



An examination of the work sample “Bî Vefâ Bir Çeşm-i Bidâd” vocalized by Lale and Nerkis Hanımlar in terms of performance features

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Abstract

The meşk method, which is included in the Classical Turkish Music tradition, which is an important heritage of Turkish culture, has always had a very important place in the process until the adoption and spread of the use of notes. Performance features, which are effective in the formation of performance, were shaped and developed through meşk and differed in the direction of each performer's assimilation and creation of works. Today, the importance of meşk is still mentioned, and every performer accepts the use of notes only as a tool that guides them. In this sense, the performer tries to create their own characteristic performance features and technique by going beyond the note of the work. In this study, it is aimed to determine the characteristic performance features of Lale and Nerkis Hanımlar, students of Udi Nevres Bey, who are among the first female vocal performers whose voices were recorded on gramophone records and who represent a period when sound recording technologies started to develop. The research is important in terms of revealing their artistic aspects and not doing enough studies on their performance features. In the research in which document analysis was used, the work of Hammamizade İsmail Dede Efendi named “Bî vefâ bir çeşm-i bidâd” performed by Lale and Nerkis Hanımlar constitutes the sample of the research. In the research carried out in accordance with the qualitative research design, the work, which was notated as Lale and Nerkis Hanımlar performed, was analysed by comparing it with the note sample in the TRT (Turkish Radio and Television) repertoire, and as a result of this analysis, the ornamental elements and expression nuances used during the performance were revealed.

Keywords: Lale and Nerkis Hanımlar, Performance Features, and Analysis

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1. Introduction

Classical Turkish Music, which is an important part of Turkish culture and can be defined as a deep-rooted art developed with its makam structure and the richness of oral and instrumental works in various makam and usûl (rhythm), has preserved its existence and permanence from the past to the present with the education method called meşk. The use of note in meşk education based on master-apprentice relationship increased the importance of ear and memory, and the student's learning of the work was only possible on the condition that he listened to his master carefully. The meşk method has been accepted as the only method that has been adopted and applied for centuries until the transition to the notated education system. Thus, the musical performance shaped within the framework of the master-apprentice relationship has ensured the continuation of the Classical Turkish Music tradition, and the rich repertoire and performance features of this art have been tried to be transferred from generation to generation.

In the Classical Turkish Music tradition, in which oral music is prioritized, the importance of the human voice to be considered as the main material of music can be shown as an important reason for the enrichment of the oral work. Parallel to the development of the oral work, the performance features have also been shaped according to the principles of meşk and have been diversified and enriched according to the character of each performer.

Among the sources where repertoire and performance samples of Classical Turkish Music can be reached, old sound recordings can be mentioned. These audio recordings offer us the opportunity to listen to the repertoire and performance understanding of the past and enlighten the way for today's generation to benefit from this archive accumulation. It can be said that the old sound recordings, which are accepted as a valuable heritage in understanding and ensuring the continuity of the tradition, are very important in terms of shedding light on the future.

Phonograph, gramophone, and gramophone record technology, which left their mark on the last period of the Ottoman Empire and the first years of the Republic, also showed their effectiveness in the field of Classical Turkish Music, so that competent musicians in many fields had the opportunity to present their talents and performance features to the public. It is known that the voice recorder phonograph, which first brought this opportunity to exist, was brought to our country by Romanian national Sigmund Weinberg, who was the Istanbul representative of the “Pathe” company, and was first seen in his shop in Pera, Istanbul in 1895. In fact, it can be said that its first use coincided with these years, and it was recognized and spread in a short time (Kürkçüoğlu, 2004: 76). In this period when the phonograph was in its heyday, it is known that phonograph cylinders were also offered for sale in most of the shops in Istanbul, especially in Pera (Beyoğlu), Bahçekapı, Sirkeci, and Vezneciler districts, as well as imported cases, phonograph machines, needles, and spare parts (Ünlü, 2016: 106). It can be said that among the names who made the first phonograph cylinder recordings, there were vocal and instrument performers such as Tanburi Cemil Bey, Hafız Sami, Hafız Aşir, Hafız Osman, Neyzen Tevfik, Karakaş Efendi, Bahriyeli Şahap,

Zurnazen Arap Mehmet, and other meddahs, such as Aşki and Kâtip Salih (Karabey, 1999: 168). The phonograph, which allows thousands of sound recordings to be made, has not been a very efficient sound recording device in terms of production, although it is easy to use. In addition, the limited number of cylinders it has to fill and the sound quality coming out of the phonograph has prevented this product from becoming widespread in the market (Alimdar, 2016: 303). With the development of the phonograph, which was insufficient in terms of sound recording technology, the gramophone emerged, and it was patented by the American Emile Berliner in 1887 and the first factory production was made in Hannover, Germany in 1898 (Akçura, 2002: 13). With the introduction of the gramophone and 78-cycle gramophone records in the future, it became more useful with its differences such as sound quality, mass production possibilities, marketing, repertoire and artist selection compared to the phonograph, and left its mark on the history of music and sound recording for many years (<http://www.turkishmusicportal.org>). With this developing recording technology, musicians who reflect the artistic understanding of the period they lived in and reveal their performance features, as well as influencing the audience of that period are also accepted, and appreciated today with their exemplary performances. However, there are some performers, although they had the opportunity to practice with important masters in the past and were well-known at that time, they are not known and listened to enough today. Lale and Nerkiş Hanımlar, students of Udi Nevres Bey, who were among the first female vocal performers whose voices were recorded on gramophone records, and who were well known by music circles in the past but are not known enough by the new generation today, can be counted among these performers.

Lale and Nerkiş Hanımlar, who are among the oldest female vocal performers that can be reached in the field of Classical Turkish Music, were known for their musical abilities and the records they filled in the first years of the Republic period and set an example for the female vocal performers who came after them in terms of their performance features. Thus, they were accepted among the leading female vocal performers in the field of Classical Turkish Music and took their place in the history of music.

