A FEW THOUGHTS ON THE DEVELOPMENT OF TURKISH MUSIC
by Mutlu Torun

Turkish music is still changing. In order to be able to direct this change, composers, composers, middlemen (TV, radio, and CD publishers who choose the music and present it to the listening public) and listeners must be well educated. As each one of these groups constitute a subject for research in and of itself; I would like to limit my article to the subject of what composers can do.

Polyphony adds a different dimension to music. Turkish music should not be deprived of this dimension. Polyphonic works, when they are executed intelligently and in a way compatible with Turkish music, listening, experimenting, researching, should not be excluded. (Works composed in the tonal system and style of Turkish music.)

Composers should not be afraid to think of Turkish music and polyphony together. Lyrics diminish the abstractness and subjectivity of music. The listener loses his imagination, his infinite opportunity to choose. (As beautiful as the poetry may be, music is perceived under the direction of lyrics.) Poetry provides ease to the listener, and paves the way for cheapness in the industry.

We should increase the number of instrumental works in our music. Our classical music is generally a lyric based music. The very few instrumental works within it seem to have been composed as if they were songs, according to the patterns of the human voice (in terms of range, adjacent intervals and creation of musical phrases). In a new trend, beginning with Tanbûrî Cemîl Bey, instrumental works began to feel in places as if they were truly written for instruments. The works of H. Sadettin Arel, Ferit Alnar, Resat Aysu and a great many composers still living today have clearly been written for instruments.

In addition to passages written in a vocal style, instrumental works should contain sections that display the possibilities of the instruments.

In our musical tradition, every player adds ornaments or simplifies each note to his own liking and according to his instrument. Every performance can be different from the one before, and from the notation. This becomes immediately apparent when one compares Cemîl Bey's playing with the notation (for example, the Sedaraban Saz Semaisi). However, as on TRT and the radio, many performances today never cross the bounds of the written notation.

As our works are written in the same form for all players, our performers should, as in jazz, Baroque and earlier music, play them as the composer intended them to be performed.

Although the character and possibilities of each instrument are different, our music has not been written separately for each instrument. It is not written with the possibilities of the individual instruments like the piano, guitar and cello in mind, as if everything they will play is fixed and written down. Though names such as "Ney Pesrev" or "Saz semaisi for kemençe and kanun" would be quite logical, they don't exist.
In light of this, Serif Muhiddin Targan has written and played works and etudes specifically for ud, and been well received the world over. These works push the possibilities of the ud, and very nice expressions were been achieved that would never even occur to an ud player. Later on, Yalçin Tura wrote "Dalgaların Oyunu" for kanun, and pieces for ud that were played at the Istanbul Festival by Münnir Nurettin Beken. More such works works, like those which we have written and play in our own limited circles, should be written and disseminated.

Pieces should be written that correspond specifically to our instruments' characters and expressive possibilities, which exhibit their techniques and push their boundaries. We have a repertoire full of masterworks, written according to the prosody of our metered poetry. Such is not the case for free poetry and new Turkish poetry. (And today, a "song lyric" cheapness has emerged on TV, FM and among CD producers, based on an attitude of "it's enough for it to be popular.") In every era, musicians have set the poetry of their times to music. Turkish music should not fall short of new Turkish poetry.

Metric poetry has its own rhythm that is immediately felt. This rhythm has found its counterpart in our music; relationships have been established between the meters and the "aksak" (2+3) and "major" usuls, the principle being that a long syllable corresponds to a long note, or a short syllable to a short note. In the recent past, the concept of "prosody" has been reduced to this relationship, and at the direction of the TRT Repertoire Committee, lyrics have continually been set to the music in a "syllabic" manner (long note for a long syllable, short note for a short syllable). However the general character of Turkish music is "melismatic" (with one syllable spread over several notes). The exaggeration of this character leads to the rhythm being pushed into the background, and the words become unintelligible. A balance must be struck, as in Mustafa Çavus's compositions, and folk songs of Rumeli.

A balance must be struck in the relationship between the syllable and the note that achieve intelligibility of the poetry without marring the character of the music. Every poem has a feeling, a main feeling, a world. For this to be expressed in music is completely normal. Apart from this is the language in which the poem was written. The same poem, written in English or Greek, will come out with a different number of syllables, as well as different stress patterns. In the same way, the music must be in harmony with the Turkish in the poetry, as if the development of the music within the poetry is expressed in the language itself.

In their singing, performers should try to enter and the music and emotional world of the poetry.
A GREAT VOICE OF OTTOMAN TURKISH AND JEWISH MUSIC:
(by Bülent Aksoy)

RABBI İZAK ALGAZİ EFENDİ

İzak Algazi was one of the foremost names in recent Jewish history, and one of the great voices of our country; possibly the greatest Sephardic musician of the early twentieth century. Algazi Efendi did not win the admiration of Jews alone, but of Turks as well. In his time, he became a well known artist in all musical circles, and because of his mastery and knowledge of music, he was referred to by the Turks as “hoca” (teacher). Because of Algazi’s uncommonly broad vocal range and superior singing style, he has survived to the modern day on 78 recordings. Nearly three quarters of a century have passed since the 1920s and early 30s when these records were made; they no longer show up on the 78 market. Although he was a famous rabbi and well known as a musician during the period he lived in Turkey, almost nothing has been written about him, either in those years or in years to follow. No satisfying information on him is to be found, either in the form of biographies or memoirs. The Turkish Jewish historian Prof. Avram Galnti devoted part of his book, Türkler ve Yahudiler (The Turks and the Jews), written in 1827 in Arabic script and republished in 1947 in Latin letters, to Algazi, and provides the following information about him:

“İşak Algazi was the son of Salomon Algazi; his name was well known in Turkey, and especially in İzmir and İstanbul. This young master with his extraordinary voice gained great fame with his works, especially his kâr composed in Neveser, as well as his şeykefza, mâye, süzidil and bestenigâr fasils.

İşak Algazi lived in Istanbul for several years and made himself known there. During the period when the issue of the revision of Turkish music was being debated in the newspapers, the late Atatürk invited Algazi to Dolmabahçe Palace in order to gain his opinion. Singing pieces from various eras, Maestro Algazi gave a history of Turkish music. In order to show his gratitude and appreciation, Atatürk gave him a gift of a Holy Koran which he had signed [1].”

In Professor Galanti’s book, Türk Harsi ve Türk Yahudisi (Turkish Culture and the Turkish Jew), published 25 years later, he once again treated the issue of “Jews and Eastern Music,” and wrote the following about “İzmirli İşak Algazi.”

