In this endeavour, exemplary works of advanced baglama performance in Anatolian Alawi music and their comparisons as well as records in special archives, music Industry and TRT archives are taken into consideration. In this context, exemplary pieces having the quality of advanced performance were identified and the development and transformation processes they have gone through were compared. This process took place in two ways. In the first, some different performers contributed to the same musical piece and the piece reached the level of advanced performance through master-apprentice succession. And in the second, two performers in a master-apprentice relationship re-create the piece, in which case the apprentice uses the piece developed by the master as raw material and improves upon it, which thereby turns it into a new piece having the quality of advanced performance.

In the Alawi musical culture, "lyrics" function as the most important element that transfers the doctrine. The seal of this culture is engraved in a musical piece through the explicit and implicit meanings of these lyrics, the names of the Seven
Revered *Ozans* (minstrels) and cultural codes such as the belief of *Ehlibeyt* (love of the Prophet's family).

This study titled "The Effect of Advanced Performance in *Baglama* on the Spread of the Alawi Music and Culture" is composed of two parts, which are in writing and practice, in order to exhibit the socio-cultural framework of the recital organized within the scope of qualification in art programme.

When we look at the general Alawi culture, the intensity of practices borrowing from many fields of art is noteworthy. Birth of an idiosyncratic style in poetry, music and dance, an accumulation in poetry and music woven with a profound semantic world and diversity as well as composition of a rich heritage based on *baglama* are the inevitable outcomes of the traditions of this culture blended with poetry, music and dance. At the hands of zakirs, aşıks, ozans and musicians, *baglama* has been one of the most important instruments to transfer and spread the Alawi culture. Genres of Alawi musical pieces played with this instrument can be listed as below:

**Nefes:** These are predominantly didactic poems with rather doxastic content in the Sufi literature and music, and therefore the Alawi-Bektashi literature and music. It is the name of *nefes* and *ilahi* (hymn) in the Bektashi doctrine.

**Tevhit:** It means the oneness of god, and is the genre of poem and music narrating that Ali is the saint of the god in the Alawi-Bektashi doctrine.

**Duvaz-Imam:** It is a genre of lyrical Alawi-Bektashi poem and music containing the names of the Twelve Imams respectively.

**Miraçlama:** It is a genre of Alawi-Bektashi poem and music with an epic character and tells the meeting of Mohammed and Ali in the Kırkklar Meydanı (Square of the Forty Beings).

**Semah:** It is a ritual dance by which the Alawi-Bektashi communities reach Hakk (god in Alawism, which also means "the truth") through body language, and each gesture or movement signifies a distinctive meaning as per the beliefs of the same communities.


Deyiş: It is the general name of the poems dwelling upon didactic, educational and advisory matters as well as religion, Sufi belief and the principles of the sect in the Alawi-Bektashi music and literature (*Duygulu*, 1997: 8).
**Recital Program**

**1. Dost Bağına Girdim Seyran Eyledim**

*Lyrics and music: Aşık Davut Sulari (1925 - 1985)*

As he sets the first example for advanced performance with long-necked *baglama* in the light of recorded data, Davut Sulari can be regarded as the starting point in this study. While the Alawi music culture generally adopts performance in *baglama* tuning pattern (La-Re-Mi / A-D-E), we see the first recorded examples of performance and composition with long-necked *baglama* in *bozuk* (disordered) tuning pattern (La-Re-Sol / A-D-G) by Davut Sulari. As an example, this piece titled *Dost Bağına Girdim Seyran Eyledim* can be regarded as an effort to reveal his personal awareness by enriching the instrumental performance, which is why the piece is presented without any comparison.