2. Lale and Nerkiş Hanımlar

2.1. Their Lives

Information about the lives of Lale and Nerkiş Hanımlar can be found in the interview with Yalkın Gençer, who participated in Bülent Aksoy's radio program "Musiki Arşivi", was a member of that family and knew the family very well. Lale and Nerkiş Hanımlar's father is Osman Ağa, who is a child of a family from Rumelia, and their mother is Mrs. Havva. It is known that Mrs. Havva gave birth to sixteen children, but a total of nine children, three boys and six girls, survived. Among the surviving children, Nerkiş Hanım was born in 1895 and Lale Hanım was born in 1896. Lale Hanım's real name is Lebibe İhsan Sezen, and Nerkiş Hanım's is Neyyire İpekçi. Among the siblings, Mrs. Raife was the eldest, Mr. Münir was the second, Mrs. Besime was the third, Mrs. Afet was the fourth, Nerkiş Hanım was the fifth, Lale Hanım was the sixth, Mr. İbrahim was the seventh, Mr. Sirret was the eighth and Mrs. Aliye Belkıs was the last sister. It is

known that this large family made a living by selling hunting weapons in the four shops that their father owned in Thessaloniki. It is even stated that the family lives in a large mansion because of their father's good job (Aksoy, 2015c). However, with the Russian occupation of Thessaloniki in the 93 war, all the family's assets were confiscated, and even as a result of Osman Agha's imprisonment and death, the family lost everything. After this dramatic situation, the family somehow immigrated to Istanbul in 1920 (<https://www.youtube.com/watch?v=0kfTKaLQb3E>).

In the past years, the children of the family got married and directed some of their own children to music. For example, it is known that İclal Ar, the first child of Mrs. Rabia Afet, the fourth child of the family, took part as a soprano in the state opera and was referred to as a red-haired soprano by the republic newspaper, also that Mrs. Rikkat, the third child of Mrs. Rabia Afet, sang in the choir as a soprano. Apart from Mrs. Rabia Afet's family, İbrahim Gencer, who is the seventh child, directed her son İlham Gencer to music at a young age, enabling him to play the piano and paint very well during his stay in Germany. Apart from this information, the most striking situation in the family is that İbrahim Gencer, the first son of Münir Gencer, the second child of Osman Agha and Mrs. Havva, is married to the world-famous soprano Leyla Gencer (Aksoy, 2015c).

Among the most important members of the family, Lale and Nerkis Hanımlar also experienced important events in their lives. Especially Nerkis Hanım got married at the age of seventeen and had a son from her marriage. However, when his son was one year old, she lost her husband to the Spanish flu. Later, she married the owner of the "İpek Film" company, Naci İpekçi, and she had a son from this marriage. It is known that Lale Hanım also got married and had a son from her marriage. At the end of their difficult life, Lale Hanım died on February 1, 1971, in İstanbul, and Nerkis Hanım died on May 12, 1975, in Istanbul. (<https://www.youtube.com/watch?v=0kfTKaLQb3E>). Yalkın Genç, who was instrumental in obtaining information about the family, is the son of Siret Gencer, the eighth son of the family. In the interview he gave to Bülent Aksoy, he states that the ears of the whole family were very good, and the family had God-given talents (Aksoy, 2015c). In the light of the information given by Yalkın Genç, it is possible to show the family members as follows:

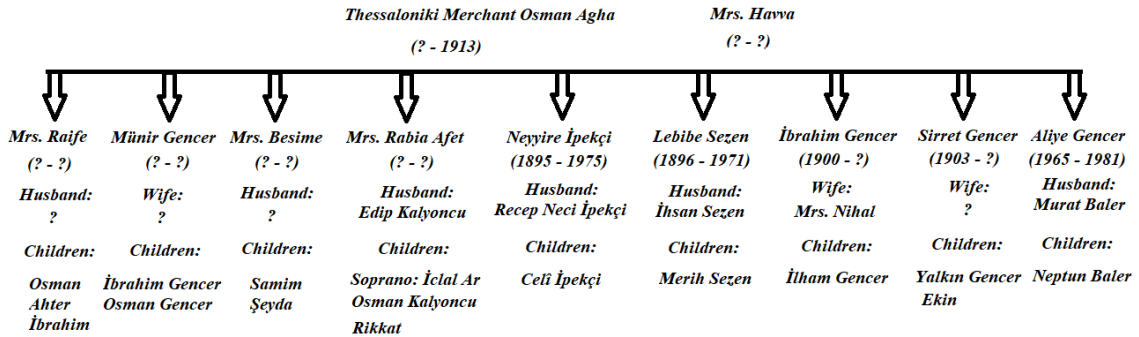


Figure 1. Family Members of Lale and Nerkis Hanımlar

2.2. *Their Music Education and Environment*

After graduating from high school in Thessaloniki, Lale and Nerkis Hanımlar took piano and vocal lessons from Mrs. Monçanova, a professor at the Petersburg Conservatory, and Madam Namer, a teacher at the Paris Conservatory, in the early 1920s. Lale ve Nerkis Hanımlar, who took Turkish music lessons from Udi Nevres Bey in addition to Western music lessons, also grasped the performance features of their teacher Udi Nevres Bey, apart from the repertoire they acquired. (Aksoy, 1998a: 17). In the light of this information, it is possible to say that Lale and Nerkis Hanımlar are well-equipped in terms of performance and music knowledge. Again, according to Yalkın Gençler's account, he states that his aunts had oud and piano instruments in their house, and even witnessed them singing while playing the oud. (Aksoy, 2015c).

Lale and Nerkis Hanımlar, apart from receiving music education from important people, had the opportunity to work with various experts by attending the music council attended by the valuable musicians of the time (Aksoy, 1998a, 17). In this regular assembly, Nerkis's sisters Lale and Aliye Belkıs, and famous musicians of the period such as Münir Nurettin Selçuk, Mesut Cemil, Refik Fersan, Fahire Fersan, Safiye Ayla, Şerif Muhittin Targan, Dürri Turan, Necmi Rıza, Sadi Işıl, Selahattin Pınar, Ercüment Batanay, Recep Birgit, Niyazi Sayın and Necdet Yaşar took part (Aksoy, 2011b: 7). Recep Birgit, who participated as a guest in Bülent Aksoy's program on "Musiki Meclisleri" broadcast on "Açık Radyo", which is a private radio station in 2004, gives the following statements about Lale and Nerkis Hanımlar:

"They couldn't get enough of music!... They were addicted to music. We would sing all night long, through the midnights. However, they would still say, 'Please sing another song...'" (Aksoy, 2011b: 7).

