

WAS ABDOULQADİR MERAGHİ (ABDÜLKADİR MERAGİ) İRANİAN?

I have witnessed during a symposium I attended recently that some scholars refer Meragi as an Iranian composer. More interestingly, because Meragi composed his pieces with Persian lyrics, they claim his work belongs to Iranian culture. If we are to look at the historical subject from this perspective, following question should be asked: Is everyone who composes with Persian Iranian? If that is the case, it can be said that I might be Briton because I am writing this text in English. It can easily be seen that this assertion is truly illogical.

Essentially, it is not of grave importance whether or not Meragi was Iranian or Turkish. But in this case most important thing is the fact that his compositions are purely Turkish which we can understand from the *terennum* (the part of some Ottoman vocal music pieces that contain seemingly meaningless words like *ten na dir na*) part of the works. Every *terennum* part of the Meragi's works are appropriate with Turkish language. Although language of lyrics is Persian, *terennum* part is not appropriate for Persian Language. It can be easily seen whenever an Iranian performer sings the *terennum* part.

Furthermore, these compositions were written for Turkish instruments and Turkish *maqam* system. Iranian instruments are not appropriate for these compositions. Their scores include some special notes (*perde-pitch*) that can only be found in Turkish *maqam* system meaning that they were composed according to the rules of Turkish *maqam* system.

Additionally, many Turkish musicologists have pointed out that there is a chance these compositions might not belong to Meragi after all. Here is some information regarding this situation:

These compositions that are known to have composed by Meragi and many more from other composers were actually gathered and notated by the committee of prominent musicians of the time, namely, the classification committee of Istanbul University (İstanbul Üniversitesi Tasnif Heyeti) during the first quarter of 20th century. Consequently, with the result of this committee's work, we assume that these compositions belong to Meragi. But it is impossible to say that the committee knew absolutely for a fact that these works had belonged to Meragi. Looking from this perspective, it can easily be said that all of Meragi's work belongs to Turkish culture and they have been transferred from generation to generation.