

FOLK SONGS USED IN MUSIC EDUCATION AND THEIR RHYTHMIC PROPERTIES

Ferda Gürkan Öztürk

Gazi University Gazi Faculty of Education Music Education Department
Ankara / TURKEY

Ajda Şenol Sakin

Uludag University Faculty of Education Music Education Department
Bursa / TURKEY

Abstract

Music, which has a vital role in constructive attitude in today's education, and is a part of students' lives ranging from known to unknown, local to global, and traditional to universal, has to be affiliated with music education. The Traditional Turkish Folk Music, which is enriched with rhythm besides many other important specialties, has to be a part of every step of music education; it should not only be a part of the "Traditional Turkish Folk Music" course. This study aims to explain the rhythmic specialties of chosen Turkish Folk Songs in order to be used in music education. Approximately 4285 verbal and 500 nonverbal folk songs from TRT Turkish Folk Music repertoire were analyzed for the purpose of this study. As a result of this research from the repertoire, 6 folk songs with 5/8, 7/8, 8/8, 9/8, 10/8 and 9/16 scale numbers with irregular meters were chosen based on rhythmical and modal differences. In the study, the rhythm patterns of the 6 folk songs were determined; the usage frequencies were detected and shown with a table.

Key words: Folk songs, irregular meters, music education.

Introduction

Folk music is a type of music which has an anonymous composer and it expresses the emotions and thoughts of the public. In this respect, "Folk music reflects the public needs and is one of the indispensable important components of culture" (Sümbüllü, 2006). In addition, "Traditional Turkish Folk Music is a type of music which carries the national properties within via its own unique instruments, performance and singing attitudes, forms and a wide repertoire, and is formed together with other public science disciplines and union of local music (Coşkun cited in Sümbüllü, 2006:6).

Büyükyıldız (2009) defines folk music as: "the traditional music that reflects the common emotions and feelings of the public, performed, created –composed- by folk artists whom have always existed in public, and arrived to the present with changes".

Traditional Turkish Folk Music is a synthesizer due to the fact that not only it contains the music of Turks that live in Turkey, but also of other civilizations in Asia and Europe. Besides, the rhythm structures with various and highly rich time signature increases the importance of folk music (Sarısözen, 1962).

Besides its many other specialties, Turkish music reflects the richness of its cultural heritage with its different and various rhythmic structure. The "usul" in Turkish music are diversified via different rhythmic content, weak-strong timing order and ordering/grouping combinations" (Öner, 2011). The concept of measure in Turkish music is usually expressed with the word *usul*. *Usul* is used as a general term which ensures the "organization of time" in music in Anatolia and surrounding cultures. In practice, *usul* organizes the time dimension in traditional music, in Western means it contains four different concepts and fulfills the duties on this respect. *Usul*, with its traditional structure, in Western means, contains Rhythm Structure, Tempo (speed), Measure and Form functions" (Öztürk, 2005). There are differences in *usul* in two types of Turkish Music which are Traditional Turkish Art Music and Traditional Turkish Folk Music. In Traditional Turkish Art Music *usul* expresses the weak-strong time order; whereas in Traditional Turkish Folk Music, it states the order/grouping of the rhythm groups that are related to time signature.

In Traditional Turkish Art Music, the *usul* that belongs to the same time signature are named differently due to the different order/grouping; in Traditional Turkish Folk Music the grouping does not change the *usul*'s name if the time signature is the same.

The *usul* or time signature in Turkish Folk Music is diverged as Simple, Composite, and "Aksak" meters. Simple meters are two, three and four-time meters and their ternary forms. Composite meters are formed by the combination of simple meters.

Aksak meters contain double and ternary units together (Sun, 1997). Feridun Darbaz (1973) defines *aksak* meters as "the meters that are formed via combinations of at least two meters that are Simple and Composite in various numbers and forms". 5/8, 7/8, and 8/8 meters are examples of *aksak* meters. The elaborateness in the double and ternary arrays of *aksak* meters reflects rhythmic properties that can catch the attention of the whole world (Sarisözen, 1962: 54).

Folk music has an important role in music education. The teaching methods and books in music education are based on folk music, not only in our country but in many other countries. Folk songs are a part of the music education in schools due to national and educational reasons (Yönetken cited in Türkmen, 2006).

With an analysis, it can be seen that the music education books in our country contain many folk songs. In the constructive approach of the present which has an educational understanding of known to unknown, local to international and from traditional to universal, the music that is a part of students' life should also be a part of the music education. With this understanding, the folk music is not only used in general music education, but also in amateur and professional music education.