As it can be understood from these statements, it is possible to say that Lale and Nerkis Hanımlar never gave up their interest and love for music, and even that their musical environment added a lot to them.

2.3. *Their Records and Contents*

Lale and Nerkis Hanımlar announced their names not by taking the stage or singing on the radio, but through the records and the musical assemblies they attended. Lale ve Nerkis Hanımlar, who were very meticulous and left a great impact on the female vocal performers after them with their style while performing their art, played around 120 songs on 78-cycle records, separately or together, between 1928 and 1937, which coincided with their thirties (Aksoy, 2011b: 2). Due to the fact that the names of the female performers were kept secret while they were recording gramophone records due to the period in which they lived, the records of Lale and Nerkis Hanımlar, which were released by the companies "Columbia" and "Pathe", which were not included in "Sahibinin Sesi", were released under the label of "L. Hanım" and "N. Hanım" (<https://www.youtube.com/watch?v=0kfTKaLQb3E>). In addition, since some of the records of Lale ve Nerkis Hanımlar have the signatures of "L.I. Hanım" and "N. I.

Hanım”, they were interpreted as “İpekçi” siblings because of the letter “I” and were misunderstood (Aksoy, 2011b: 2). In the following periods, in order to avoid this mistake, the names on the records were changed to Lale and Nerkis Hanımlar, in line with the suggestion of the composer Artaki Candan. (<https://www.youtube.com/watch?v=0kfTKaLQb3E>).

When listening to the records of Lale and Nerkis Hanımlar, it is possible to listen to their accompanying teachers, Udi Nevres Bey, Kemani Nubar Tekyay and Mesut Cemil. This, in turn, adds a special value to the records, as the masters take responsibility for the performance. In addition, Udi Nevres Bey is in a position that can be said to be a “privileged instrument performer” on most of the records, and his presence can be felt on every record. The vast majority of records begin or end with an interlude. Sometimes the free movement of the violin instrument guides the interlude, sometimes between verses or before the interludes. In fact, it is thought that this execution plan was prepared by Udi Nevres Bey. Because Udi Nevres Bey is a unique interlude composer and some of the instrumental works on these records are included in his own works, which is the reason for this opinion. It is estimated that these tunes were perhaps introduced into the world of music through these records (Aksoy, 2011b: 4).

Apart from the Turkish Music records of Lale and Nerkis Hanımlar, there are also five Classical Music records. Apart from filling these records with the accompaniment of the famous pianist Voskovi and violinist Zirkin of that period, they sang the distinguished works of opera arias and lieds in Turkish with mezzo-soprano and soprano voices. Composers such as Tchaikovsky, Schumann, Gabrielle Fauré, Mascagni, Offenbach are found in these records, which were made for the first time in Turkey (Aksoy, 2011b: 3-5). In fact, along with receiving western music education, their perfect reading of Turkish Music works is the reason why they are in a different position from other female vocal performers. Again, according to Yalkın Gençer’s narration, he says that his aunts, who have such a different vocal structure, can sing both “Allaturca” and “Allafranga”. Gencer, who also says that Lale Hanım is also a singing teacher, states that she noticed Leyla Gencer’s talent, gave her singing lessons and insisted that she take a conservatory education. This paved the way for Leyla Gencer and caused her star to shine as a world-famous opera singer. (Aksoy, 2015c).

Lale and Nerkis Hanımlar have records from three record companies, namely “Pathe”, “Columbia” and “Sahibinin Sesi”. Among the records left by Nerkis Hanım, there are also the records of Münir Nurettin Selçuk, Hafız Kemal and Udi Nevres Bey, but there is no definite information about how many records they filled because some of them were broken or lost. But it is possible to say that they recorded around 120 or 140 songs in total, consisting of approximately 70 records (<https://www.youtube.com/watch?v=0kfTKaLQb3E>). Having such a rich repertoire, Lale and Nerkis Hanımlar ended their recording work in 1937. It is thought that this is since Udi Nevres Bey passed away in the same year. However, Aksoy’s statement states that Lale ve Nerkis Hanımlar may have recorded at least one or two more records from the year Udi Nevres Bey passed away to 1939. Even though Lale and Nerkis Hanımlar did not actively engage in music in the later periods, they did not break off their relations

with their musical circles and maintained them throughout their lives (Aksoy, 2011b: 5-7).

2.4. Their Performance Features

The environment in which the artist grew up, social environment, cultural background and economic situation contribute to his art and artistic development. The musical education, environment, and opportunities that Lale and Nerkiş Hanımlar also received form the basis of the existence and success of their valuable performances. The fact that they had musical conversations with many valuable musicians, apart from their performance activities, also enabled them to be well-equipped in terms of music (Aksoy, 2015c). The records of Lale and Nerkiş Hanımlar, who have an important place in the history of Turkish voice recording with their God-given talents, beautiful voices, and valuable performances, are an important archive in terms of Classical Turkish Music performance. This valuable archive not only reflects all aspects of their performances, but also reveals their musical identities. This offers new ideas to today's performers and researchers. When their records are listened to, the treble-pitched tones they use deliberately in their performances, their pleasant-sounding naive, magical, and the fluent characteristic performance features, impress the listener and display an unusual understanding of performance.

It can be said that Lale and Nerkiş Hanımlar, who put forward a way of performing with their treble-pitched and bright voice features and generally using trill, reflect the characteristics of the “gazelhan” style in the Turkish music tradition. However, it is thought that Lale and Nerkiş Hanımlar should be evaluated in the category of gazelhans, such as Hâfız Sâmi, Hâfız Yaşar Okur, and Hafız Burhan (Kaçar, 2021: 577).

Aksoy (2011b: 3) gives the following statements about these characteristics of Lale and Nerkiş Hanımlar:

“It is a very clean, noble performance that does not carry the slightest vulgarity, far outside the “market style”. There is an ornamental aspect to their performances, but their ornaments are always a matter of taste, ornamental elements that give personality to the songs. These, it should be noted, are commentary, not larynx ornaments. Because Lale and Nerkiş Hanımlar cleaned the “gaygay” peculiar to the hafız-hanende style. Even the female dynasties of the time use these larynx tunes. However, here, in line with the development seen in Münir Nurettin Selçuk’s performance style, there is a shift from a performance style that evokes religious connotations, that is, the style of the hafız-fasil hânende, to a “non-religious” style.”