“Another great and recognized Turkish Jewish artist, İshak Algazi came to İstanbul and, remaining eight to ten years, busied himself with Turkish music, wrote many articles on the subject in Turkish newspapers, and was personally received by Atatürk. During this visit, which lasted four or five hours, Algazi sang some pieces in various makams, and provided explanations of these makams. Pleased with Algazi’s voice and information, Atatürk presented him with an autographed copy of the Holy Koran printed in the new [Latin] script.
As Algazi’s beautiful voice and knowledge were well known in the Jewish world, they
desired to acquire him into their synagogues with the appellation “Rabbi.” When
offered the position of rabbi to the eastern Jewish congregation in Montevideo
Uruguay, South America, Algazi settled there. As there were many eastern Jews of
Turkish nationality in Montevideo, the ceremony at the synagogue was held with
eastern music. An eastern Jew by the name of Nisim Hayon who traveled there wrote
about that synagogue and of Ishak Algazi. On Fridays and on Jewish holidays it was the
custom, when the handwritten Torah was taken from the Ark, to recite a prayer for the
long life of leader (emperor, king, president) of the country. The eastern Jewish
community followed this custom, and prayed first for the president of Uruguay Luiz
Barres, and then for the prime minister of Turkey, [İsmet] İnönü (Istanbul newspaper
Today Algazi is not sufficiently known, not only among young people but middle aged
people as well. Algazi is a musician who will be remembered by those 60 years old or
older, those with 78 collections or who have at least heard a few of his recordings. But
even those only know Algazi by his music, and know that side of him only to a certain
degree. It is hard to believe that even the majority of Jews in Turkey have little
information about his life after he left turkey. For example even Avram Galanti, in
“Turkish Culure and the Turkish Jew,” seems not to have been aware of Algazi’s death
three years after the fact.
İzak Algazi’s interesting life story, his noteworthy personality, the story of his politics
and thoughts and various facets of his art only came to light with book, published in
1989, titled Mızımrat Qedem — The Life and Music of R. Isaac Algazi from Turkey,
published by the Institute for Jewish Music. The book’s author, Professor Edwin
Seroussi, was then a lecturer in the Musicology Department of Bar Ilan University, and is
now the director of the Center for Jewish Musical Studies of the Hebrew University in
Two cassettes of Algazi’s digitally cleaned 78 recordings have been produced together
with a booklet. And in 2002, the Wergo music company in Germany recorded 25 of
Algazi’s works on CD (SM 1622 - 2). As the two cassettes contain 32 records, five of them
did not make it onto the CDs. Neither collection included any of the Turkish musical
pieces Algazi recorded.

HIS LIFE
İzak Algazi was born in İzmir on April 24, 1889. His family was an old, well-known İzmir
family. His father and grandfather were both cantors at synagogues. Like all Turkish
citizens of the time, İzak grew up in an environment where traditional religious values
were coming into conflict with free though. He came up within a Paris-based, western
influenced, new mindset on the one hand, and an orthodox teaching in an elementary
school teaching the Talmud and Torah.
His education ended in a Turkish public school. Later he continued at a “Hillel Yeshiva,”
the director of which was the head cantor in İzmir. At the age of 19, he was appointed
cantor to the newly built synagogue in İzmir’s Karakaş quarter, and in 1914, began
teaching in İzmir’s Jewish schools. At a very young age, he participated in a variety of
social activities both in and out of the Jewish community, and took on duties in Jewish

Article about Turkish music
During maftirim personalities Jewish Thus well financial “As Avram dugâh in the newspaper announced the establishment of all of Izmir. He composed a Çember usülünde profound voice, gained the admiration of all of Izmir. He composed a very interesting one of these announcements from the standpoint of the Ottoman cultural mosaic, came out on January 10, 1905 in the newspaper El Novelista. With the headline “Mahur Fasli,” it read as follows: “As was announced previously the Mahur Faslı is being taught by teachers such as Şem Tov Şikâr, Hayyim Alazraki and Salomon Algazi. Our lessons, given individually and as a group have been very popular with the people. During the lessons, you can listen the düğâh fasıl performed by maestro Şikâr. But whichever fasıl it may be, he is loved by his audiences.”

Announcements such as these do not reflect only the Izmir Jews’ taste for and activity in music, they also show the level of their mastery, sufficient to instruct the public. During those years European opera companies and musicians came to Izmir as well as Istanbul. However in Izmir the community had also formed a western style band; its musicians were Jewish children who had received western musical education. İzak also had become acquainted with western music during the same years.

The disasters born of the Greek invasion during World War I caused a great depression in Izmir’s Jewish community. Faced with the suspicion that they were collaborating with the Greeks, community leaders were forced to leave the country. Unemployment as well as new expectations drew Algazi to Istanbul.

Thus it was that Algazi and his family moved in 1923 to Istanbul. There he entered the maftirim (chorus) of the Neva Shalom synagogue in Şişhane. After a time, he was brought to the Italian synagogue in Galata, known for its musical activities, and was made director of the synagogue’s musical affairs.

During the ten years Algazi spent in Istanbul, he became one of the foremost personalities in its Jewish community, playing an active role in Jewish educational institutions. He tried to improve the relations between the community and the leaders of the Republican administration, defending the view that the Jewish community needed to be a part of their new country. Algazi expressed this policy in the weekly newspaper La Voz Orientale which he established. He became acquainted and established friendships with many masters of Turkish music; and with his knowledge of

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*Article about Turkish music*
music, literature, history and philosophy, succeeded in acquiring a place for himself among the intellectuals of the republic. During this time Algazi sang Turkish music in Dolmabahçe Palace for Atatürk, who loved Turkish music; and providing examples of Turkish musical history, provided Atatürk with knowledge. According to one observer, he advised Atatürk concerning the writing of Turkish history and the translation of the Koran in to Turkish. According to Leon Daniel, who now lives in Israel, in Izmir during those years Atatürk on one occasion said to Algazi, “A man like you is the pride of our nation!” Despite all the optimistic expectations concerning the new order, the 1930s were not comfortable years for Algazi. The first sign of this was the increasing difficulty in finding employment; the second was Atatürk’s implementation of a policy of prefering Turks to non-muslims in civil service positions. One example of this new practice happened personally to Algazi: Atatürk did not approve Algazi’s membership in the Radio board of directors. According to the witness Moshe Vital, Algazi’s disappointment at this moved him to emigrate from Turkey. However, Algazi’s increasing Zionist tendencies were also an obstacle to his remaining in Turkey. In 1933, the forcing of his weekly newspaper to abandon the Hebrew alphabet and adopt Latin characters was for Algazi the most compelling sign that he could no longer stay. Thus the Turkish period of his life came to an end. One of Algazi’s students, cantor and kanun player David Behar, who saw his teacher on the Friday two days before he left Turkey, told the writer of this article in 1990 that the maestro was so sad that day that during that Friday service at the synagogue even his powerful voice was muted (6).