Dost bağına girdim seyran eyledim  
Açmış nergis, reyhan, gül yanılmadadır  
Seninçin düşmüşüm hasrete hala  
Giyindim hırkayı, şal yanılmadadır

I’ve travelled in the wineyard of brother  
Narcisse, basil, rose has blossomed along me  
I’ve fallen into this longing ‘cause of you  
I’ve put on cardigan, shawl is beside me

Güzel olan güzellikin bildirir  
Yüzünün terinden bade doldurur face  
Dert ile mihnetin beni öldürüür  
Hasretin, fırkátın bil yanılmadadır

One who’s beautiful, shows her beauty  
She pours saint wine from her sweat of her  
Your pain and trouble kill me  
Be sure, your longing and absence is beside me

Yar benim halımı bilmez mi candan  
İnsaf, merhamete gelmez mi candan cordially?  
Bir geçecik benle kalmaz mı candan  
Hasretin, elemin, bil yanılmadadır

Doesn’t my love know my state cordially?  
Doesn’t she relent, doesn’t she forgive  
Doesn’t she stay one night with cordially?  
Be sure, your longing and pain is beside me

Davut Sulariyem badeler içtim  
Kem gıybet, vefadan çok evvel geçtim loyalty any more?  
Cennet bağı denen ağ gözün açtım  
Nuş ettim badenin bal yanındadır

I’m Davut Sulari, I’ve drunk saint wine  
I’ve given up gossip, not been looking for  
I’ve opened the white eye of eden garden  
I’ve drunk the saint wine, honey’s beside it.
2. *Seherde Bir Bağa Girdim*

*Lyrics: Teslim Abdal (17th century Alawi-Bektashi Poet)*

*Source: Aşık Daimi*

Aşık Daimi, an apprentice of Davut Sulari, uses the same piece titled *Çek Katari* performed by Davut Sulari himself as the introduction of the instrumental section in the piece titled *Seherde Bir Bağa Girdim*. Aşık Daimi added another instrumental section to the piece titled *Çek Katari*, composing the instrumental section of the piece titled *Seherde Bir Bağa Girdim*. He performed the piece with such techniques as *boğma, takma* and *tarama*, which are considered as advanced performance for his period.

<table>
<thead>
<tr>
<th>Turkish</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>Seherde Bir Bağa Girdim</td>
<td>I’ve stepped in vineyard with dawn</td>
</tr>
<tr>
<td>Ne Bağ Duydu Ne Bağbancı</td>
<td>Neither the vineyard heard, nor the winegrower</td>
</tr>
<tr>
<td>El Vurup Güllerin Derdim</td>
<td>I’ve picked up the roses bare hand</td>
</tr>
<tr>
<td>Ne Bağ Duydu Ne Bağbancı</td>
<td>Neither the vineyard heard, nor the winegrower</td>
</tr>
<tr>
<td>Bağın Kapusunu Açtım</td>
<td>I’ve opened the gate of the vineyard</td>
</tr>
<tr>
<td>Sayın Ki Cennete Düştüm</td>
<td>I’ve suspected, that I’ve fallen into heaven</td>
</tr>
<tr>
<td>Yar İle Tenha Buluştum</td>
<td>I’ve met my love privetly</td>
</tr>
<tr>
<td>Ne Bağ Duydu Ne Bağbancı</td>
<td>Neither the vineyard heard, nor the winegrower</td>
</tr>
<tr>
<td>Seherin Bülbülü Öttü</td>
<td>Dawn nightingale began to sing</td>
</tr>
<tr>
<td>Öttü De Murada Yetti</td>
<td>It’s sung and got its dream</td>
</tr>
<tr>
<td>Teslim Abdal Yüknin Tuttu</td>
<td>Teslim Abdal reached his aim</td>
</tr>
<tr>
<td>Ne Bağ Duydu Ne Bağbancı</td>
<td>Neither the vineyard heard, nor the winegrower</td>
</tr>
</tbody>
</table>
3. Haydar Haydar

Lyrics: Aşık Sitka Baba (20th century Alawi-Bektashi Poet)
Music: Ali Ekber Çiçek

This piece titled Seyit Hüseyin composed and performed by Aşık Davut Sulari of Erzincan is one of the first examples in the historical process of advanced performance in bozuk tuning pattern of baglama in the Anatolian Alawi music. Arranged and developed by Ali Ekber Çiçek, born and raised on the same soils with Davut Sulari, by infusing it with his own musical accumulation, the verse section and the passages in the tiril part of the instrumental section of the piece titled Haydar Haydar are quite similar to those of the piece titled Seyit Hüseyin except for the introduction of the instrumental section. This resemblance is a natural outcome of the master-apprentice relationship between Davut Sulari and Ali Ekber Çiçek who were born and raised on the same soils.