One of the most important features of Lale and Nerkiş Hanımlar is the synchronization in the works, in which their styles and attitudes are close to each other, despite their different voice colours. Kaçar (2021: 578) states the following regarding the union of Lale and Nerkiş Hanımlar in their performances:

“In the performances of the two sisters together, it is seen that there is a harmonious and meticulous performance unity as if where, how they will comment on the note, how they will ornament it has been determined, marked, and put into practice. While singing, there is a performance that pronounces the words together at the same time, breathes together and at the same time, and performs legato, acciaccatura, glissando and trill together and at the same time. Just like in the union and discipline of two sopranos who sing the same note in unison in Western music”

It is very difficult to distinguish the voice colours in the works performed by Lale and Nerkis Hanımlar, who stand out with these features. It is known that Lale and Nerkis Hanımlar also have performances in which local style features are dominant and they sing the works in the form of “köçekçe” and folk songs, which contain folk music melodies, using a lot of trills, with a different tone. The work named “Bi vefâ bir çeşm-i bidad” in Gülizar makam, belonging to Hammamizâde İsmail Dede Efendi, which has the aforementioned features, and is the subject of this research, can be shown as an example (Kaçar, 2021: 578).

Another commendable achievement of Lale and Nerkis Hanımlar is that although they received Western Music vocal training, they also performed Classical Turkish Music with the necessary understanding and performance features. The most striking situation is that they were able to distinguish both musical styles, vocal techniques, and performance styles from each other and to use them consciously without mixing them with each other.

In one of the record catalogues published by the “Sahibinin Sesi” record company, which initiated the release of most of the records of Lale and Nerkis Hanımlar, important statements were included for them.

“There is hardly anyone in the musical world who does not know Lale and Nerkis Hanımlar. The divine beauty of their voices and their masterful understanding of the art of “teganni”, these two sisters, whom we have been able to listen to only on records, are two wonders that the art of singing will always remember with appreciation and pride. Listen while they’re both chanting, you’d think one person was singing. In these sounds of musical art, adorned with pearls, it is as if one is listening to the secret and harmony of a waterfall. They read each work with greater power than is desired. By animating all the subtleties of expression and meaning with a marvel, the tunes become a zemzem, you will pass out while listening, and you will rise to the dawn of the realm of imagination and feeling. Singing styles are the politest of manners. Their voices are so divine and enchanting that they stir up even the hardened hearts. We find it pointless to applaud and appreciate Lale ve Nerkis Hanımlar. They will honour the art of music with unique works for many more years.” (Aksoy, 2011b: 6).

When Lale and Nerkis Hanımlar’s records are listened to, it can be said that their performance features are an important guide for the development of new generations. The value of this guide should be understood, and it is thought that it is necessary to benefit from the singing technique and performance features of those periods.

3. Method

3.1. Model of the research

The research is a descriptive study in which the qualitative research method is used and based on the scanning model.

“Qualitative research can be defined as research in which qualitative data collection methods such as observation, interview and document analysis are used, and a qualitative process is followed to reveal perceptions and events in a natural environment in a realistic and holistic manner” (Yıldırım and Şimşek, 2018: 41). This research has qualitative characteristics in terms of revealing the performance features of Lale and Nerkiş Hanımlar, who lived in the past and took part in the historical process of Classical Turkish Music with exemplary performances, by document analysis methods.

“The scanning model is a research approach that aims to describe a past or present situation as it is. The event, individual or object that is the subject of the research is tried to be defined in its own conditions and as it is” (Karasar, 2009: 77). Accordingly, the place of Lale and Nerkiş Hanımlar in Classical Turkish Music has been discussed in the research, and their works and performance features have been examined and tried to be defined. By scanning various sources, revealing the performance aspects of the artists in question was carried out in accordance with the scanning model and the document analysis method was applied.

“Description method is the process of revealing what events, facts, objects, institutions or various situations are or what certain features are” (Cebeci, 2010: 7). In this study, the characteristic performance features of İsmail Dede Efendi’s “Bî Vefâ Bir “Bî Vefâ Bir Çeşm-i Bidâd” performed by Lale and Nerkiş Hanımlar were tried to be described in terms of musical elements.

3.2. Analysis of Data

In the analysis of the data, the performance features of the work performed by Lale and Nerkiş Hanımlar were examined in terms of musical elements, and it was tried to determine how they used the ornamental elements and expression nuances in the work they performed. These resolved data were analysed and interpreted comparatively with the note samples in the TRT repertoire.

4. Findings

The Differences Between the Musical Elements Used by Lale and Nerkiş Hanımlar in the work “Bî Vefâ Bir Çeşm-i Bidâd” and the TRT Repertoire Note Sample.

The composer of the work “Bî Vefâ Bir Çeşm-i Bidâd”, performed by Lale and Nerkiş Hanımlar, is İsmail Dede Efendi. The style of the work, which was written in the form of a song, usûl (rhythm) is “aksak” and its makam is “Gülizar”. However, it is not

clear who wrote the lyrics. When the sound recording of the work is listened to, the vocalized chord is heard as “Yıldız”. However, considering the sound recording possibilities at that time, it is known that the real tuning can be heard more treble in terms of recordings. In this respect, because of the “Gülizar” makam, which hosts treble pitches inside, it is estimated that Lale and Nerkis Hanımlar may have sung this work in the “Kız” chord, which is the chord performed by women.

The findings obtained from the analyses for the first six measures of the work are as follows:

The figure displays musical notation for the first six measures of the work "Bî vefâ bir çeşm-i bîdad". It is organized into three systems, each containing a 'Vocalized' staff and a 'TRT repertoire note sample' staff. The lyrics are written below the notes. The first system covers measures 1 and 2, the second system covers measures 3 and 4, and the third system covers measures 5 and 6. The notation includes various ornaments such as vibrato (vib.), trills (tr), and glissando (gliss.).