Problem Statement

Based on these ideas, in order to get to know the folk songs better, the problem statement of this study is defined as: "What are the rhythmic properties of the folk songs with *aksak* rhythms used in music education?" This study aims to explain the rhythmic properties of the folk songs that can be used in music education, which are chosen from the TRT Traditional Turkish Folk Music repertoire. Detecting the rhythmic properties of folk songs, increase of know-how of Turkish music globally enhances the importance of the study.

This study is restrained with the Traditional Turkish Folk Songs with *aksak* rhythms, which are found in Turkish Radio Television Foundation (TRT) repertoire, based on the problem statement of this study.

Method

This study makes document analysis by using the literature review method. The literature review method "can be defined as making use of the resources that were published - open for access- as results of other studies performed for various purposes" (Ural, Kılıç, 2013:65).

In this study, six folk songs with 5/8, 7/8, 8/8, 9/8, 10/8 and 9/16 measures, chosen from the TRT Turkish Folk Music repertoire according to their lyrics and time signatures, were analyzed based on rhythmic form varieties, *makamsal* (modal) and regional differences. The time signatures of the folk songs chosen for this study were stated and their rhythmic properties were explained.

Results

The results of this study were obtained via analysis of the folk songs that were chosen from the TRT Repertoire. As seen in Table 1, "Ne Ağlarsın Benim Zülfü Siyahım", "Kırcalı İle Arda Arası (Deryalar)", "Boz Tepenin Başında", "İzmir'in Kavakları", "Çayda Çıra Yanıyor" and "Yayla Yollarında Kaldım Yalnız" folk songs were chosen and their rhythmic properties were detected.

Name of the Folk Song	Time Signature of the song	Region of the folk song	The person that compiled and Notated of the folk song	The resource of the folk song	The <i>makam</i> of the folk song
Ne Ağlarsın Benim Zülfü Siyahım	5/8	Erzincan	Mine Yalçın	Aşık Daimi	Hüseyni
Kırcalı ile Arda Arası (Deryalar)	7/8	Rumeli	Mehmet Özbek	Arif Şentürk	Çargâh
Boz Tepenin Başında	8/8	Ordu	Ahmet Yamacı	Muhsin Tercan	Hüseyni
İzmir'in Kavakları	9/8	İzmir	Muzaffer Sarısözen	Ekrem Güyer	Segâh
Çayda Çıra Yanıyor	10/8	Elazığ	Muzaffer Sarısözen	Şükrü Tanaydın/ Sıtkı Demirci	Segâh
Yayla Yollarında Kaldım Yalnız	9/16	Fethiye	Muzaffer Sarısözen	Mustafa Coşkun	Hüseyni

Table 1. The Properties of the Chosen Folk Songs

5/8 time signatures are composites of 2 and 3-time (Özkan, 2014; Sarısözen, 1962). Although, in general the folk songs in 2+3 form exist in which the 2-time is at the beginning and 3-time is at the end, there are also 3+2 form folk songs in which 3-time is at the beginning and 2-time is at the end. This pattern is named as “Turk Aksak” in Turkish Music (Özkan, 2014:619). The “Ne Ağlarsın Benim Zülfü Siyahım” folk song is an example of 2+3 form with a 5/8 *aksak* time signature.





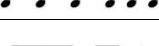



No	Rhythm Pattern	Frequency of Rhythm Pattern Use	%
1		1	3,334
2		8	26,666
3		8	26,666
4		3	10
5		2	6,667
6		2	6,667
7		4	13,333
8		2	6,667
Total		30	100

Table 2. The Rhythm Patterns that Exist in “Ne Ağlarsın Benim Zülfü Siyahım” Folk Song

The “Ne Ağlarsın Benim Zülfü Siyahım” folk song consists of 30 measures and has 8 different rhythm patterns. The rhythm patterns consist of quarter, eighth note, sixteenth note and dotted eighth note values. The rhythm patterns that were used most frequently are second and third rhythm patterns which exist in the table with a ratio of %26,666.