The piece titled On Dört Bin Yıl Gezdim (Haydar), which was produced by Ali Ekber Çiçek by using Aşık Sitki’s poem titled Pervane and requires advanced performance, signifies that the advanced performance in bozuk tuning pattern in baglama, for which Davut Sulari represents the starting point, has continued and improved.

Ondörtbin yıl gezdim pervanelikte, thousand years
Sıdkı isim'den duyдум divanelikte. I’ve heard the name Sıdkı in craziness
İçtim şarabını mestanelikte, I’ve drunk saint wine in the boozer
Kırkların ceminde dara düş oldum. I’ve given an account in Fourties Cem.

Güruh-u Naci’ye özümü kattım I’ve added my soul to Güruh-u Naci
Adem sıfatından çok geldim gittim I’ve came and go several times in face of
Adam. 
Bülbüldüm firdevs bağında öttüm garden
Bir zaman güllü için zara düş oldum. I’ve become a nightingale, I sung in eden

I’ve wandered in fugition for fourteen
4. Bugün Bize Pir Geldi
Lyrics: 16th century poet Kul Himmet, one of the Seven Revered Ozans
Arrangement - music: Arif Sağ

Performed by many zakirs, aşıks and ozans through cultural transmission in the Anatolian Alawi doctrine, this piece was compiled by the Musical Department of the Turkish Radio And Television Corporation as it was performed by Aşık Daimi, and notated by Altan Demirel. Performed and developed by Arif Sağ after 1985, the piece was included in his two albums (İnsan Olmaya Geldim and Halay), and his masterful and advanced performance made it popular among people, thereby paving the way for being performed by many other artists and giving start to an important process of cultural spread.

BUGÜN BİZE PİR GELDİ

Yöresi: Erzincan
Kaynak Kişi: Aşık Daimi

Müzik – Düzenleme: Arif Sağ
Notaya Alan: Yusuf Benli

Bugün Bize Pir Geldi
Gülleri Taze Geldi
Önü Sıra Kanberi
Ali el Murtaza Geldi

Ali Benim Şahımdır
Kabe kiblegamımdır
Miraçtaki Muhammed
O Benim Padişahımdır

Evvallah Şahım Eyvallah
Hak Le İlahe İllallah
Evvallah Şahım Eyvallah
Adı Güzeldir Güzel Şah

Padişahım Yaradan
Okur Ağdan Karadan
Ben Pirden Ayrılmam
Bin Yıl Geçse Aradan

Aramı Uzattılar

Today the Master visited us
He came with his fresh roses
Kanber is guiding him
Ali el Murtaza visited us

Ali’s my Shah
Kaba is my direction
Muhammed on the Mirach
He’s my real Padishah

Evvallah Şahım Eyvallah
Hak Le İlahe İllallah
Evvallah Şahım Eyvallah
Adı Güzeldir Güzel Şah

My Lord, the creator
Reads the white and the black
I would not leave my Master
Even after a thousand years

They separated me
5. Deli Derviş

Sources: Aşık Ali Metin - Mehmet Ali Karababa

He developed many positions known as *sarma* in the region, which are based on the skill of the left hand and very difficult to render in the *baglama* tuning pattern, and used them in the instrumental introductions of pieces called *uzun hava* (literally, "long songs"). In time, such folkloric patterns were named as "Dervişname" or "Deli Derviş Ayağı," and rendering the "Deli Derviş Ayağı" had become an indicator of mastership. Those who have brought "Deli Derviş Ayağı" to present day are Kurt Veli of Kangal (from the village of Mamanş), Ahmet Başer of Kangal, Ali Metin of Çamşılı and M. Ali Karababa. It was also performed by Aşık Ali Metin with lyrics. Nida Tüfekçi and Arif Sağ notated these melodies by benefiting from Aşık Ali Metin, thereby transferring the piece to younger generations. The cultural connection of the individuals transferring and performing the piece ensured that it was carried forward and popularized.
6. Ötme Bülbül

