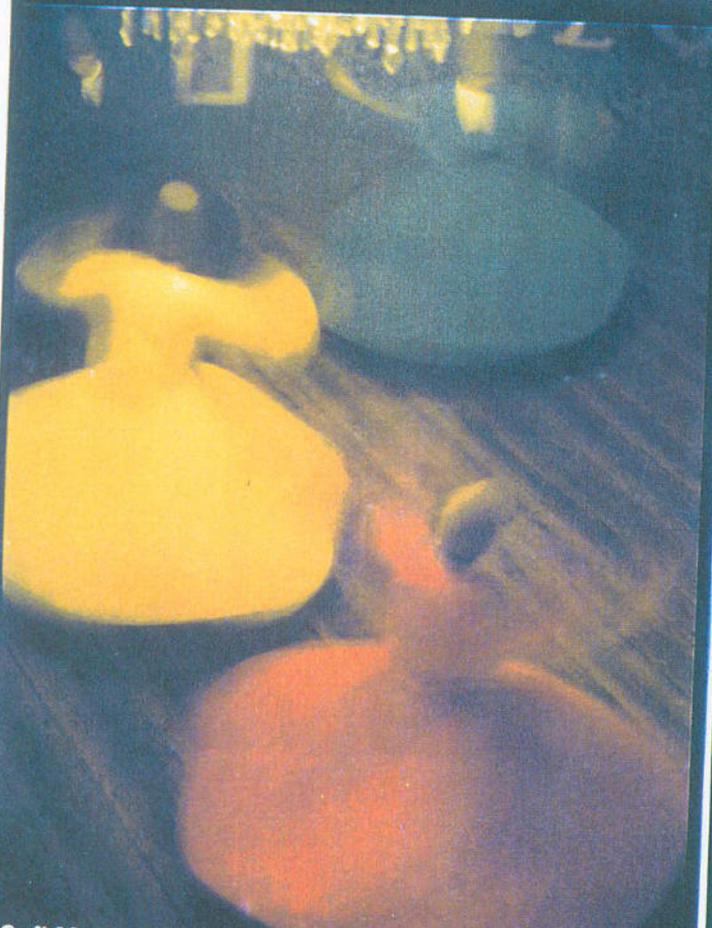
86 Semazens whirling at high society party as entertainment



87 Semazen whirling at dinner party as entertainment

# Turkish Mystic Music & Dance

## Música Y Danza Místicas Turcas



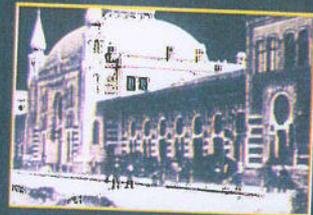
**Sufi Music Concert and Whirling Dervishes**  
 Performers of Galata Monastery "Contemporary Lovers of Mevlana"  
 Every Sunday, Wednesday and Friday at 19:30 (7:30 pm)  
 Sirkeci Central Train Station (Istanbul Gar) - Exhibition Hall @Platform No:1  
 Price: 20 Million / Student: 15 Million



Call center : 212 458 8834 - 212 458 8835

### Sirkeci Central Train Station

This orientalist train station that built in 1889 near **Seraglio Point** beneath the walls of **Topkapi Palace**, right next to **Eminönü**, its ferry docks, and **Galata Bridge** is not any train station. This is the destination of the famed rail experience known as the **Orient Express**. This train brought opulence in travel to a level not matched until the unveiling of the **Queen Elizabeth** and later the **Concorde**. It quickly became the stuff of myth and legend, immortalized in countless films, books, and other bits of popular culture. The train was the project of Belgian businessman **Georges Nagelmackers**. It ran the 1,700-mile route from 1889 to 1977. The **Orient Express** was revived in 1982 by an American businessman and runs various routes that include **London** and **Venice**, but not in the same grand style as before.