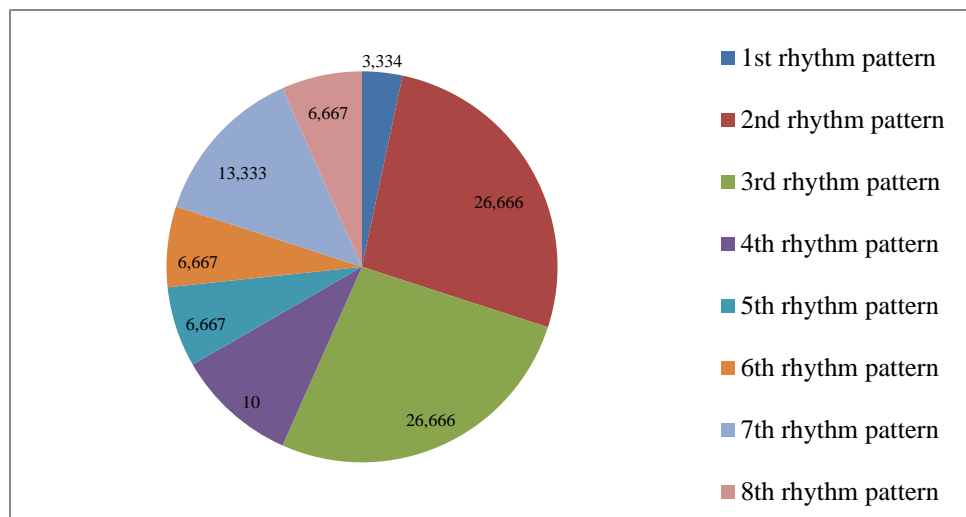


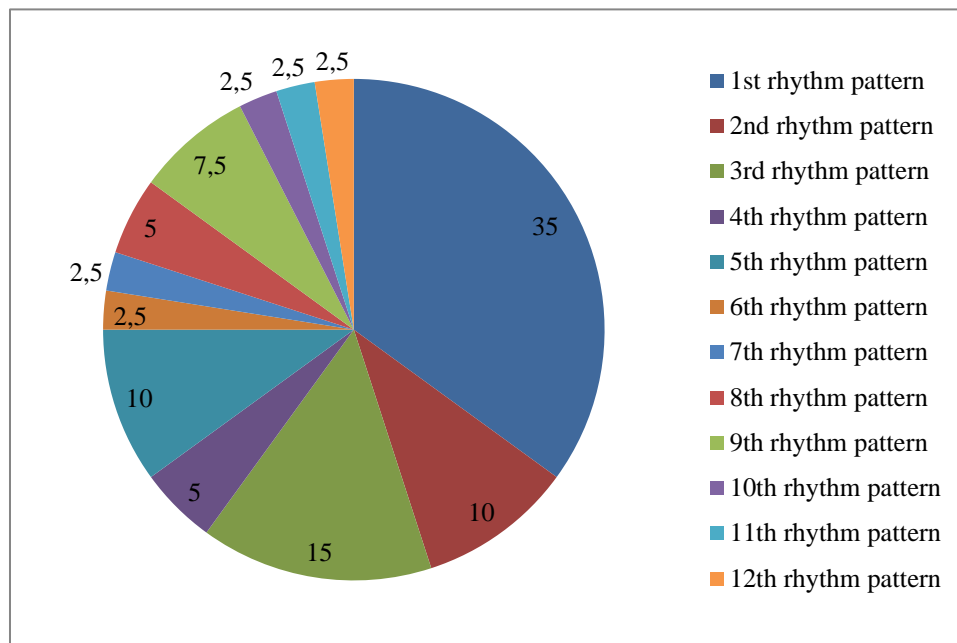
Figure 1: The Usage Frequencies of the Rhythm Patterns in the “Ne Ağlarsın Benim Zülfü Siyahım” Folk Song
The 7/8 time signatures consists of the composite of two 2-time and one 3-time. The 7/8 time signature which has 3 strokes with 7-times, has three different forms due to the change of the 3-time stroke. These three forms are 3+2+2 “Devr-i Hindi” in which the trilogy is at the beginning, 2+3+2 form where the trilogy is in the middle and the 2+2+3 “Devr-i Turan” form in which the trilogy is in the end.

When the folk songs in Turkish Folk Music are analyzed for the 7/8 time signature, it can be seen that patterns in which the trilogy is at the beginning and end are used. In Trabzon and Rize regions, the folk songs written in 7/8 time signatures can be frequently found. In addition, the 7/8 time signatures are frequently used in the Rumelian folk songs like in the “Kırcalı ile Arda Arası (Deryalar)” folk song. This folk song is an example for the 7/8 time signature of 3+2+2 “Devr-i Hindi” form.

No	Rhythm Pattern	Frequency of Rhythm Pattern Use	%
1		14	35
2		4	10
3		6	15
4		2	5
5		4	10
6		1	2,5
7		1	2,5
8		2	5
9		3	7,5
10		1	2,5
11		1	2,5
12		1	2,5
Total		40	100

Table 3. The Rhythm Patterns that Exist in “Kırcalı İle Arda Arası (Deryalar)” Folk Song

“Kırcalı ile Arda Arası (Deryalar)” folk song consists of 40 measures and 12 different rhythm patterns are used in this song. As seen in Table 3, the first rhythm pattern is used most frequently and its frequency is 35% with 14 measures. In the rhythm patterns used in the folk song, quarter, eighth note, sixteenth note, demisemi-quaver, dotter quarter and dotter eighth note values are found.