Figure 2. An example between the 1st and 6th measures of

“Bî vefâ bir çeşm-i bîdad” work

It is understood that the Lale and Nerkis Hanımlar did not enter the work with the treble-pitched çargâh pitch right at the entrance of the work but started the work in a way that carries the sound from a different pitch (it is thought to be the gerdâniye pitch) to the treble-pitched çargâh pitch. It is thought that they did this in order to place the first treble-pitched çargâh pitch in a certain position at the beginning of the work. It is possible to come across ornamental elements such as vibrato, short and long trill, lower and upper mordant and glissando between the first and sixth measures of the work. Lale

and Nerkiş Hanımlar, known for their soprano-featured voice colours, draws attention with their vocal dominance in the treble pitches in the work. They produce a very clear, clean, and bright sound at treble pitches. It can be said that they interpret the works consisting of modes played in treble pitches due to their tone colours, comfortably and without difficulty. While they use the intensity of the sounds in a controlled way, they use the ornamental elements they use it as it should in their performances. In addition to their voice and larynx structures, it can be argued that the singing education they received played an important role in displaying all these performance features. The differences between the way Lale ve Nerkiş Hanımlar performed the work and the note samples of the TRT repertoire are very clear. To talk about these differences, the "bi" syllable in the first measure is performed with dotted eighth and sixteenth notes. The eighth treble segâh pitch at the end of the first measure is voiced with two sixteenth note values as treble nevâ and treble segâh pitches with the use of lower mordant. When it comes to the second measure of the work, the measures used in the performance of the "çeş" and "mi" syllables in the TRT repertoire note samples were interpreted by Lale and Nerkiş Hanımlar as filling in between two notes with different note values. In the TRT repertoire note sample, the first gerdâniye and eviç pitches of the four sixteenth notes in which the syllable "bi" in the second measure is performed were ornamented with top note additions by Lale and Nerkiş Hanımlar and performed with thirty-second note values. Eviç and hüseyini pitches, which consist of two sixteenth note values at the end of the second measure, were performed with four thirty-second measures and using different pitches from the TRT repertoire note sample. When it comes to the third measure of the work, while the syllable "man" is indicated as two eighth note values in the TRT repertoire note sample, Lale and Nerkiş Hanımlar have interpreted the "man" syllable here with dotted eighth-sixteenth note values. Looking at the end of the third measure, it is seen that the difference in the syllable "al" is put forward as rhythm and also as a pitch addition. It is understood that the Lale and Nerkiş Hanımlar also included the treble-pitched çargâh pitch in the performance. The differences in the work are also seen in the fourth measure. The "di" and "be" syllables in this measure were performed differently by Lale and Nerkiş Hanımlar in terms of rhythm and pitch, with their thirty-second note values compared to the notes in the TRT repertoire note sample. In the fifth measure, Lale ve Nerkiş Hanımlar began to perform the "of" syllable with the treble-pitched çargâh pitch by using a long trill, they sang the eighth treble segâh pitch in the note sample of TRT repertoire, at the value of two sixteenth notes, the treble çargâh and the treble segâh. Again, it is seen that the two eighth notes consisting of treble segâh and muhayyer pitches, where the syllable "of" ends, are ornamented with the use of trill. When we look at the word "belalım" at the end of the fifth measure, rhythm differences are striking. Lale and Nerkiş Hanımlar, while vocalizing the last syllable "lim", also included the muhayyer pitch in their performance. In the sixth measure of the analysed work, it is understood that there is a difference in terms of lyrics. This measure, which was performed as "of" in the TRT repertoire note sample, was interpreted as "ey" by Lale and Nerkiş Hanımlar. When we look at the performance of this measure, the syllable "of", which includes the gerdâniye and eviç pitches in two sixteenth notes in the TRT repertoire note sample, was performed by Lale ve Nerkiş Hanımlar in the form of two repetitions of the hüseyini and gerdâniye pitches.

It is possible to show the findings obtained from the analyses made for the seventh and eleventh measures of the work as follows:

The figure displays two musical staves for comparison. The top staff, labeled 'Vocalized', shows a performance with various ornaments: gliss., tr., port., gliss., and tr. The bottom staff, labeled 'TRT repertoire note sample', shows a more straightforward notation. The lyrics for the 7th measure are 'bî ve fa bir çeş mi bî dad ne ya man al'. The lyrics for the 11th measure are 'dat dı be ni (.....Saz.....)'.

Figure 3. An example between the 7th and 11th measures of “Bî vefâ bir çeşm-i bîdad” work

It can be said that Lale and Nerkis Hanımlar performed between the seventh and eleventh measures of the work with a soft and naive understanding, generally using the glissando technique. It is seen that the eighth notes at the beginning of the tenth measure are ornamented with a single upper strike, and they perform a long tremolo with the notes of mi-sol in the “be” syllable, unlike the portamento, trill, upper mordant and vibrato, in the tenth measure. It can be said that they perform all these performance features together in harmony. When compared with the TRT repertoire note sample, it is possible to say that there are many differences. While the “bi” syllable of the seventh measure is written with dotted eighth-sixteenth rhythm in the TRT repertoire note sample, it is seen that this rhythm was performed by Lale and Nerkis Hanımlar with two eighth note values. Rhythm differences continue in the continuation of this measure. In the eighth measure, the “çeş” syllable is performed quite differently from its spelling in the TRT repertoire note sample except that the first gerdaniye pitch is common, both in terms of rhythm and pitch. In the performance of Lale and Nerkis Hanımlar, the use of treble çargâh, treble segâh and muhayyer pitch is in question. The rhythm, which ends with the eviç pitch in the TRT repertoire note sample, is completed as the muhayyer pitch with the performance of Lale and Nerkis Hanımlar. When the performance of the “mi” syllable in the same measure is compared, there are differences in terms of rhythm and pitch. While Lale ve Nerkis Hanımlar only perform the “mi” syllable with muhayyer and gerdâniye pitches with dotted eighth-sixteenth note values, it is witnessed that this syllable is written as treble çargâh, treble segâh and muhayyer pitches as two sixteenth and one eighth note values in the TRT repertoire note sample. The first gerdaniye and