HIS YEARS IN PARIS (1933 – 1935)

Even by the early 1930s, İzak Algazi had begun establishing ties with the Jewish community in Paris, and in 1933 at the invitation of the community, he went to Paris. During those difficult days, the Sephardic community provided him with much help. He entered a synagogue as a cantor, and also continued educational and community work that he had begun in Turkey. He established relations with intellectuals and high-level state officials among whom was the French prime minister Édouard Herriot. But despite all his efforts, he was unable to secure a place to display his talent other than as a cantor. There were during those years several bright intellectuals and rich businessmen among the leaders of Paris’ Sephardic community; its musical activities were directed by the Romanian-born composer and orchestra conductor Leon Algazi (who was no relation of İzak Algazi and his family). İzak Algazi was unable to attract the attention he desired from this circle, full of talented, well-honed individuals. Even in the community newspaper his name was very infrequently mentioned. His inability to realize his hopes in such an environment was to draw him to a far away country.

HIS PERIOD IN MOTEVIDEO (1935 – 1950)

In 1935, Algazi began serving as a cantor on high holidays in Uruguay’s capital city Montevideo. The majority of Uruguay’s Sephardic community were emigrants from
Izmir, and thus it was not difficult for him to become close to this community. Traveling to Uruguay to visit and check it out, he received an offer to settle there and take a leading role in its community. Hoping that he would find what he wanted in this country, he accepted the offer. Even though this took him extremely far from his homeland and Europe’s important Sephardic centers, he found in Uruguay a young community in search of an identity and accepting of his leadership. Thus he quickly became an important person in Montevideo. During this period of his life, he honed both his personality in society as well as his abilities as a cantor; and was seen as a cantor and preacher in Brazil, Chile and Argentina as well.

He assisted in the foundation of the Latin American branch of the Zionist movement in Uruguay, the housing of refugees of the Holocaust, the formation of the Jewish National Fund and the World Sephardic Federation. In 1938, he became the Uruguayan delegate at the first South American Zionist Congress in Buenos Aires, and represented the Uruguayan community at the Sephardic Zionist Congress in 1940, also in Buenos Aires. In April of 1942, he was given the office of vice president at the community’s 1st Regional Meeting. During the same year, he was appointed honorary president of the National Fund, Keren Hayesod. Later, appealing to the President Alfredo Baldomir on behalf of Uruguay’s Jewish community, he requested that Uruguay be more welcoming to the refugees rescued from the Holocaust. With his help, many Jews found a place of refuge, and Uruguay’s anti-Nazi politics strengthened. Even today, Algazi is remembered in Uruguay for his humanitarian efforts.

In early 1944 İzak Algazi, together with another Sephardic leader, formed the Committee for the Support of Palestine in Uruguay. The Committee’s goal was to persuade famous non-Jews to support the Zionist cause. Through his efforts, Algazi was able to convince the poet Carlos Sabat Ercasti, anti-Nazi activist Huga Fernandez Artusio, and the leader of Uruguay’s Socialist Party. This committee was very active in supporting the efforts to establish a Jewish state in Palestine. In 1944, Algazi represented Uruguay in the World Jewish Congress meeting in New York immediately following the Holocaust in Europe. He wrote a poem in Hebrew for President Roosevelt on this occasion, which was published in 1944 in the New York Hebrew newspaper Ha-Doar along with its English translation.

Living in South America until the end of his life, İzak Algazi died on March 3, 1950. But the musician İzak Algazi had died much earlier, in 1933, when he left Turkey. A Seroussi said, “Although he became involved in a variety of societal efforts in South America, it is clear that the community was unable to fully appreciate his personality, knowledge and views. What’s more, as none apart from a few individuals in Uruguay were able to appreciate his elevated position and expertise in Turkish music, his musical life came almost to a complete end there. Forgotten and far from the musical environment in which he had earned an outstanding position, he experienced a profound disappointment.” (p. 27)

HIS PERSONALITY

İzak Algazi lived during a difficult and painful period for Ottoman Jews as well as Jews worldwide. The fall of the multinational/multi-faith Ottoman Empire where they had found refuge for four centuries led both to a spiritual crisis as well as a mass emigration.
The pro-European Haskala (enlightenment) movement, which was influential in Turkish Jewish intellectual circles, was undergoing a great ideological crisis. Atatürk’s ideology was founded not on multinationalism but rather on Turkish nationalism. But the Republican administration was adopting western cultural values, separating religious and governmental affairs; it had gone so far as to wholly remove religious officials from state affairs. These innovations deeply affected the Jews’ traditional way of life. On the other hand, the Zionist movement which had gained influence over Ottoman Jews in the first quarter of the century was increasing the confusion within the Jewish community. This chaos in the period’s political, ideological and cultural environment was reflected in İzak Algazi’s worldview. Edwin Seroussi explains his ideological drama:

“Within the political and economical depression of the period, Algazi tried to arrive at an impossible ideological compromise; on one hand uniting his religious outlook with the goals of Atatürk’s Turkish nationalism and the national longings of Jewry shaped by the Zionist movement; and on the other, defending the traditional behavioral bounds of the Jewish faith. This ideological pastiche found no echo in Turkey; and conditions dragged him to Uruguay, far away from the main centers where the international events were occurring. Although he was involved in various communal activities in South America, the overall impression is that his circles in Uruguay insufficiently understood his personality, knowledge and views. To this we must also add that his brilliant musical life truly came to an end in Uruguay, because few in this country were able to appreciate his profound expertise in Turkish music. Finding himself forgotten and so distanced from the music of which he was such a master, doubtless dragged him into a deep spiritual depression.” (p. 26–27).

İzak Algazi was one of the most outstanding intellectuals that the Jewish community of Turkey ever produced. In 1938, historian M. D. Gaon said of him, “He was one of one of the most enlightened of his coreligionists living in Turkey” (Seroussi, p. 13). His broad cultural life is evident in the books he published in the last years of his life; in his writings it is evident that he read and drew upon poets, thinkers and writers such as Spinoza, Moses Mendelssohn, Herman Cohen, Martin Buber, Heinrich Heine and Henry Bergson. At the end of his book, Judaismo de Amor, written in Spanish, he expressis his world view and yearning thus:

“In order for humanity and all creatures to be able to live in love and harmony, differences among races, beliefs and classes should not be forgotten for all eternity; in order to fulfill the great will of God; the sun of freedom, justice and law will rise on all horizons, and shed its generous light on all humanity, and on all people.” (7)

According to cantor and kanun player David Behar, İzak Algazi was also a very good preacher, who spoke finely and moved his listeners. With this multifaceted personality, he attained fame rarely witnessed within Turkey’s Jewish community, he became almost legendary. The legend of Algazi is still alive today within Turkey’s Jewish community. Even the young generations have heard his name from their family and environment.