**Figure 2:** The Usage Frequencies of the Rhythm Patterns in the “Kırcalı ile Arda Arası (Deryalar)” Folk Song

The 8/8 time signature with a 3 stroke 8-time, consists of two 3 and one 2-time composite. As in 7/8 time signature, three different rhythm patterns are found in 8/8 time signature which are 2+3+3 where the dual is found in the beginning, 3+2+3 “Müsemmen” where the dual is found in the middle and the 3+3+2 form in which the dual is found in the end. The most frequent pattern is the “Müsemmen” 3+2+3 pattern which is used Turkish Music. “Boz Tepenin Başında” folk song is an example of “Müsemmen” pattern (*usul*) with a 8/8 time signature.

No	Rhythm Pattern	Frequency of Rhythm Pattern Use	%
1		10	33,334
2		9	30
3		3	10
4		4	13,333
5		4	13,333
Total		30	100

Table 4. The Rhythm Patterns that Exist in “Boz Tepenin Başında” Folk Song

The 5 different rhythm patterns of “Boz Tepenin Başında” folk song which consists of 30 measures can be seen in Table 4. First rhythm pattern is the most used one among these patterns and the frequency usage is %33,334 with 10 measures. The second rhythm pattern in Table 4 is in the second place in frequency usage inside the folk song with 9 measures. The rhythm patterns have quarter, eighth note, sixteenth note and dotter quarter note values.

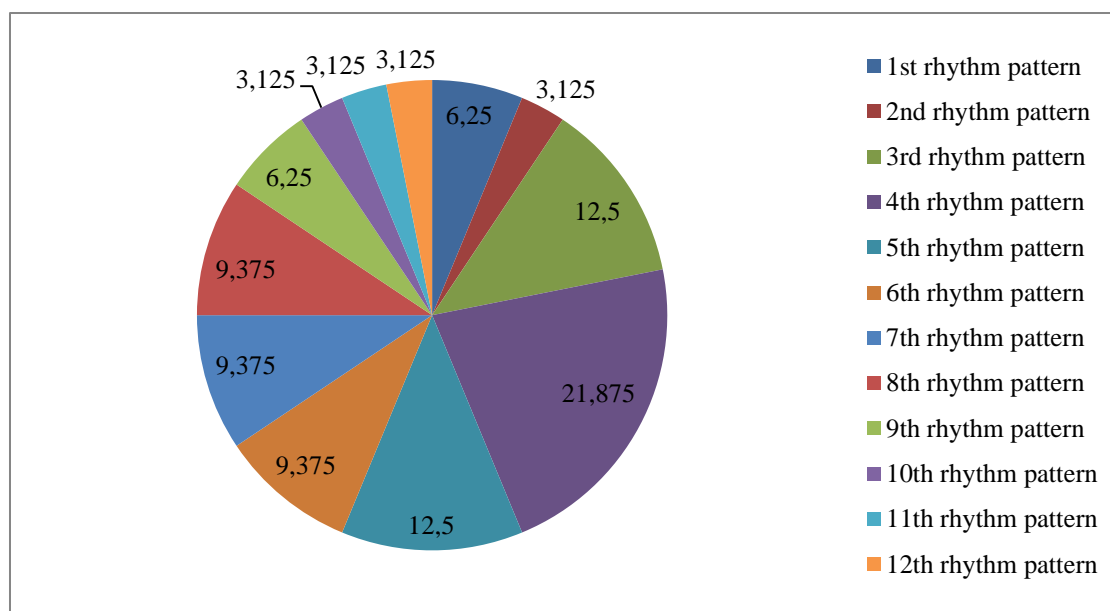


Figure 4: The Usage Frequencies of the Rhythm Patterns in the “İzmir’in Kavakları” Folk Song

The 10/8 time signature (*usul*) has the most enriched forms. 10-time scales are composites of 5-time two composites and have 4 strokes. In basis they have 3+2+2+3 and 2+3+3+2 forms but with differences they become “a colorful rhythm treasure” (Sarisözen, 1962:96).

In most of the folk songs different forms are used together. The “Çayda Çıra Yanıyor” folk song is an example of 10/8 time signature and 3+2+2+3/2+3+2+3 form.