### La estación central de tren de Sirkeci

La estación oriental de Tren , construida en 1889 , esta situada cerca del punto del serallo , debajo de las paredes del **palacio de Topkapi** , a la derecha de **Eminönü** en la base de sus muelles y el **punto de Galata** . Hoy en dia , ya no es una estación de tren. Ésto es lo que queda del conocida ferrocarril "**Oriente expreso** ". Este tren trajo riqueza a la largo de su recorrido a un nivel corocido de la **Reina Elizabeth** y mas adelante del **Concorde** . Se convirtió rápidamente en un mito y leyenda , immortalizada en incantables peliculas , libros y otros formas de cultura popular . El tren que un proyecto del corocido hombre de negocios , de nacionalidad belga , **Georges Nagelmackers** . La ruta recorria 1,700-mile de 1889 a 1977 . El **Oriente expreso** fue restablecido en 1982 por un hombre de negocios americano y recorre varias rutas que incluyen **Londres** y **Venecia** , aunque no mantiene el glamour del antigua **Oriente Expreso** .



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## GLOSSARY of TERMS

**alif.** The first letter of the Arabic alphabet “a” ۱

**ayin.** 1. rite, religious musical service; act of worship. 2. ceremony of worship. 3. *Mevlevi Order* music played during worship. 4. —**i şerif** *Mevlevi Order* a composition in four sections played during the **semâ**.

**aynelyakin.** with certainty. (certitude)

**batin.** internal, the hidden world, esoteric.

**başkesmek.** *Mevlevi order* While standing in “niyaz” position of crossing the arms over the chest and placing them on the shoulders, with the feet in sealed position of “mühürlemek”, making a ritual bowing greeting which is repeatedly seen in the accompanying film eg. in greetings, before the entrance to the semahane, the meydan etc.

**çarh / çark.** 1. circular motion. 2. *Mevlevi order* a turn on the left foot (in whirling). — **atmak** to make one revolution turning on the axis of the left leg using the right leg to propell one around.

**dervish.** 1. one who has renounced the world 2. poor, humble, simple, contented, tolerant.

**destar.** 1. turban, muslin band wrapped around a headgear. —**i şerif** *Mevlevi order* turban used by the *Mevlevi* sheiks.

**devir.** 1. period, epoch, era. 2. cycle. 3. turn, tour, revolution; *sc.* Period; *astr.* Period of revolution. 4. *sc.* circuit, circumference, periphery. 5. *Mevlevi order* a ritual whirling. 6. *Isl. Myst.* cycle of existence passing out from Divine Reality down through the Arc of Descent and then back into the godhead in the form of the Perfect Man.

**direk.** column, pillar; upright post or pole; mast; flagstaff. *Mevlevi order* —**tutmak**

**elif-nemed.** spelling in T, *elifnemed*; also called alif-é lâmad [from the Arabic ligature, lâmad-alif, which signifies “no [lâ] god but God”-- see *shahâda*): In the Whirling Ceremony [*samâ*`, *sema*], a wide belt made of thick cloth or felt which is worn by the *semazen*. When stretched out, it looks like the first letter of the Arabic alphabet ۱ [alif], and if the string tied to it is stretched out at an angle, it appears as the Arabic word “lâ” . ۲ It is also called *kamar-band* (P; spelling in T, *kemberbend*; spelled in English, *cummerbund*).

**görüşmek.** In the *Mevlevi* tradition

**gülbank,** (spelling in T, *gülbang*, *gülbank*, *gülbeng*): In the *Mevlevi* tradition (and in other Turkish *sufi* orders), a short prayer blessing holy personages of the past who are part of the *Mevlevi* lineage, intoned in solemn Persian by a leader following a meal, the *Samâ* [*sema*], and on other occasions.

**hafız.** one who knows the whole *Quran* by heart.

**hakelyakin.** To live in the certainty of oneness in the Divine Presence.

**halife.** Caliph. *Myst orders.* Officially ordained assistant to a sheikh. **Halifetullah fil’arz** *Isl. Rel.* 1. God’s substitute on earth, the caliph. 2. Adam; man.

**haqiqat.** 1. truth; reality, fact; 2. *myst.* spiritual vision of God by a believer; belief and confession of God’s unity.

**hırka.** dervish’s cloak.

**ilim.** —**i yakin** 1. certain knowledge, demonstration 2. religious life.

**kanun,** Turkish psaltery

**kefen.** shroud, winding sheet used to wrap a corpse before its burial.

**Kelime-i tevhid.** "La ilahe illallah" – There is no god but God. The Islamic declaration of faith - the basic creed in Islam.