LITERARY WORKS

Article about Turkish music
Algazi’s literary works consist of religious poetry, newspaper articles and two educational books he wrote on Jewish issues. He published his books during the last years of his life (1945-1949). His poems and poetry collections are significant for Turkish music. Every one of these poems was written for music in a fasıl, and together they form a series of lyrics. Each series carries names of a makam such as bestenigâr", "şevkefza" or "süzidil." The six poems under the title “Bestenigâr” are lyrics written for a series of works written in the same makam; one of the works in the fasıl is by the famous Dede Efendi. The Şevkefza series begins with Algazi’s devr-i kebir peşrev which he composed on the words of a poem by the Ottoman Jewish poet İsrail Najara (see Seroussi, p. 29). In other words, in Ottoman Jewish music the peşrev, a type of instrumental work, was changed into a song with lyrics. The other poems in the series are lyrics which Turkish composers wrote for various works in the same makam. The Sûzidil series, apart from two poems, are the lyrics to a famous sûzidil suite composed of lyrics adapted to two bestes and two semais by Tanbûrî Ali Efendi; the first poem is again Algazi’s devri-kebir peşrev composed over a poem by Najara. All of the poems were written in a structure fitting the Ottoman Jewish poetic tradition (10). The meters of the poems are syllabic, based on the number of syllables in the lines. The lines of Algazi’s poems are either eight or 16 syllables; as stressed by Seroussi (p. 29), the use of syllabic meter as well as eight-syllable lines is a clearly distinguishing feature of Turkish folk poetry. After his departure from Turkey, Algazi lost his creativity as a poet as much as he did as a musicians.

SOURCES OF OTTOMAN JEWISH MUSIC

Before moving on to Algazi’s most important works, his music, it will be helpful to look briefly the past and historical background of Ottoman Jewish music. Based on a blend of “Turkish music melodic structure (makam) + Hebrew lyrics,” the Ottoman Jewish musical tradition is believed to have begun in the 16th century in Istanbul and Salonica, with a well known poet named Salomon ben Mazal Tov. Based on Jewish music historian Salomon A Rozanes, Avram Galanti writes: “Due to their contact with Anadalousian Arabs, the Jews coming from Spain had adopted Arab music and had difficulty in accepting Turkish music. During the reign of Süleyman the Magnificent, a rabbi by the name of Šelomo (Salomon) ben Mazaltov adapted Turkish music to Hebrew religious verse and at the same time to Spanish Jewish songs, and this continued up until the present.” (8)

Foremost among those who followed the course begun by Salomon Ben Mazal Tov was poet Israel Najara (1555-1625). In an anthology of Najara’s lyrics published in the late 16th century are Hebrew poems set to Spanish, Turkish, Greek and Arab melodies (p. 31). The pieces are in the rast, düğâh, hüseynî, buselik, segâh, segâh-irak, nevruz-acem, mahur, neva, uzzal, nakiş-hüseynî and nikriz makams. A composer as well, Najara composed also composed pieces in these makams. Thus began the practice of setting Hebrew lyrics to Turkish melodies, or writing original works with Hebrew lyrics, within the rules of Turkish music. After Najara, the Bursa poet Rabbi Yossef Ganso and many
who followed him wrote poems for already-composed works, and arranged these poems in their books according to makam. Najara died in 1625, and Ganso in 1640. The famous travelogue writer Evliya Çelebi, who was born in 1611 and included sections on instruments and musicians in his book dated to 1635 – 1638, includes some information on Jewish instrumentalists. For example, in the section “Magicians and Comics,” he mentions entertainment ensembles, known as “kols.” About one of these, the Patakoğlu kol, he writes “It consists of 300 people, all of whom are Jews (...) their instrumentalists in particular are famous” (9). Patakoğlu himself, who gave his name to this “kol,” was “considered precious by the Sultan” (10). “The two-hundred member Samarkaş Kol is completely composed of Jews” writes Çelebi, “Since Adam fell into this world, no man has seen such singers and musician been seen” (11). A Jew named Yako was an outstanding player of miskal (Pan pipes), and another known as Karakaş was a well-known player of tanbūr (12). Made in the first half of the 17th century, these records of Evliya show clearly that the Jews had adopted Turkish music. Furthermore, the number of Jewish musicians in Istanbul increased greatly and master performers began to emerge from them. Cantemir, who came to Istanbul at the end of the 17th century, referred to a Jewish man by the name of Çelebiko as one of his music teachers (13).

In the 18th and 19th centuries, the center for music moved from Istanbul to Edirne. Until the recent past, the maftirim of Edirne’s Sephardic community was the finest performing ensemble of Ottoman Jewish music, with the broadest repertoire. All of the works sung by the maftirim were written according to the rules of the makams and usûls (meters) of Ottoman-Turkish music. After being passed down from generation to generation over the centuries in the form of manuscripts, they were printed in a book titled Shirei Israel Be-Erez Ha-Qedom, published in 1921 by Isaac Eliahu Navon. Historian Abranam Danon ties the development displayed in the community’s music to the influence of the Mevlevîs. Although Mevlevî lodges were not found only in Edirne, both oral and written Jewish sources indicated that from the standpoint of music, Edirne was more important a center than Istanbul. Providing the following information about the Edirne Maftirim, the Encyclopaedia Judaica refers to Danon on the subject of the relationship between Jewish music and the Mevlevîs:

“Edirne was at the same time a center of Jewish music. The maftirim, a choral ensemble, was founded in the 17th century. Every Friday morning, this ensemble would sing works from a holy book called “Jonk” (the counterpart to the Persian-Arabic word “çeng” (harp) in the local language (14). Many communities as far away as Bulgaria and Romania, when in need of a good cantor, would turn to Edirne. The works of the maftirim ensemble and the fame they earned contributed to Edirne’s increasing status as a center of religious music. Aaron B. İzak Hamon [author’s note: He must be the 18th century composer known to the Turks as “Yahudi Harun,“]), Abraham Żeman (19th century) and Joseph Danon (-1901) may be counted among the best known composers to come up in Edirne. A. Danon collected and published a large number of Ladino folk songs from the Edirne region. Danon suggested that the Edirne Jews’ mastery of eastern music originated in the Muslim dervish lodge music, the style of which they took as their example.” (15)
With these observations included in his memoirs, singer Moše Vital exhibits in a striking way the closeness and musical interchange between the Jews and the Mevlevîs:

“The abovementioned singers (Şem Tov Şikâr, Eliyahu Hacohen, Salomon and Îzak Algazi) were greatly influenced by the music of the dervishes. (...) I remember, when I was a child I would run out of the house every Friday afternoon (I hadn’t yet begun elementary school) and go to watch the ceremonies in the dervish lodges and listen to their beautiful melodies. (...) In İzmir, other Jewish music lovers also would come frequently to the lodge to listen to the music performed there. Every dervish not only sang well, but also had a perfect knowledge of the Islamic musical tradition. The dervishes also knew the makams extremely well. (...) Our cantors learned their beautiful melodies, and brought what they learned into our synagogues.” (Seroussi, p. 34)

In the book Shirei Israel Be-Erez Ha-Qadem, this information given on the “concert” program of the maftirim is enlightening from the standpoint of understanding the types of compositions that Jewish music took from Mevlevî music, and the order of performance:

“Before each makam, the chorus leader (serhanende) would begin chanting alone. Slowly, in free rhythm and improvising according to his mood, he would chant verses from the holy book. But according to the rules of the makam, he first began on the tonic, and finished in the makam of the piece that was to be performed that week. He would do the same thing at the end of the performance.” (Seroussi, p. 63)

From this, we understand that the music began with a “lyrical taksim,” and generally ended with one as well. This arrangement can be considered an imitation of the musical arrangement of the Mevlevî zikrs, the only difference being that the taksim was performed vocally rather than instrumentally.

The maftirim’s practice of singing works in a different makam each week is also a characteristic of Mevlevî music, in which an ayin in a different makam is chanted at each zikr.

The “makam melody + Hebrew lyrics” tradition that began with Salomon Ben Mazal and Israel Najara has continued up to the present day. Even in a period where western music, with its bands, orchestras, choruses, operas and operettas were becoming widespread, it was still this music that was being performed in the synagogues of Istanbul. Here is a memoir from the period of World War I:

“During the great war, when Ottoman field marshals were 150 lira per month, a rabbi had been brought by the congregation of the synagogue on Yüksek Kaldırım in Galata, who was receiving 300 lira per month. He had a deep voice. He was singing some of the compositions of the late Hamamîzade Ismail Dede, adapting them to the words of the Psalms of David.” (16)

In the Republican period, when only western music was receiving any state support, the synagogues, bound to the Turkish musical tradition, were perpetuating their traditions. Rauf Yekta Bey provides relates a memory of this:

“Here I ask my readers to indulge me as I relate a few of my memories: One Friday about ten years ago, at the guidance of Moiz Efendi, doorman at the rabbinate, I went to a synagogue in Galata and was present for the service. With their fine voices the cantors chanted a series of hymns in the makam beyati. Among these one of them
seemed familiar. With a bit of attention, I realized that they had adapted the beyatı murabba written by the Turkish composer Dedevend, “Bir gönca ferman yaresi vardır cigerimde” to Hebrew lyrics, and were performing this masterpiece equally masterfully in Hebrew! What was odd was that the Turkish Jews, in adapting the psalms of David to works from the Turkish secular repertoire, saw no harm in including intact the terennüm - the interjections or meaningless syllables such as “Canım yel lel lî terelelli, dirnâ te ne nen” which followed the verses in the original! (17)

Ruşen Kam also related a memory in the same vein, during a “Classical Turkish Music Chorus” program with explanations of the pieces broadcast in the 1970s at Ankara radio, devoted to our famous Jewish composer Tanburı İzak’s gül’izar suite. The memory was related to Algazi:

“Dear listerners, I will never forget, forty years ago İzak Algazi, who had come to Istanbul, took me one day to a synagogue on the slope of Şişhane in Istanbul. There, as far as I can remember, I listened to the murabba in evcâr by 18th century composer Mehmêd Ağa, “Gelince hatt-i muanber o meh cemalimize,” with Hebrew religious lyrics.” (18)

All of these memoirs may give the impression that the Jewish musical repertoire consists only of secular Turkish musical works. But that would be a mistake, because there are not as many Turkish works adapted to Hebrew words as is commonly supposed. According to cantor and kanun player David Behar, whom I consulted on this subject, the practice of putting Hebrew words to Turkish compositions is something that took place only with much beloved works. He himself had adapted Zekâi Dedes "Bin cefa göresem ey sanem senden" acemaşıran beste and Muallim İsmail Hakki Bey’s nihavend ağır semai "Seni hükm-i ezel aşûb-i devrân etmek istermiş" to Hebrew lyrics.

In 1990, I went for seven or eight weeks in a row to services at the Şişli synagogue, where David Behar works and directs the maftirim chorus. The maftirim sang “fasıl” of the composition forms known as “kâr,” “beste”, “ağır semai, şarkî,” and “ılahî” in makams such as düğân, ifsahan, bayatî, acem, acemâşiran and nihavend. Among these, by coincidence, I heard Zekâi Dedes’s acemaşıran beste, "Bin cefa göresem ey sanem senden" and Muallim İsmail Hakki Bey's nihavend ağır semaisi, "Seni hükm-i ezel aşûb-i devrân etmek istermiş", which David Behar had set to Hebrew lyrics.

Today the great majority of the pieces in the synagogue music repertoire are original pieces, composed within the makam, usûl and beste forms by Jewish composers who were trained within the Turkish approach to and taste in music. In present-day Istanbul, even in Turkey, the most faithful representative of Ottoman Jewish music is the Şişli synagogue and its maftirim, under the direction of David Behar’s finest student, David Sevi. Consisting of seven or eight cantors, the group sings “fasîls” consisting of "kâr," "beste," "semai," nad "şarkî" etc. every Friday afternoon.