Lyrics: Pir Sultan Abdal     Source: Aşık Daimi
Arrangement: Yavuz Top - Ferda Ereren

Dr Ferda Ereren was the first to notice the polyphonic conformity of the piece titled Ötme Bülbül belonging to Erzincan region performed by Aşık Daimi and the pieces with the same name compiled by Muzaffer Sarıözen in Sivas region, and they were performed simultaneously. The third component of the piece titled Ötme Bülbül was compiled from the performances of the piece titled Deli Derviş by Aşık Ali Metin and Mehmet Ali Karababa, who were two of the dedes, aşıks and zakirs of Sivas Region; and this was performed in advance techniques by Arif Sağ and Yavuz Top with the addition of passages including ajitte.Having earned the quality of advanced performance through Yavuz Top's arrangement and performance, this piece has been one of the first examples stressing agility in baglama.

Ötme bülbül ötme, şen değil bağım
Dost, senin derdinden ben yana yana

Deryadan bölünmüş sellere döndüm
Ateşi karmış küllere döndüm
Vakıtsız açılmış güllere döndüm
Dost, senin derdinden ben yana yana, o brother

Haberin duyarsın peyikler ile
Yaramış sarsılınlar şehitler ile
Kırk yıl dağda gezdim geyikler ile
Dost, senin derdinden ben yana yana

Don’t sing, o nightingale, my garden isn’t cheery
Because, I’m burning of your sorrow, o brother
My core has finished, my oil is gone
Because, I’m burning of your sorrow, o brother

I’m like flood, splitted from ocean
I’m like ash, whose fire has darkened
I’m like rose, untimely opened
Because, I’m burning of your sorrow, o brother

Abdal Pir Sultan'ım, doldum eksildim
Yemeden içmeden sudan kesildim
Zülfun kemendine kondum asildim
Dost, senin derdinden ben yana yana

Abdal Pir Sultan says:I’m filled, but still waned
Neither can I eat, nor can I drink
I’m hanged up by your hair string
Because, I’m burning of your sorrow, o brother
7. Birlik Semahi

Lyrics: Dortli (Erdal Şalikoğlu)
Music: Yusuf Benli

Advanced performance in the Alawi music culture flourishes through cultural transference and cultural prevalence as well as academic studies. The combination of instrumental and verbal elements is embodied in performers acting as carrier of the culture. The process started by the performer through cultural transmission in traditional sense, has continued with cultural prevalence and resulted with rearrangement and production of new pieces thanks to the academic training the performer has received.

The lyrics of the piece was written by Dr Erdal Şalikoğlu, who, in line with his personal interest and building upon the global cultural heritage, took part in the process of producing new poems reflecting the Alawi doctrine. He reproduced this piece in the form of semah, which consists of three sections (ağırlama, yeldirme and pervaz), and performed with plectrum rendering technique.

Gelin canlar gelin semah dönelim Come over brothers, let’s turn semah
Cemin canlarına canlar katalım Let’s add more brother to brothers of cem
Mestaniler deryasında koşalım Let’s get carried away carried away in the sea of ecstasy
Gönüller bir olsun yollar bir olsun May our hearts be as one, may our ways be as one

Aşk atesi yanar can özümüzde Fire of love is burning in the core of our souls
Cümle alem birbir hep gözümüzde The whole world is one and the same in our eyes
Bin bir mana vardır bu sözümüzde Our words have thousand of meanings
Bülbülü şeydayız diller bir olsun We’re passionate nightingales, may our languages be as one

We’ve sung ballade of brotherhood as nightingales
We’ve dived into the sea of love as Mecnun
We’ve accepted The Mature Human as our guide
May the brothers walking towards the truth be as one