No	Rhythm Pattern	Frequency of Rhythm Pattern Use	%
1	♪ ♪ ♪ ♪	5	13,157
2	♪ ♪ ♪ ♪ ♪	1	2,631
3	♪ ♪ ♪ ♪ ♪ ♪ ♪	9	23,684
4	♪ ♪ ♪ ♪ ♪	2	5,264
5	♪ ♪ ♪ ♪ ♪ ♪	1	2,631
6	♪ ♪ ♪ ♪ ♪ ♪ ♪	4	10,527
7	♪ ♪ ♪ ♪ ♪ ♪ ♪	4	10,527
8	♪ ♪ ♪ ♪ ♪ ♪ ♪	4	10,527
9	♪ ♪ ♪ ♪ ♪ ♪ ♪	8	21,052
Total		38	100

Table 6. The Rhythm Patterns that Exist in “Çayda Çıra Yanıyor” Folk Song

In Table 6, the 9 different rhythm patterns used in the “Çayda Çıra Yanıyor” folk song can be found. The most frequently used rhythm pattern is third and it consists of 9 measures. The folk song consists of rhythm patterns of quarter, eighth note, sixteenth note and dot quarter.

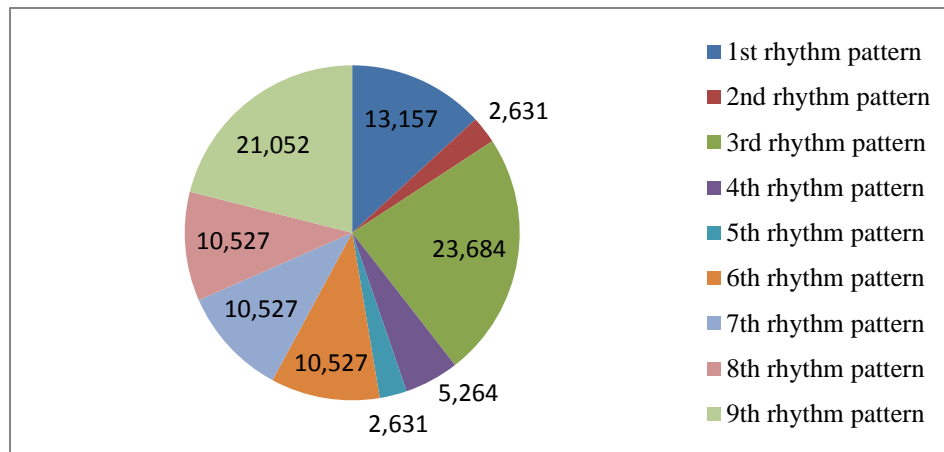


Figure 5: The Usage Frequencies of the Rhythm Patterns in the “Çayda Çıra Yaniyor” Folk Song

The 9/16 time signature differs from the 9/8 based on the fact that it has 2 strokes, not 4. Despite that the trilogy group is seen at the end in the Turkish Folk Music, different forms also exist. “Yayla Yollarında Kaldım Yalnız” folk song is an example for 9/16 time signature number.

No	Rhythm Pattern	Frequency of Rhythm Pattern Use	%
1		5	20,833
2		10	41,666
3		1	4,167
4		1	4,167
5		1	4,167
6		1	4,167
7		2	8,332
8		1	4,167
9		1	4,167
10		1	4,167
Total		24	100

Table 7. The Rhythm Patterns that Exist in “Yayla Yollarında Kaldım Yalnız” Folk Song

“Yayla Yollarında Kaldım Yalnız” folk song consists of 24 measures and has 10 different rhythm patterns. The pattern that is found most frequently in the folk song is second with 10 measures and % 41,666 ratio in Table 7. The rhythm patterns contain eighth note, sixteenth note, demisemi-quaver, and dotted eighth.