The interaction between Ottoman Turkish and Ottoman Jewish emphasized thus far has at times been inverted; that is, Jews have taught music to Turks as well. For example, according to Avram Galanti, Rabbi Avram Mandil (the son of the Turkish music composer Rabbai Şemoil Mandil), who lived in Istanbul in the late 19th century was a pioneer in musical research in Turkey, and was the teacher of the famous Galata Mevlevîhane Sheikh Ataullah Dede (1843-1910) (19). Another well-known historical
example is Sultan Selim III, who took tanbur lessons from İzak Fresco Romano, who we know as Tanbûrî İzak." According to a personal communication from David Behar, İzak Algazi also gave music lessons to Turks and especially to women (20). But most interesting of all was that at times, pieces by Jewish composers in the common makam, usûl and even composition type, to be sung in the synagogues, were also at times able to make the transition into Turkish secular music. These words from Suphi Ezgi’s music teacher Şeyh Halim Efendi gives us noteworth clues: “As İzak was a pious man, he humbly reminded me that the fourth verse of the bayati pşşrev of a certain piece sung in the synagogue contained several repetitions of the word ‘amen.’”(21)

And just as the Jews had grown attached to Turkish music, the Mevlevîs also greatly enjoyed listening to the performances of the Jews, who had become masters of Turkish music. The İzmir-born Abraham Atalef, who had heard Algazi in the synagogue, said that Mevlevîs would come to hear Algazi and listened enthusiastically (see Seroussi, p. 22). David Behar related that aside from the Mevlevîs in the Galata lodge, Zekâizade Ahmet Efendi, Muallim Ismail Hakki Bey and their students would go to the synagogue to hear Algazi. He also mentioned that Münir Nurettin Selçuk had traveled from Istanbul to İzmir in order to Algazi and had been very moved by him. And in listening to Algazi’s records, one sense certain features of his performance style that indicate that Münir Nurettin Selçuk had been influenced by him. Hafiz Kâni Karaca is also known to go to synagogues from time to time to listen to the maftirim.

COMPOSITION AND THE USE OF MAKAM IN OTTOMAN JEWISH MUSIC

Beginning in the second half of the 16th century, not only Ottoman Jewish religious music used makams, but secular and entertainment musical genres as well. The main centers of Ottoman Jewish music were Istanbul, Edirne, İzmir, Salonica and Bursa. However this music’s influence reached other cities quite far from the abovementioned centers. For example Jews living in areas of the Ottoman state such as Bosnia-Herzegovina, Macedonia and Serbia were also observed to sing makam music until recently (22). Other sources indicate that this music had also reached even farther to cities including Venice and Livorno. One of these relates that Sephardic Jews living in Venice in 1628 celebrated a holiday by singing Turkish songs (23). Ottoman Jewish music shows considerable variety in its use of makam. The book Shirei Israel Be-Eretx Ha-Qadem contains forty makâms.

The makams in the pieces notated by David Behar, which constitute the repertoire of synagogue music number around forty. Among the makams used in both collections are certain makams which are little or very rarely used in Turkish music today, including çargâh, araban, arazbar, arazbarbuselik, acem, nişâbur, nühüft, tahir, buselik-aşiran, sazkâr and pengâh. In addition to the makam and usûl system of Turkish music, Jewish musicians also adopted the “meşk” tradition which constituted the foundation of its approach to education, teaching and performance (24). Instrumental works such as pşşrev, saz semaisi and taksim had simply been set to words; it is clear that this change was due to the fact that, just as in mosques, the playing of instrumental music is forbidden. (As the
synagogue pieces presented here were being published on a record, there was no harm seen in their being accompanied instrumentally.) Jewish writers and certain information and notes in various Jewish sources show that from the 17th century on, the Ottoman Jews produced several composers. Among these were some who are very well known and whose works are frequently played, such as İzak Fresko Romano (Tanbūrî İzak, -1814), Abraham Levi Hayat (Mısırî İbrahim, 1881-1933) and İzak Varon (1884-1962); as well as others whose names (and sometimes works as well) appear in Turkish sources, including Aharon Hamon (Yahudi Harun, 17th – 18th. centuries), Rabbi Moşe Faro (Haham Musi, - 1776), Rabbi Avtalyon (Küçük Hoca, 18th. century), Rabbi Şemol Mandil (19th. century), Violinist İzak Barki (19th. century), Avram Barzilay (19th. century), Rabbi Nesim Sevilya (19th. – 20th. centuries), Hayyim Alazraki (Şapçî Hayim, - 1913), Şem Tov Şikâr (Hoca Santo, 1840 – 1920), Salomon Algazi (- 1930) The following composers listed in the Encyclopaedia Judaica mentioned by Avaram Galanti, David Behar and Seroussi are, I believe, little known or completely unknown today: Rabbi Yom Tov Danon (Kuçük Haham, second half of the 17th century), İzak Amigo (18th century), Rabbi Yehuda Benaroya (Yuda, ? - ?), Edirneli Bohor (19th - 20th centuries) and Moiz Kordova 20th century). Al Benaroya and and Yom Tov Danon are mentioned by Turkish names as well, they must have at least been known in the musical circles of their day.

İzak Algazi’s name should also be mentioned among these composers. What happened to Algazi’s kâr in nevser, his fasils in şevkefza, mâye, sûzîdîl and bestenîgâr and the Turkish Air Force march to which Seroussi found the lyrics? For some reason, Seroussi did not touch upon his composer side. Edwin Seroussi was in contact with Algazi’s family in Uruguay. Let us hope that one day his works will emerge into the light of day.

WHAT REMAINS FROM ALGAZI

We know of Algazi’s style, technique and other works through pieces that have been passed down from mouth to mouth, notated compositions, and 78 rpm records. A collection of manuscripts in Algazi’s personal library in Uruguay contains pieces by Jewish composers from Izmir (p 37). The notation seems to match that of Rauf Yekta Bey. There are also notated works published by Algazi. A booklet, “Hüseynî Fasîl,” which he notated and published in Istanbul in 1925 contains notation for the following pieces:

I mentioned that in 1989, the Institute for Jewish Music in Israel made cleaned-up copies of Algazi’s 78s and published them in two cassettes. Like all of his records, these too were recorded between 1923 and 1933. Most of these records were released by Columbia, and some of them by the Odeon, Pathé and Favorite companies. Yorgo Bucanos and the Jewish kanun and oud player Abraham Daniel are believed to have accompanied Algazi on many of his records. In Mizimrat Zedem (p. 40), Seroussi writes
that the oud player who accompanied Algazi was Aleko Bacanos. However Aleko Bacanos played kemençe, the correct name is Yorgo Bacanos

HIS RECORDS

The 32 records by Algazi that the Jewish Institute released on cassette include Jewish religious music with Hebrew lyrics, religious melodies with Judeo-Spanish lyrics, Judeo-Spanish folk songs and the song of Zion (now Israel’s national anthem.

Most of these hymns and songs are based on makam. Taking into account the transitions that Algazi employed in these pieces, we see that he used the makams segâh, uşşak, hüseynî, sabâ, sûznâk, mahur, acemaşîran, sazkâr, bestenîâr, bayatî and nihavend. A few songs were considered “alafranka” by Turkish Jews, but actually are pieces believed to be taken from synagogues outside the Sephardic tradition. One piece, though it does not display a makam structure, the style and manner of singing are reminiscent of a piece in makam.