eviç pitches of the four sixteenth notes in which the eighth syllable “bî” in the TRT repertoire note sample were adorned with top note additions by Lale and Nerkiş Hanımlar were performed with a note value of thirty-second. When we look at the continuation of the eighth measure, the “dad” syllable, which is performed by Lale and Nerkiş Hanımlar with the eighth and four thirty-second note values consisting of gerdâniye, muhayyer and treble segâh pitches, is included as a quarter pitch in the TRT repertoire note sample. It is seen that the last rhythms of this syllable do not overlap with each other. In the TRT repertoire note sample, the rhythm, where the measure ends with two sixteenth eviç and hüseyini pitches, ended with the performance of Lale ve Nerkiş Hanımlar as four thirty-second notes. It is understood that different voices are used in terms of pitch. When we look at the ninth measure of the work, only the “al” syllable at the end of this measure is different. Lale and Nerkiş Hanımlar interpreted the eviç and hüseyini pitches, which is expressed by two eighth note values in the TRT repertoire note sample, as two sixteenth and one eighth note values. They also included the gerdâniye pitch in their performances, different from the TRT repertoire note sample. Even though the syllable “dat” at the beginning of the tenth measure is performed in the same way, with a rhythm of two eighth notes in both copies, while this measure is written as the hüseyini and eviç pitch in the TRT repertoire note sample, Lale and Nerkiş Hanımlar sang this measure as the eviç and gerdâniye pitch by using acciaccatura. In the second rhythm of the “dat” syllable, there is no common situation other than the ending pitch. They are very different from each other in terms of both rhythm and pitch. It is possible to say this for the “di” syllable as well that follows. The two measures are very different from each other. Here, Lale and Nerkiş Hanımlar, who ornament with a thirty-second note value, also use different sounds as pitches. As the common pitch between the two copies, only the eviç pitch, which is the ending tone, is seen. It is understood that the most striking difference in this measure is in the “be” syllable. Lale and Nerkiş Hanımlar performed a long tremolo ornament by using the hüseyini and gerdâniye pitches during the rhythm of the “be” syllable in the TRT repertoire note sample. Finally, in the eleventh measure, Lale and Nerkiş Hanımlar sang the two-beat syncope in the “ni” syllable different from the dotted quarter and eighth rhythm specified in the TRT repertoire note sample. Finally, the two-beat syncope in the “ni” syllable sang by Lale ve Nerkiş Hanımlar in the eleventh measure is different from the TRT repertoire note sample.

It is possible to show the data obtained from the analyses made for the twelve and nineteenth measures of the work as follows:

The image displays a musical score for the work "Bî vefâ bir çeşm-i bîdâd". It is divided into two main parts: "Vocalized" and "TRT repertoire note sample". The "Vocalized" part shows a melody with various ornaments such as gliss., tr., and vib. The "TRT repertoire note sample" part shows a more complex melody with similar ornaments. The lyrics are in Turkish and are written below the notes. The score is written in a single system with multiple staves.

Vocalized

....) ben sî ne mi ni şan dik dim ben sî ne mi

TRT repertoire note sample

ben sî ne mi ni şan dik dim of ben sî ne mi

ni şan dik dim gam ze si le

ni şan dik dim of gam ze si le

vur du be ni of be la lim

vur du be ni of

ey

be lâ lim of

Figure 4. An example between 12th and 19-20 measures of
“Bî vefâ bir çeşm-i bîdâd” work

The parts with the words “ben sinemi nişan dikdim” in the twelve and fifteenth measures of the work were performed using the same ornament techniques. In these sections where ornamentation techniques such as upper mordant, glissando, short and long trill are used, tunes are brought to the fore and voiced. It can be argued that the glissando they performed from the muhayyer pitch to the hüseyni pitch, then to the dik hisar pitch and finally to the hisar pitch, due to the characteristic feature of the “Karcıgar” maqam, which is included in the content of “Gülizar” maqam in the sixteenth measure, and the “Nikriz çeşni” on the çargâh pitch were performed effectively and sensitively in terms of pitch pressures. In the seventeenth, eighteenth and nineteenth measures analysed, it is seen that they also used acciaccatura and vibrato in addition to short and long trill, upper mordant and glissando. When these measures are considered, there are differences between the two note copies. It is possible to describe them as follows. The syllable “ben” in the twelfth measure is performed with the use of nim hicâz and nevâ pitches, which

are worth two eighth notes in the TRT repertoire note sample. Looking at the performance of Lale and Nerkiş Hanımlar, it is seen that thirty-second and sixteenth note values are used instead of two eighth note values. It is noteworthy that the hüseyini, acem and çargâh pitches, which are not included in the TRT repertoire note sample, are also used. The most striking difference at this point is that Lale and Nerkiş Hanımlar used the çargâh pitch instead of the nim hicâz pitch in the TRT repertoire note sample. Today, it is seen that the nim hicâz pitch is preferred in the performance of this work. However, it is thought that the reasons for the women to use the çargâh pitch are because they practiced the work with their teacher, Udi Nevres Bey, with the musical note version of that period. Another difference in the twelfth measure is that while the "mi" syllable at the end of the measure is performed as the quarter muhayyer pitch in the TRT repertoire note sample, Lale and Nerkiş Hanımlar performed this syllable with glissando as a dotted eighth-sixteenth note using the muhayyer and hüseyini pitches. It is thought that the inclusion of the hüseyini pitch in the performance, unlike the note sample in the TRT repertoire, is due to its preparatory quality for the hüseyini pitch at the beginning of the next measure. When it comes to the thirteenth measure, the differences in measure and pitch continue. At the end of the measure, the "of" syllable in the TRT repertoire note sample is not voiced by Lale and Nerkiş Hanımlar but is extended as the "dim" syllable. The fourteenth and fifteenth measures are written and performed just like the twelfth and thirteenth measures. In the following syllables "ze" and "si" in the sixteenth measure, there is again a difference in terms of rhythm and pitch. While the syllable "Ze" was written with a quarter note value in the TRT repertoire note sample, Lale and Nerkiş Hanımlar reached the nevâ pitch by using the glissando technique and slightly lowering the hüseyini pitch, with this syllable at two eighth notes. The "si" syllable, which is expressed with two eighth notes in the TRT repertoire note sample with the hisar and nevâ pitches, was ornamented by Lale and Nerkiş Hanımlar with the additions of four thirty-second notes, except from an eighth-note value. It is also seen that the hisar and nevâ pitches are ornamented with upper notes. Another difference at the end of this measure is that Lale and Nerkiş Hanımlar started to sing the "le" syllable earlier than the çargâh pitch found at the end of the measure in the TRT repertoire note sample. Lale and Nerkiş Hanımlar interpreted the syllable "le" with the value of four thirty-second notes in the previous rhythm, with the hisar pitch as the starting pitch, and extended this syllable up to the çargâh pitch at the end of the measure. However, in the TRT repertoire note sample, the syllable "le" corresponds to the çargâh pitch, which is the last pitch at the end of the measure. Looking at the other analysed seventeenth measure, when the first rhythms corresponding to the "vur" syllable are compared, the muhayyer and gerdâniye pitches, which are the last two pitches of the measure in the TRT repertoire note sample, were ornamented by Lale and Nerkiş Hanımlar, using the thirty-second note values with the addition of a top note. This situation was also seen in the "be" syllable in the same measure, the hisar and nevâ pitches, which are also the last two pitches of the "be" syllable, are performed with top notes. It is understood that the first rhythm in the execution of the "of" syllable in the following eighteenth measure was performed quite differently by Lale and Nerkiş Hanımlar. While this rhythm started with the use of gerdâniye and sünbüle pitches in the TRT repertoire note sample, it was performed with the performance of Lale ve Nerkiş Hanımlar by using a quadruple spacing towards the gerdâniye and treble çargâh pitches. The continuation of this rhythm was performed by using the thirty-second note values