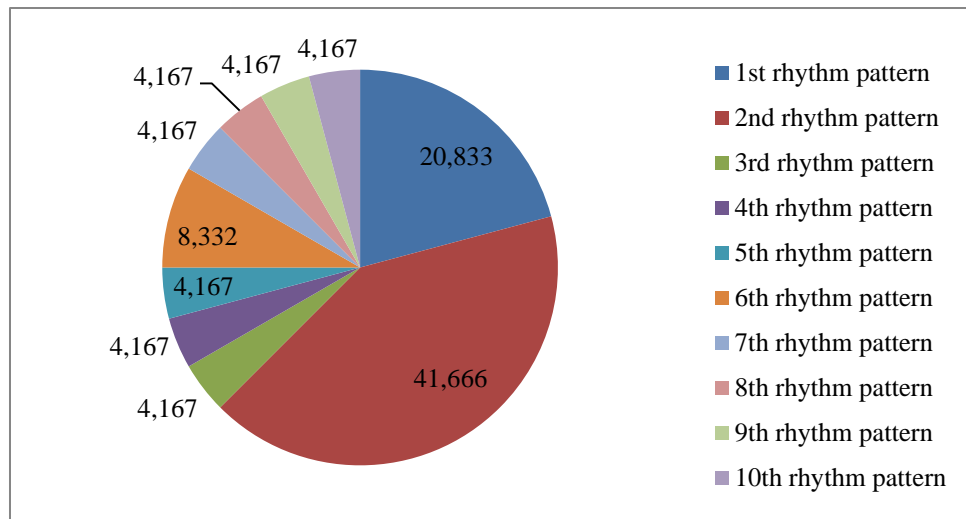


Figure 6: The Usage Frequencies of the Rhythm Patterns in the “Yayla Yollarında Kaldım Yalnız” Folk Song

Conclusion

In this study, six *aksak* meter folk songs from the Traditional Turkish Folk Music were analyzed based on their *usul* and rhythmic properties.

Among the six chosen folk songs, there are at least 5 at most 12 rhythm patterns. In these rhythm patterns quarter, eighth note, sixteenth note, demisemi-quaver, dotted quarter and dotted eighth note values exist. The rhythm patterns that exist the most among the chosen folk songs can be seen in Table 8.

Name of the Folk Song	Rhythm Pattern	Frequency of Rhythm Pattern Use
Ne Ağlarsın Benim Zülfü Siyahım		8/30
Kırcalı İle Arda Arası (Deryalar)		8/30
Boz Tepenin Başında		10/30
İzmir'in Kavakları		7/32
Çayda Çıra Yanıyor		9/38
Yayla Yollarında Kaldım Yalnız		10/24

Table 8. The Rhythm Patterns that Exist the most among the Chosen Folk Songs

When Table 8 is analyzed, it is seen that the “Ne Ağlarsın Benim Zülfü Siyahım” folk song, which consists of 30 measures, the two most frequently used rhythm patterns have frequency values of 8 measures. The 40 measures “Kırcalı ile Arda Arası (Deryalar)” folk song has a most frequent used rhythm pattern with 14 measures. In the “Boz Tepenin Başında” folk song, which has 30 measures, the most frequent rhythm pattern has 10 measures. “İzmir’in Kavakları” folk song consists of 32 measures and the frequency of the most used rhythm pattern is 7. As for the “Çayda Çıra Yanıyor” folk song, the rhythm pattern located in Table 6 No. 3 has 9 measures usage frequency in 38 measures. The “Yayla Yollarında Kaldım Yalnız” folk song, which consists of 24 measures, the most frequently used rhythm pattern has 10 measures usage frequency.

When the chosen folk songs are analyzed, it can be seen that the longest note values is dotter quarter. Half-note and longer duration note values are rarely used in folk songs. The reason for this is to provide ease in singing performance in folk songs.

Brief Biography of Autors

Assoc. Prof. Ferda GÜRGAN ÖZTÜRK

Ferda Gürkan Öztürk was born in Ankara. She graduated from Gazi University Gazi Education Faculty Department of Music Education. In the same year, she started doing her Master's degree in Gazi University Institute of Science. Throughout her education she studied violin with Prof. Saadettin ÜNAL, singing with Assoc. Prof. Keriman DAVRAN, and composition with Veli MUHATOV. She gave concerts with the folk music choir that she established. She attended national and international congresses and symposiums. She obtained a proficiency in art degree from Gazi University Institute of Science and became assistant professor. She attended domestic concerts with Gazi University Academic Chamber Orchestra. Ferda Gürkan Öztürk, whom is an associate professor in Gazi University Gazi Education Faculty Department of Music Education, is currently working as an instructor and teaches "violin" and "singing" courses.

Ajda ŞENOL SAKİN

Ajda Şenol Sakin was born in 1984 in Bulgaria. She began flute lessons at Izmir State Conservatory with Çiler Akıncı in 1998. She graduated from there in 2005. She did Master in Bursa Uludağ University. She is giving lots of concerts as a performer in Turkey, Italy and Hungary. She made presentation in International Conferances. She was a Erasmus student in Campobasso and studied flute with Antonio Castaldo. She is PhD student in Gazi University and working as a Research Assistant in Uludag University.