Dost nenni nenni can nenni nenni
Pir nenni nenni şah nenni nenni

Doğruları yol eyleyip eleriz We choose the truths and make our ways
Sazımızda aşık telin çalarız We play the song of love on our instruments
Gönülleri kible deyip döneriz We turn to hearts, accepting them as Kaba
Sözünden dönmeyen canlar bir olsun May them be as one who keep their own words
Dört kapıyı kırk makamı tutan
dignities
Aşık olup ummanlara b atan da
Dertli hikmetleri alıp satanda
Özün sözün bilen canlar bir olsun
themselves

When we reach at four doors and forty

When we become lovers and immers to seas
When Dertli buys and sells wisdom
May the brothers be as one who know

8. Ey Şahin Bakıslım
Lyrics: Alawi-Bektashi Poet Hüseyin Fevzi (1886-1928)
Source: Aşık Daimi

Performed plainly by Aşık Daimi, the piece title Ey Şahin Bakıslım was reperformed by Yavuz Top with such techniques as çekme and takma and musical passages containing agility.

Ey şahin bakıslım bülbül ağızlım
Bir eli kadehlim bir eli sazlım
İşte ben gidiyorum kal ahu gözluğu
Ne sen beni unut ne de ben seni

O! Falkon eyed, nightingale voiced
Chalice in one hand, saz in the other
Here, I’m going, you stay my gazelle eyed
You, do not forget me, neither I’ll forget you

Yolda harami çok engel arada
Unutmam sevdiğim demde sıradır
Kendi gider ama gönlü burada
Ne sen beni unut ne de ben seni

Lots of harami and obstacles on way,
But I will not forget you in time my love.
He goes himself but his heart stays back
You, do not forget me, neither I’ll forget you

Kul Hüseyin’im eydür gül benzim soluk.
Alınmiza yazılmıştır ayrılık
Vallahi sevdiğim gönüler birlik
Ne sen beni unut ne de ben seni

Kul Hüseyin says: My rose face has faded
Separation is our inevitable faith.
In the name of God my love, hearts are united
You, do not forget me, neither I’ll forget you
9. Dönen Dönsün Ben Dönmezem Yolumdan

Lyrics: Pir Sultan Abdal
Music: Yusuf Benli

The poem of 16th century poet Pir Sultan Abdal, one of the Seven Revered Ozans is a piece recently produced by the performer in the form of deyış, and is performed with the technique of şelpe.

Koyun beni hak aşkına yanayım Let me burn for the sake of the love of God (Truth)
Dönen dönsün ben dönmezem yolumdan Let them turn, whoever does, I’ll keep my way
Yolumdan dönüp mahrum mu kalayım Shall I turn off my way, and be a deprived?
Dönen dönsün ben dönmezem yolumdan Let them turn, whoever does, I’ll keep my way

Benim pırim gayet ulu kısidir My Master is a quite noble one
Yediler ulusu, kırklar eşidir Noble of The Sevens, equal to The Fourties
On iki imamın server başıdır He’s the head of the Twelve Imam
Dönen dönsün ben dönmezem yolumdan Let them turn, whoever does, I’ll keep my way

Kadılar müftüler fetva yazarsa If Kadies and Muftis give the judgement
İşte kemend, işte boynum asarsa Here’s the rope, here’s my neck, if they hang
me Here’s Khanjar, here’s my head, if they cut
İşte hançer, işte kellem keserse Let them turn, whoever does, I’ll keep my way
Dönen dönsün ben dönmezem yolumdan

Ulu mahşer günü divan kurulur On the Judgement Day, the council will be held
Suçlu, suçsuz gelir orada dirilir Guilty and innocent, will all be resurrected
Piri olmayanlar anda bilinir Those who don’t have Master, all will be known
Dönen dönsün ben dönmezem yolumdan Let them turn, whoever does, I’ll keep my way

Pir Sultan'ım arşa çıkar ünümüzüz I’m Pir Sultan, our fame’s reached to heaven
O da bizimulumuzdur pirimiz He’s our greatest, our Master
Hakka teslim olsun garip canımız Let our humble life be handed over to God
Dönen dönsün ben dönmezem yolumdan Let them turn, whoever does, I’ll keep my way
10. İçtik Aşkın Şarabını

Lyrics and Music: Yusuf Benli

Written and composed by the performer, the piece is a new production in the form of deyiş, dwelling upon the cultural codes of Alawi-Bektashi doctrine.