**kudüm,** small kettledrums used in Mevlevi ceremony

**La ilahe ilallah-** spelling in T, lailaheillallah: The basic creed in Islam. This phrase is often chanted (silently or aloud, individually or in a group) by the sufis in remembrance [Zikr] of God. For them it has an endless depth of profound meanings. For example, that there is no power but the Power of God, no love but God's Love, no beauty but the Beauty of God, no true reality but God's Reality, no true existence but the Existence of God, etc.

**lâmalif.** name of "la" the compound Arabic letter لآ .

**makam.** primary and secondary or compound modal entities.

**marifat.** knowledge, spiritual knowledge; information.

**Mesnevihan.** One who recites and interprets the Mesnevi.

**Mevlânâ.** our lord title of respect applied to great religious personages and judges. 2. with capital letters title of the great mystic Jalaladdin Rumî.

**Mevlevî.** member of the order of dervishes founded by Mevlana Jalaladdin Rumi's son Sultan Veled, also called the 'whirling dervishes.' — **külâhı** a Mevlevi dervish's high conical felt cap. — **musikisi** music having special characteristics, played and sung in the Mevlevihanes.

**Mevlevihane.** lodge of Mevlevî dervishes.

**mihrab.** the niche indented in a wall or pillar of a mosque [masjid] which indicates the direction of prayer toward Mecca, in Arabia. In the Whirling Ceremony [samâ', sema] it was traditional for the pôt, or red sheepskin upon which the shaykh sits, to be placed in front of the mihrâb.

**mirac.** ascension of the Prophet Mohamed, the Night Journey.

**mühürlemek.** (*Turk.* to seal): in the Mevlevi tradition it is part of the humble standing position in which the right toe is placed on top of the left toe and thereby "seals" it; this sealing is called in *Turk.* "ayak mühürlemek"). Together with this "ayak mühürlemek" is the crossing of the right arm over the left with hands on the shoulders, with eyes down as in a humble standing position.. The semazen uses this position as part of the ending of each whirling session in the Whirling Prayer Ceremony [samâ', sema]. It is also used while standing in "niyaz" position or in the bowing greeting "başkesmek" ritual position which is repeatedly seen in the accompanying film eg. in greetings, before the entrance to the semahane, the meydan etc.

**naat,** lit., "eulogy": The Whirling Ceremony begins with the singing of the praises of the Prophet Muhammad. Traditionally a ghazal of six verses, attributed to Mawlânâ (but not in the earliest manuscripts of his Dîvân), which begins, "O beloved of God, you are the Messenger of the Sole Creator" [yâ Habîbu 'llâh, rasûl-é khâliq-é yak-tâ tô'yî] and also contains the line, "O Prophet of God, you know that your community are weak. . ." In the traditional musical composition (by Mustafâ `Itrî, died 1712), praise of Rumi is intermixed with this ghazal and begins (prior to the first line in praise of the Prophet Muhammad), "O our sublime master, friend of God!" [yâ Hazrat-é mawlânâ], friend of God. The added lines addressed to Mawlânâ (following the end