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Appendix

TRT MÜZİK DAİRESİ YAYINLARI
T H M REPERTUAR SIRA No: 2649
İNCELEME TARİHİ : 22-11-1984

YÖRESİ
ERZİNCAN
KİMDEN ALINDIĞI
AŞIK DAİMİ
SÜRESİ :

DERLEYEN
MİNE YALÇIN

DERLEME TARİHİ
3.2.1979

NOTAYA ALAN
MİNE YALÇIN

NE AĞLARSIN BENİM ZÜLFÜ SİYAHIM

NE AĞ LAR SIN BE NİM ZÜL FÜ Sİ YA HIM BU DA GE LİR BU DA GE ÇER
AĞ LA MA
GÖK LE RE E RİŞ Dİ Fİ GA NİM A HIM BU DA GE LİR
BU DA GE ÇER AĞ LA MA BU DA GE LİR BU DA GE ÇER
AĞ LA MA

— 1 —
NE AĞLARSIN BENİM ZÜLFÜ SİYAHIM
BU DA GELİR, BU DA GEÇER AĞLAMA
GÖKLERE ERİŞTİ FİGANİM AHİM
BU DA GELİR, BU DA GEÇER AĞLAMA

— 2 —
BİR GÜLÜN ÇEVRESİ DİKENDİR HARDIR
BÜLBÜL HAR ELİNDEN AHİLE ZARDIR
NE OLSA DA KIŞIN SONU BAHARDIR
BU DA GELİR, BU DA GEÇER AĞLAMA

— 3 —
DAİMİYEM HER CAN ERMEZ BU SİRRA
GERCEK AŞIK OLAN ERER O NURA
YUSUF SABİR İLE VARDI MISIR'A
BU DA GELİR, BU DA GEÇER AĞLAMA.

Picture 1. "Ne Ağlarsın Benim Zülfü Siyahım" folk song from the TRT Folk Music Repertoire.

T R T MÜZİK DAİRESİ YAYINLARI
T H M REPERTUAR SIRA No : 2221
İNCELEME TARİHİ : 8 - 11 - 1978

DERLEYEN
MEHMET ÖZBEK

YÖRESİ
RUMELİ

DERLEME TARİHİ
28 3 1978

KİMDEN ALINDIĞI
ARIF ŞENTÜRK

KIRCALI İLE ARDA ARASI (DERYALAR)

NOTAYA ALAN
MEHMET ÖZBEK

SÜRESİ:

♩.♩.♩. = 80

1
KIR CA LI Y LE RA Y BA AR DA RA SI
CI KA RA LI Y LE PO TU RA SI
KIR CA LI Y LE AR DA RA SI BOY LA RI NA

2
3

4
SA AT SE KIZ SI RA SI
DAL GA LA RA R TA CA K YU SU FUM
KIM LER GI DE CE K K

5

6
AR DA LI LA RA Ğ LI YOR YU SU FU M
DE ME DI MI BEN SA YU SU M
GA RI YU MI SA YU SU FUM
(ZA VAL LI FE RI DE NİN) AN NE SI NE

7

8
YOK TU R CA RE SI
KA YI MIZ BA RE CA K
KİM HA BER VE RE CE K

9

10
A MAN BRE DE R YA LAR KA N LI CA DE R YA LAR
BİZ Nİ ŞA N LI YI Z DE R YA LAR BİZ Nİ
ŞA N LI YI Z ki

Picture 2. "Kırcalı ile Arda Arası (Deryalar)" folk song from the TRT Folk Music Repertoire (First page).

KIRCALI İLE ARDA ARASI
(DERYALAR)
(Sayfa -2)

Mİ Z DE BİR BOY DA YI Z

BİZ DE Lİ KA N LI YI Z

— 1 —
KIRCALI İLE ARDA ARASI
SAAT SEKİZ SIRASI (YUSUFUM SAAT SEKİZ SIRASI)
ARDALILAR AĞLIYOR (YUSUFUM)
YOKTUR ÇARESİ

Bağlantı. { AMAN BRE DERYALAR KANLICA DERYALAR
BİZ NİSANLIYIZ
İKİMİZ DE BİR BOYDAYIZ
BİZ DELİKANLIYIZ

— 2 —
ÇIKAR ABA POTURUNU
DALGALAR ARTACAK
DEMEDİM Mİ BEN SANA
KAYIĞIMIZ BATAÇAK
Bağlantı.

— 3 —
KIRCALI İLE ARDA BOYLARINA
KİMLER GİDECEK
GARİP YUSUFUN ANNESİNE
KİM HABER VERECEK
(ZAVALLI FERİDENİN ANNESİNE KİM
HABER VERECEK)
Bağlantı.

KIRCALI (KIRCA ALI) Bulgar sınırına yakın
Türklerle meskün köy.

Picture 3. “Kırcalı ile Arda Arası (Deryalar)” folk song from the TRT Folk Music Repertoire (Second page).