As we were looking at the synagogue music repertoire of David Behar, he said that the piece belonged to a composer named İzak, and was a hymn at least 150 years old. It should not be considered impossible that it was written by the famous Tanburî İzak. But the similarities between this piece and third verse of the third selam in Derviş Mustafa Evendi’s very well known bayatî Mevlevî ayin (which begins with the line, “An sürhi kabaâyi ki çü mehpâr berâmed”) is striking. It is possible that Tanburî İzak took this piece directly from the bayatî Mevlevî ayin. Without being aware of this similarity, David Behar noticed that this hymn should be notated not in 6/4 but in 6/8 yüyük semai meter, just as it was in the ayin, and told this to the author.

Both on the cassettes recorded by the Jewish Institute and the disc published by the Wergo company, none of the Turkish works sung by Algazi were included. This is a deficiency, because Algazi was not only a performer of Ottoman Jewish music, but of Ottoman Turkish music as well. Including some of the Turkish pieces he recorded in this album, our aim was to do away with this lack.

Of the thirty two pieces on the cassettes, a major portion are in free rhythm. This shows that free meter had an important place in Jewish music. The widespread nature of free meter music also made it commonplace in improvisation. Even today, singers of maftîrîm begin the singing of a “fasîl” with a lyrical makam, and sometimes add “intermediary makams;” at the end of the fasîl they once again sing a lyrical makam, with “amin” (amen) repeated by the congregation at the end of each line. Piece no. 21 on this disk, although not a religious melody, finishes with a gazel, or a “closing taksim.”

We do not know the real number or records Algazi made, nor their contents. The record catalog in Cemal Ünlü’s book, Git Zaman Gel Zaman (Pan Publishers, 2004) shows twenty four records of Turkish music; with the inclusion on this disc of three songs not included in Ünlü’s catalog, (şevkefza şarkı, şevkefza gazel and acemaşîran beste), the number increases to 27. The number of records in the cassette collection released by the Institute for Jewish Music was 32, of which 25 were religious, 6 were secular and 1 was Zionist. Looking at this rather complex situation, I was moved to ask the question,
“Can we really say that “İzak Algazi displayed his true mastery in synagogue music; and that his true repertoire was of Jewish religious ceremonial music?”

The answer I got was this:

“No, Algazi was really a master of Turkish music. True, he never gave a live concert, or at least I don’t remember it, but well known people, music lovers and the well-to-do invited him into their homes. He would attend these gatherings together with musician friends and sing fasils. He was most often accompanied by the oudist Mısırlı İbrahim. He was always the lad singer in the fasils, and also played def (he could play the oud as well). He most often sang with the şah register (25). He did not accept payment; he sang for the enjoyment of it. He became much talked about figure in these private concerts, now a thing of the past, into which he put all his mastery and knowledge of repertoire; into şarkı in the kâr, murabba and beste as well as türküs.”

Let us be a bit more realistic than David Behar and say that Algazi was equally a master of both genres of music. In the Ottoman musical past there were musicians who, like Algazi, were masters of both their own religious milieu (churches and synagogues) and of Turkish music. Like Zaharya, who is said to have been a cantor in the Greek church; Tanburî İzak (İzak Fresco Romano) who was a cantor in the synagogue; and composer Hampartsum Limonciyan who worked in the Armenian church, İzak Algazi also continued this old tradition.

One avid listener of Algazi’s Turkish music performances was former lecturer at the İstanbul College of Medicine Prof. Dr. Tevfik Remzi Kazancıgil. Remembering him, Alâeddin Yavaşça said that at a musical gathering that Prof. Kazancıgil attended in the Beyazıt mansion of İbnülemin Mahmut Kemal İnal, Yavaşça sang Dede Efendi’s bayatı şarkı, “Nice bir aşkınlı feryâd edeyim. A few days later, Kazancıgil related the following to Yavaşça:

“That night you sang Dede Efendi’s bayatı şarkı that I love so much. I had a friend, the well known cantor İzak Algazi Efendi. He sang that piece beautifully, but you also sang it very well!” (26).

Soon thereafter, Yavaşça, would begin his specialist training at the obstetrics clinic of the İstanbul College of Medicine where Prof. Kazancıgil was head. Years later, Yavaşça said, “I ended up in this specialization, which others didn’t even consider, because of Dede’s bayatı şarkı” (27).

Another event, which violinist Sadi İşlay related to David Behar, Niyazi Sayın and other musicians, will give a more vivid idea of Algazi’s knowledge of repertoire:

“A wealthy Jewish businessman of İzmir, who was a lover of music, invited violinist Sadi İşlay and two of his friends, who played oud and kanun, to his home. On the day of the invitation, the host said to İşlay, “I would like to introduce someone to you,” and introduced Algazi to İşlay and his two musician friends. Algazi suggested a hicaz falsı, in order that it would be an easy makam. After a pĕşrev of the hicaz falsı that everyone knew, Algazi went into the first beste. The instrumentalists had never even heard this piece, and so, unable to accompany him, just followed as best they could by following the motifs; they could not do any more. In the second beste, they found themselves in the same situation; they knew the semai but when it came to the songs they could not accompany the singer. Later Algazi inserted a gazel between the songs, but forgetfully
stayed on Bb when he was going to resolve on A (düğâ). At that moment, Sadi Işlay said “eyvah” (“alas”) and leaned over to remind Algazi. Upon that, Algazi went back to Bb, and resolved on A! At the conclusion of the fasıl, Sadi Işlay said to Algazi, “You are a great master, we’re just players.”

The first part of his memoir is significant from the standpoint of Algazi’s great repertoire of Turkish music, and the second portion in that it indicates his mastery of pitch and makam structure. It also cannot fail to spur the thought: Although there are beautiful, masterful performances among the records we are publishing here, these cannot fully reflect his knowledge of his art and the level of his performance.

Bülent Aksoy

NOTES:

(2) Galanti, Türk Harşı ve Türk Yahudisi, Fakülteler Matbaası, Istanbul, 1953, s. 45-46.
(3) Edwin Seroussi, Mizimrat Qedem – The Life Music of R. Issaac Algazi from Turkey. This book is available from:: Renanot, Institute for Jewish Music, 58 King George St. Q. O. B. 7167, Jerusalam 91071, Israel. The information taken from Seroussi is in this book.
(4) Galanti, Türkl er ve Yahudiler, s. 128.
(6) Personal communication from David Behar on 27 Ekim 1990.
(8) Türkl er ve Yahudiler, s. 124.
(14) This is clearly a mistake. The true word is not “çeng,” and instrument, but the word “cönk,” which means a collection containing the works of various poets. What we understand is that the folders of lyrics sung in the synagogue were called “cönk.”
Edirne is estimated to have retained its importance as a musical center until the end of the Second World War. According to the same encyclopedia, there were 2,750 Jews living in Edirne in 1948; by 1965 this number had fallen to 400. In 1948, there was still a very well-organized Jewish community. The economic depression following the war was devastating to Edirne, and the community gradually began moving to Istanbul, Israel and other countries. By 1969 all of the institutions of this community had closed, which was now only able to keep one synagogue open for worship (see column 311).
(16) Çankırili Hacı Şeyh Oğlu Ahmet Kemal, Görüp İşittiklerim, Volum IV, Çankırı Matbaası, Çankırı, 1934, s. 73.
FIVE EXAMPLES OF WESTERN COMPOSERS INFLUENCED BY A “TURKISH THEME”
(by Sungu Okan)

  Piano Sonata No. 11, K331 3rd movement (Alla Turca)
- Ludwig van Beethoven (1770-1827), op. 113, “Turkish March” from “Ruins of
  Athens”
- Modest Mussorgsky (1839-1881), “Capture of Kars” -Solemn March
- Johannes Brahms (1833-1897), op.64, Quartet for Chorus and Piano, “Fragen”
  movement.