- of the eulogy of the Prophet) are: O doctor of hearts [yâ Tabîbu 'l-qulûb], O saint of God [yâ waliyu 'llâh], O friend! " [dôst].
- ney -nay**, spelling in T, ney): a reed flute, with nine holes. In Turkey and some former countries which were part of the Ottoman Empire, it has a mouthpiece, called "head-piece" [bâsh-pâra, T-P; spelling in T, başpare]. It is played especially in Mevlevi ceremonies and gatherings, and is the main symbol in the first eighteen lines of the Mathnawî (Masnavi).
- neyzen**. "reed-flute"; derived from P, -zan, a suffix lit. meaning "beater" (here, (finger) beater, or musical instrument player]; spelling in T, neyzen): a musician who plays the reed-flute. —**başı**
- niyaz**. means the neediness of a dervish before God. This is a major teaching of Mawlânâ's: that since Divine Mercy responds to true neediness, the dervish must increase his or her neediness in order to receive Divine blessings and greater nearness to God. See Masnavi II: 3274. In sufi orders, the word also is used to mean the humble physical position called muhur, as well as the humble manner in which a dervish greets his superior.
- one**. 1. The number one in Arabic.
- peşrev**. (spelling in T, peşrev): a prelude, or first section in classical Turkish music. In the Whirling Prayer Ceremony [samâ', sema], it is the music composed for the Sultân Walad "circling" [dawr, devir]. It is in the usul of Devrikebîr a long rhythm of 56/4.
- post**. 1. skin, hide, undressed skin. 2. tanned skin with the fur on, especially used as a rug 3. post, office, position. 4. the official post of the Sheikh in a mystical order. —**kubbesi** seat of the sheikh in a dervish lodge. —**nakibi** dervish whose duty is to spread the sheepskins.
- postnişin**. established in an office of dignity; head of a religious order.
- rebab**, spelling in T, rebab, rebap. In modern Turkish refers to the "spike-fiddle" with a gourd or wooden body and parchment face, formerly called kemançe.
- salat**. *Is. Rel.* ritual prayer
- selâm**. 1. salutation, greeting, salute. 2. each one of the four sections of the vocal music used during a Mevlevi ritual.
- semâ**. a whirling dance-like movement performed during a Mevlevi service. *in Sufism*, means the listening to music, singing and chanting to attain a state of religious emotion and ecstasy (*vecd*). 3. *Irnd.* hearing, mention. **sema etmek**= to whirl in an ecstatic state.
- semahane**. *Irnd.* dervish meeting-hall for ceremonial religious music and whirling.
- semaî, sema'i**. *Or. Mus.* A rhythmic pattern with three beats; a form special to vocal music; a form used by minstrels in folk music.
- semazen**. a Mevlevi who performs the sema', whirler. —**başı** The dance master of the Mevlevis.
- shahadat** – spelling in T, şehadet): one of the Five Pillars of Islam, and means declaring the unity of God and that Muhammad was an authentic Prophet sent by God. It is also said as a ritual act by someone who make the intention to become a Muslim.
- shariat**. *Is. Rel.* canonical law; law code.
- sikke**. a headdress special to any dervish order; religious garment. —**i şerif** headdress worn by a Mevlevi dervish.

**son peşrev.** ; lit., "final prelude"): in the Whirling Prayer Ceremony [samâ', sema] it is in a rhythmic pattern of 4 beats and is the instrumental musical section which follows the end of the fourth selam (the singing of Mawlânâ's verse, "You are my king" [sultân-é man-î . . . ]). It is followed by a section called "son yuruk semâi" just prior to the final (ney) solo taksim and the recitation of the Holy Qur'ân.

**taksim.** spelling in T, taksim): a musical solo improvised on a particular musical instrument. During the Whirling Prayer Ceremony [samâ', sema], a reed-flute [nay, ney] solo always precedes the Sultan Veled Walk. Then, following the Fourth Selam, or vocal musical section, two instrumental sections are played (son peşrev and yürük semâi), followed by the final reed-flute solo. During this solo, the shaykh, or pôst-neshîn, slowly begins to return to the pôst-- at which time a passage from the Qur'ân is recited and the semazen's stop whirling.

**tanbur,** Turkish long-necked lute played with a long hard plectrum. The major instrument of Ottoman music.

**tariq.** 1. read, path, way. 2. order of dervishes.

**tariqa / tariqat.** 1. religious, order, order of dervishes 2. sect, hierarchy. 3. mysticism.

**tevhid-** spelling in T, tevhid, tevhit): the Unity of God. In sufism, this also refers to the practice of reciting the Islamic creed in Arabic, "There is no divinity but (the One) God" [lâ ilâha illâ 'llâh].

**tekke / tekye.** dervish lodge

**tennure.** a wide skirt worn by the Mevlevi dervishes.

**terennüm.** Textless section of a musical composition

**ud-oud,** Turkish fretless lute

**vecd.** ecstasy.

**zahir.** external, the visible world, the Manifest One ( a title of God)

**zikh/ zikh.** the remembrance of God by the repeated enunciation of short invocations in unison. These recitations involve regulated rhythmic breathing and physical movements for the attainment of spiritual effect. They are often accompanied by and coordinated with vocal and sometimes instrumental music which frees the physical effort from conscious thought. Both thought and will must be suspended if ecstasy is to be achieved. The *zikh* has two forms, individual and collective. —**i hafi** *lrnd.* Recitation of the attributes of God without audible expression. —**i cehri** *lrnd.* Recitation of the attributes of God out loud.