İçtik aşkın şarabını We’ve drunk the wine of love
Dem bu demdir mestaneyiz This is the time, we are drunkards
Görüdük Pir’in didarını We’ve seen the face of Master
Dem bu demdir divaneyiz This is the time, we are crazy

Bu dem erenlerin demi The time’s the time of saints,
Özü sarhoşların demi This is the time of drunkards in soul
Hü deyip içelim demi Let’s call God’s name, let’s drink saint wine
Dem bu demdir meyhaneyiz This is the time, we are boozers

Pir elinden dolu içtik We’ve drunk by the hand of Master
İçip kendimizden geçtik We’ve drunk and fall in ecstasy
Gönül kabesini seçtik We turned to hearts as our Kaba
Dem bu demdir mihmaneyiz This is the time, we are guests

Muhabbetle çaldık sazı We’ve played saz with fondness
Dem alıp ettik niyazı We’ve drunk and pleaded
Semah döndük bazı bazı We’ve turned semah ever and anon
Dem bu demdir pervaneyiz This is the time, we are luna mothes

Gönül deryasında coştur We’ve fallen in ecstasy in the seas of heart
Aşkın ateşiyle piştik We’ve been cooked on the fire of love
Serçeşmeden bir dem içtik We’ve drunk once from the headspring
Dem bu demdir Bektaşi’yiz This is the time, we are Bektashies
11. Enel Hakk

Lyrics: Seyyid İmadeddin Nesimi

Music: Yusuf Benli

The lyrics of the 14th century poet Seyyid İmadeddin Nesimi, one of the Seven Revered Ozans, were re-produced in the form of *deyüş*, and performed with the technique of *şelpe*.

---

Bulmuşum ben hakkı, ene-l hakk söylerim
Hak benim, hak bende ene-l hakk söylerim
Görün bu esrarı ne muğlak söylerim
Sadiğim sözüme ene-l hakk söylerim

I’ve found the the God, I say: I’m the God
I’m the God, God’s in me, I say: I’m the God
See this mysterie, how secretly I say,
I keep my word, I say: I’m the God

Ey gönül hak sende, hak elbet sendedir
Söyle hakkı kimdir, ene-l hak sendedir
Hakkı mutlak zat-ı mutlak¹ hakikat sendedir
Arama gayrida muhakkak sendedir

O my heart, God’s in yours, surely is in yours
Say; who’s the God? God’s in yours
Absolute truth, the God’s in yours
Dont hunt for in else, surely is in yours

Ey gönül Mansur da, ene-l hakk söyledi
Hak idi hak dedi, ene-l hakk söyledi
Marifet sırrını pek mutlak söyledi
Nesimi amenna ene-l hakk söyledi

O heart, Mansur said too: I’m the God
He was God, he told the truth: I’m the God
He surely told the secret of talent,
It’s the truth, Nesimi said: I’m the God.

¹ Tanrî
**12. Çeke Çeke**

**Lyrics: Pir Sultan Abdal**

**Sources: Ali Ekber Çiçek - Arif Sağ**

The piece titled *Bu Hasretlik Bize Miras mı Kaldı* performed by Ali Ekber Çiçek, and the piece titled *Beklerim Selamın Seher Zamani* were performed with the same melody. Arif Sağ started to perform the melody of the both with the poem titled *Çeke Çeke* by Pir Sultan Abdal. People started to recognize this version thanks to the instrumental performance by Arif Sağ. Arif Sağ, Hasret Gültekin and Erdal Erzinçan have performed it with the technique of *şelpe* since 1990, which further popularized the piece.