and also by including a triple interval in the performance, different from the pitches in the TRT repertoire note sample. When it comes to the end of the eighteenth measure of the work, it is noteworthy that the last two measures were extended in the form of the syllable of “of” in the TRT repertoire note sample, but this measure ended with the word “belalım” with the performance of Lale and Nerkiş Hanımlar. Again, in the work, there is a difference in the performance of a part of the lyrics. Looking at the last two rhythms at the end of the eighteenth measure, it can be said that the rhythms started with different voices, different pitches were included in the work with the performance of Lale and Nerkiş Hanımlar, and, unlike the TRT repertoire note sample, smaller note additions were used. Finally, while the performance of this part of the work is completed with the nineteenth and twentieth measures in the TRT repertoire note sample, it ends in the nineteenth measure according to the performance of Lale and Nerkiş Hanımlar. It is seen that there is an extra measure belonging to this part of the work in the TRT repertoire note sample. While the falling with “Nikriz çeşni” on the çargâh pitch at the end of the last measure, it takes place earlier than the performance of Lale and Nerkiş Hanımlar, it is delayed by one measure in the TRT repertoire note sample. For this reason, it would not be right to expect the sample interpreted by Lale and Nerkiş Hanımlar to agree with the measure and pitches of the TRT repertoire note c. From the point of view of the lyrics, the lyrics of “belalım of” in the TRT repertoire note sample are interpreted as “belalım ey” by Lale and Nerkiş Hanımlar.

After this part of the work comes the interlude part performed by the instruments. While the interlude section is between the twentieth and twenty-fourth measures in the note sample sung by Lale and Nerkiş Hanımlar, it is between the twenty-first and twenty-fifth measures in the TRT repertoire note sample. After the interlude, the final part of the work is finished verbally. This section, on the other hand, is between the twenty-fifth and twenty-eighth measures in the note sample sung by Lale and Nerkiş Hanımlar, while it is between the twenty-sixth and twenty-ninth measures in the TRT repertoire note sample.

It is possible to explain the data obtained from the final part of the work, which coincides between the twenty-five-sixth measures and the twenty-eight-ninth measures, as follows:

The figure displays four staves of musical notation. The top staff, labeled 'Vocalized', shows a melodic line in G major with a portamento (port.) and a long 'ah' syllable. The second staff, labeled 'TRT repertoire note sample', shows a similar melodic line with a long 'ah' syllable. The third and fourth staves show the lyrics 'ah vur du be ni' and 'ah vur du be ni (KODA)' with corresponding musical notation.

Figure 5. An example between 25-26th and 28-29th measures of
“Bî vefâ bir çeşm-i bîdâd” work

When it comes to the final measurements of the work examined in Figure 5, the syllable “ah” was started to be voiced by Lale and Nerkiş Hanımlar with the use of upper mordant, and a portamento was made from the treble nevâ pitch, and falling down to the nevâ pitch with “Hicaz çeşni”. In the meantime, the gerdâniye pitch is performed with the muhayyer upper acciaccatura. The “ah” syllable, which lasts for two measures, is performed uninterruptedly, despite the many ornamental elements, by well-adjusting the breath control. Finally, the twenty-eighth and twenty-ninth measures of the work, in which the upper mordant and trills were used, were interpreted by Lale ve Nerkiş Hanımlar in an octave manner, according to the TRT repertoire note sample. One of Lale ve Nerkiş Hanımlar performed the finale of the work by singing an octave low and the other an octave treble. It is seen that even when the two of them finish the work in this way, they do not neglect to apply the ornamental elements together in harmony.

According to the TRT repertoire note sample, the third rhythm of the 'ah' syllable in the twenty-sixth measure, consisting of treble çargâh and treble segâh pitches, is performed by Lale ve Nerkiş Hanımlar with the treble nevâ pitch and is repeated twice. Apart from this, there is no difference in terms of rhythm and pitch. According to the TRT repertoire note sample, Lale and Nerkiş Hanımlar performed all the other rhythms differently, except for the first rhythm, in the twenty-seventh measure. The hüseyinî pitch, which is the second measure in the TRT repertoire note sample, is sung by Lale and Nerkiş Hanımlar as the hisar and nevâ pitches. They interpret the third rhythm, which consists of the eighth hisar and nevâ pitches in the TRT repertoire note sample, with the nevâ pitch at the beginning and the end, by including the eviç pitch in the performance. While the fourth rhythm, consisting of four-sixteenth note values in the same measure, is adorned with top notes by Lale and Nerkiş Hanımlar and performed with thirty-second

note values, the eighth çargâh pitch at the end of the measure is sung with çargâh and segâh pitches at two sixteenth notes.

According to the note sample of the TRT repertoire, there is no difference in rhythm and pitch in the performance of the first “ah” syllable of the twenty-eighth measure. However, in the “vur” syllable in the TRT repertoire note sample, the rhythm consisting of two sixteenth and one eighth note values consisting of *acem*, *hüseyni* and *nevâ* pitches, is performed by Lale and Nerkis Hanımlar in an octave form, with *nevâ-treble nevâ* pitches consisting of two eighth note values. While the “du” syllable, which is in the same measure, is performed with two eighth note values in the TRT repertoire note sample, it is sung by Lale ve Nerkis Hanımlar in an octave manner with a dotted eighth-sixteenth note value. It is understood that the syllable “be” at the end of the measure is performed in a different way in terms of rhythm and pitch. The final part of the work, which is the twenty-ninth measure according to the TRT repertoire note sample, ends with the *dügâh* pitch, and is connected to the coda with the *muhayyer* pitch, which is the octave sound of the *dügâh* pitch. When we look at the performances of Lale and Nerkis Hanımlar, it is seen that they ended the work with an octave, by extending the *dügâh* pitch of one and the *muhayyer* pitch of the other, including the use of *yeden*.