TRT MÜZİK DAİRESİ YAYINLARI TSM REPERTUAR NO: 6795

SEGÂH TÜRKÜ

USÛL : AKSAK İZMİR'İN KAVAKLARI / DÖKÜLÜR YAPRAKLARI EKREM GÜYER'DEN ALINMIŞTIR.

1 Saz ... 2 3

4 5

6 7

1. (Saz ...) 2. (Saz ...)

RI RI

8

Bİ.ZE.DE DERLER ÇA.KI. CI YAR FI. DAN BOY. LU

1. (Saz ...) 2. (Saz ...)

9

YA.KA. RIZ KO. NAK. LA. RI RI D.C.

2

SER.VİM SEN.DEN U. ZÜN YOK YAP.RA. ĞİNDA DÜ. ZÜM

1. (Saz ...) 2. (Saz ...)

YOK YOK

10

KA.MA.LI.DA ZEYBEK VU.RUL. MUŞ YAR FI. DAN BOY. LU

1. (Saz ...) 2. (Saz ...)

ÇA.KI. CI.YA SÖ. ZÜM YOK YOK D.C.

Picture 5. "İzmir'in Kavakları" folk song from the TRT Art Music Repertoire (First page).

TRT MÜZİK DAİRESİ YAYINLARI

T.H.M. No: 470 - 22.11.1973

YÖRESİ
ELAZIĞ

KİMDEN ALINDI?

ŞUKRU TANAYOĞIN ve SITKI DEMİRCİ

ÇAYDA ÇIRA YANIYOR

DERLEYEN

MUZAFFER SARISOZEN

DERLEME TARİHİ

17/4/1944

SÜRE 1

2

3

4

1 SAZ

5

6

7

8 DA ÇI RA
NA ŞI DA O

9

YA MI YOR TU RAN LAR NA HAY GÜ ZE M NA NAY AY DA YIL DA AZ DER Dİ MAR YA MI YOR TI RAN LAR HA NIM NA NA YI NA NAY NA HAY GÜ LÜ M NA NAY YA VAŞ YÜ RÜ SEV Dİ ÇİM HA NIM NA NA BA ŞI MA A KIL KO YUN YI NA NAY NA HAY GÜ ZE L NA NAY NA HAY GÜ LÜ M NA NAY EN GEL LER U SEV DA DAN KUR

Picture 7. "Çayda Çıra Yanıyor" folk song from the TRT Folk Music Repertoire (First page).

ÇAYDA ÇIRA YANIYOR
sayfa: 2

YA NI YOR HA NEM NA MA YI NA MAY
TU LAN LAR NA MAY GÜ ZE L NA MAY NA MAY GÜ LÜ M
NA MAY

ÇAYDA ÇIRA YANIYOR (hanım nanay nanay, nanay güzel nandı, nanay gülüm nandı)
 AYDA YILDA YANIYOR (" " " " " " " " " ")
 YAVAŞ YÜRÜ SEVDİĞİM (" " " " " " " " " ")
 ENGELLER UYANIYOR (" " " " " " " " " ")

KARŞIDA OTURANLAR (" " " " " " " " " ")
 AZ DERDİM ARTIRANLAR (" " " " " " " " " ")
 BAŞIMA AKIL KOYUN (" " " " " " " " " ")
 SEVDADAN KURTULAR (" " " " " " " " " ")

Picture 8. "Çayda Çıra Yanıyor" folk song from the TRT Folk Music Repertoire (Second page).

TRT MÜZİK DAİRESİ YAYINLARI
THM. No: 262 - 8. 6. 1973

YÖRESİ
FETHİYE

KİMDEN ALINDIĞI
MUSTAFA COŞKUN

SÜRE

YAYLA YOLLARINDA KALDIM YALINIZ

DERLEYEN
MUZAFFER SARISÖZEN

DERLEME TARİHİ
7 . 8 . 1942

NOTAYA ALAN
MUZAFFER SARISÖZEN

1 2 3 4 5 6 7 8 9 10

YAY LA YOL LA RIN DA GAL DIM
YA LI NIZ A MAN A MAN
E ŞE DOS TA MA LUM OL SUN HA LI MİZ
A MAN A MAN SAZ

h. caribada

YAYLA YOLLARINA YOKUŞ DEDİLER
AK KIZIN KOLUNA YAPIŞ DEDİLER
ARDIÇ ARKASINDA GÖRDÜM BOYUNU
YENİDE ÖĞRENDİM YARIN HUYUNU

Picture 8. "Yayla Yollarında Kaldım Yalınız" folk song from the TRT Folk Music Repertoire.