<table>
<thead>
<tr>
<th>Çeke Çeke Ben Bu Dertten Ölürüm</th>
<th>I’ll die from this constant suffering</th>
</tr>
</thead>
<tbody>
<tr>
<td>Seversen Ali’yi Değme Yarama</td>
<td>For Ali’s sake, don’t touch my wound</td>
</tr>
<tr>
<td>Ali’nin Yoluna Serim Veririm</td>
<td>I’d sacrifice my head for Ali’s way</td>
</tr>
<tr>
<td>Seversen Ali’yi Değme Yarama</td>
<td>For Ali’s sake, don’t touch my wound</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Bu Yurt Senin Değil Konar Göçersin</th>
<th>This home is not yours, you are a guest</th>
</tr>
</thead>
<tbody>
<tr>
<td>Körpe Kuzulardan Nasıl Geçersin</td>
<td>How can you leave behind your young lambs</td>
</tr>
<tr>
<td>Ali’nin Dolusun Bir Gün İçersin</td>
<td>Once you’ll drink Ali’s saint wine</td>
</tr>
<tr>
<td>Seversen Ali’yi Değme Yarama</td>
<td>For Ali’s sake, don’t touch my wound</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Ilgit Ilgit Oldu Akşıyorg Kanim</th>
<th>My blood is leaking gently</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pir Yoluna Kurban Verilir Serim</td>
<td>I’d sacrifice my head for my Master</td>
</tr>
<tr>
<td>Benim Derdim Bana Yeter Efendim</td>
<td>My sorrow’s enough for me my Lord</td>
</tr>
<tr>
<td>Seversen Ali’yi Değme Yarama</td>
<td>For Ali’s sake, don’t touch my wound</td>
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<thead>
<tr>
<th>Abdal Pir Sultanım Deftere Yazar</th>
<th>Abdal Pir Sultan writes this down</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hilebaz Yar ile Olur Mu Pazar</td>
<td>You shall not make deal with deceitful love</td>
</tr>
<tr>
<td>Pir Melhem Çalmazsa Yaralar Azar worse</td>
<td>If Master doesn’t cure, wounds will be</td>
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<tr>
<td>Seversen Ali’yi Değme Yarama</td>
<td>For Ali’s sake, don’t touch my wound</td>
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Today, advanced performance in baglama in its traditional sense requires knowing and applying all the plectrum configurations, which are expressed as tavir (style) in the folk music. Besides, advanced performance inevitably entails mastering the regional and thematic rendering styles; knowing all the tuning types used in the instrument; and using diverse types of baglama with varying dimensions, which reveals the frequency difference of the instrument. To know the components of the culture to which baglama belongs and to integrate the characteristics of cult master performers while rendering advanced performance; to push the technical limits of the instrument; and to have a solid grasp of any rendering technique are the fundamental qualities of advanced performance in baglama.
YUSUF BENLI
Biography

Born in 1966 in Amasya, Mr Benli completed his primary and secondary education in the city of Amasya, Turkey, and went to high school in Istanbul, Turkey. In 1990, he was admitted to the undergraduate program of Liberal Arts at the State Conservatoire of Turkish Music, Istanbul Technical University. He graduated in 1995 upon the accomplishment of his thesis titled "Scoring the Melodies of Deyiş, Semah and Saz Pieces as per their Performance Qualities in Baglama Tuning."

Following his graduation, he founded the Private Yusuf Benli Musical Training Centre, where he continued his personal and artistic studies at this centre and trained many learners of baglama. In 2006, he founded the YBM Production and started the activities in musical production, acting as the producer for numerous albums so far.

In 2012, he earned the Master of Music title from the Conservatoire of Turkish Music at Haliç University with his thesis titled "The Place and Importance of the Seven Revered Ozans in the Alawi Culture." He also completed his studies for the degree of Doctor of Philosophy in Music at the same university with a thesis on "The Effect of Advanced Performance in Baglama in the Alawi Music on its Cultural Prevalence."

Mr Benli also carries on his works at the YBM Production and his academic and artistic studies, and contributes to national and international scientific studies and field researches. Playing active roles in scientific and professional organizations, he is a member of the Turkish Phonographic Industry Society (MÜ-YAP), Musical Work Owners' Society of Turkey (MESAM), and Turkish Music Performers’ Collective Society (MÜYORBİR).