5. Conclusion

When the performance features of Dede Efendi's work named “Bî vefâ bir çeşm-i bîdâd” in *Gülizar* maqam, vocalized by the Lale and Nerkis Hanımlar, are evaluated in general, the ornamental elements used by the Lale and Nerkis Hanımlar in the work are given in the table below;

Table 1. Ornamental elements used in the sample of “Bî vefâ bir çeşm-i bîdâd” work vocalized by Lale and Nerkis Hanımlar

ORNAMENTAL ELEMENTS	NUMBER OF MESURES	HOW MANY TIMES IS IT USED
Upper Acciaccatura	8, 17, 26	1
	10	3
Lower Acciaccatura	28	1
Upper Mordant	11, 17	1
	12, 14	2
	27	3
	4, 25	4
Lower Mordant	1, 16	1
Short Trill	2, 3, 7, 9, 13, 15, 17, 18	1
	4, 27	2
Long Trill	2, 4, 13, 15, 19	1
Glissando	3, 7, 8, 9, 12, 14, 16	1
Portamento	8, 25, 26	1
Vibrato	6, 11, 18, 19	1
	1	2
Tremolo	10	1

It is seen that Lale and Nerkis Hanımlar preferred to use ornamental elements such as acciaccatura, trill, mordant, glissando, portamento, vibrato and tremolo in the work called “Bî vefâ bir çeşm-i bîdâd”. As it can be understood from the table, it can be said that they mostly used short trill, upper mordant, glissando, long trill and vibrato in the measurements. It is seen that the least ornamental elements they prefer to use is lower mordant. They used lower acciaccatura and tremolo only once. According to these findings, it is seen that Lale and Nerkis Hanımlar preferred to use more vibration family-specific ornaments in this work. At this point, it is obvious that they were prepared with a detailed working principle on which ornamental elements will be made in which parts before the performance of the work. However, it is seen that they stay at the same volume in terms of expression nuance and sing the work in a monotonous flow. It is thought that the larynx structures of Lale ve Nerkis Hanımlar, whose dominance in the treble pitches and their mastery of the larynx technique they use during the performance are remarkable, provide them with a great advantage in terms of performance. It can be stated that they used the ornamental elements in the work in their proper place and applied these ornamental elements by ensuring the fluency of the work and applying these ornamental elements in a quality that does not disturb the listener, and with the use of abundant trills in this work, in which the folk music melodic motifs are also perceived, they performed the work with an understanding of performance that reflects and feels the local attitude characteristics. The music education of Lale and Nerkis Hanımlar, who are understood to use their voices in a controlled and comfortable way in the parts of the work that require rapidity, undoubtedly contributed a lot to them in terms of conscious voice use and performance.

It is seen that Lale and Nerkis Hanımlar changed many structures such as note, rhythm and pitch, unlike the TRT repertoire note sample while performing the work. Lale ve Nerkis Hanımlar who use ornamental elements excessively, generally give place to thirty-second note values. The treble note density in the rhythm patterns causes the time change in the sounds. During the performance, Lale ve Nerkis Hanımlar ornamented many pitches with top note additions, apart from filling in between two notes with different note values. In addition, it is obvious that different pitches that are not included in the TRT repertoire note sample were also included in the performance by themselves. When some of the measure in the two copies of the work are compared, it has been determined that an unused interval in a rhythm in the TRT repertoire note sample can sometimes be included in the performance by Lale and Nerkis Hanımlar, except that the beginning and ending tones of the measures do not overlap. Although some rhythms overlap in both samples, it has been observed that there are differences in terms of pitches in the rhythms. Another detected situation is that Lale and Nerkis Hanımlar used a pitch that is not included in a rhythm in the TRT repertoire note sample to prepare the pitch at the beginning of the next measure. Apart from these differences, it is determined that an accidental pitch in the TRT repertoire note sample is performed by them in natural. There is also the existence of an extra measure in the work that does not match the performance of Lale and Nerkis Hanımlar in the TRT repertoire note sample. Apart from all these findings, when the TRT repertoire note sample and the performance of Lale and Nerkis Hanımlar are compared, it is seen that there are some differences in terms of lyrics and that the syllables that make up the lyrics correspond to different parts of the measures in the work.

As a result, it is obvious that today the note samples is only seen as a guiding tool for learning and memorizing the work, but the style and attitude of Classical Turkish Music can only be learned by listening to master performers. Because the competent performers in the field convey to us many technical and interpretive details, features, and the feeling of the work that they have gained through *meşk* and are not included in the note samples. In terms of performance style and features, Lale and Nerkis Hanımlar's recordings not only set an example for the young people who develop in the field of Classical Turkish Music today, but also offer an opinion on how they perform the work. Today, it is very difficult to find exemplary performers such as Lale and Nerkis Hanımlar who can be successful in both music fields, who can study both Western Music and Classical Turkish Music. Lale ve Nerkis Hanımlar show us that a person with a good hearing can also perform Classical Turkish Music. For this, undoubtedly, in parallel with the technical skills gained through vocal training, the style and attitude of Classical Turkish Music in repertoire education should be given great importance and mentioned. In repertoire education, it is extremely important for the performance to assimilate the identity of the work, to understand the composer and lyricist of the work, to have knowledge such as *makam* and *usûl* (rhythm), in addition to learning the work and memorizing it. In addition, past performances should also be analysed in detail. Today, research on performance analysis should be increased and ornamental elements in Classical Turkish Music should be discussed in detail. It is thought that it is very important to increase the analysis of valuable performance samples in the past and to embody these performance features and to go to the method in education in terms of performance learning of Classical Turkish Music. In addition, it is hoped that by increasing the number of studies, panels and symposiums on this subject, it will be a light for the young generations who will develop in this field.

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