As part of the fascination with Eastern culture, the “Turkish” theme is a source of
inspiration in the area of music as well as other branches of art. Perhaps the first
examples of this are two pieces by Mozart. The most important of these is one of the
composer’s most beloved operas, “Abduction from the Seraglio,” because its subject, as
well as its set and musical themes reflect the influence of eastern themes. Naturally,
“Abduction from the Seraglio,” which contains all the characteristic of Mozart’s musical
language, is also important as proof that this great composer of western music was
influenced by Ottoman culture.
This three-act opera takes place in the 16th century, in the palace of Selim Paşa.
Musicologists say that the period in which this opera was written (1781) was
characterized by the “Turkish Trend” which was in fashion in Europe in general, and in
Vienna in particular. This is based on historical events.
Mozart’s other Turkish-themed piece is the third movement of the well known Piano
Sonata No. 11 (K331-300), “Turkish March.” This section, with its 2/4 meter and quick
tempo, is a reflection of Janissary music through the ears of Mozart. This is good
evidence that Mozart, like other Viennese composers of his time, was influenced by the
mehter music of the Turks, who had twice surrounded Vienna.
Following Mozart was Ludwig van Beethoven (1770–1827) who, in his piece, “Ruins of
Athens” (1811, Op. 113), included a “Turkish March.” “Ruins of Athens” was written for
a play by the same name by German playwright August Friedrich F. von Kotsebue which
was debuting in the New German Theatre in Budapest on February 9, 1812. Beethoven
was inspired by his Variations for Piano in D Major Op. 76, which he had written in 1809.
In the fourth act of the play, Minerva awakes from a 2000-year sleep to find Athens in
ruins, and now in the hands of the Turks. Following this piece, the “Marcia Alla Turca”
which Beethoven published in 1822 for four-hands piano was nearly as popular as
Mozart’s Turkish March.
Although other composers of Turkish-themed pieces do not exhibit such clear influence
by Turkish music, Johannes Brahms and Modest Mussorgsky in the 19th century wrote
two pieces of note. In his “Capture of Kars,” written between 1839 and 1881, Modest
Mussorgsky included a short motif, played by wind instruments, which was reminiscent of Turkish music. This march is one of the composer's rarely-performed works. The 19th century composer, Johannes Brahms's piece “Quartet for Chorus and Piano,” Opus 64, contains a section, “Fragen” (Questions), the words of which were inspired by the Turks. In this choral work, set to a text by George Friedrich Daumer, there is no influence of Turkish music, however it shows the composer’s interest in the subject. In addition to the five pieces we have briefly addressed here, other examples will emerge. But the fact that well-known composers such as Mozart, Beethoven, Brahms and Mussorgsky produced works with Turkish themes can be considered evidence that European culture was at certain periods influenced by eastern and consequently, Turkish culture. We can see that among the reasons for this influence is that the East always served as a fascinating source of inspiration to the Old Continent; not only Turkey but civilizations of countries such as Iran, Egypt, India, Japan and China are known to have inspired western artists. But the Ottoman Empire, especially during its rise and conquests in Europe, influenced European artists with its mystery, colorfulness, and music; in short, its culture. Whether the reason was the fear of war or curiosity, this influence provided an opportunity for the writing of pieces such as the ones addressed here.
MUSIC AT THE OTTOMAN COURT  
(by Ersu Pekin)

In addition to the musicians trained within the palace itself, musicians trained outside the palace were sometimes given permanent employment at court or invited to take part now and again in musical activities. The term "küme fasıl" was employed to refer to an ensemble composed of court musicians combined with musicians from outside the palace. A good example of this type activity is given by the invitation to Hamamızade Ismail Dede Efendi to take part in performances at court. Greatly impressed by the song in buselik makam (mode) beginning "Zülfündedir benim baht-i siyahim" which Hamamızade had composed when still a novice in the Mevlevi dervish lodge and which had quickly won great popularity in Istanbul, Selim III send Vardakosta Ahmet Agha, on of the court accountants, to the lodge to summon Dervish Ismail to the palace. Later, Dede Efendi was to come and go many times between the dervish lodge and the royal court but, although at one time he was appointed müezzinbasi (head müezzin) he was never permanently attached to the court. This shows that the Ottoman Court followed musical activities in Istanbul very closely, that it made further musical progress possible by accepting successful musicians into its own organization and that it played role in providing them with cultural nourishment.

The same sort of set-up is to be found under Sultan Abdülhamid II, who had a great love of Western music and arranged for his daughter Ayse Sultan to be given piano lessons. On hearing of the fame of Tanburi Cemil Bey, who had become identified with music in Istanbul from the great mansions to the street musicians, he invited him to the palace so as to at least hear him.

In the Ottoman tradition, the terms State, Court and Sultan consisted one integral whole as regards both place and concept. The word State suggested the Sultan who represented it, as well as both the residence of the Sultan and the Court as the place from which the state was governed. Whether the "Court" referred to a palace or to the otagh (state tent) used by the Sultan when campaign, it remained, together with the Sultan, a symbol of the State. At the time of the foundation of the Ottoman State, music occupied an important place among the symbols representing hegemony, the state and rule (beylik). The banner, tabl (drum) and tug (horsetail) symbolising rule and hegemon sent to Osman Gazi by Gıyaseddin Mesud, the Seljuk Sultan in Konya, led to the foundation of the Tabl ü Alem Mehterleri or Ottoman military bands. These Tabl ü Alem Mehterleri connected with the court consisted of the standardbearers entrusted with the protection of the imperial standard (sancak) and of musicians. The mehter would play every day in the afternoon in front of either the palace or the royal tent, whichever the Sultan happened to be at the time.

The preparation of music books for the court during the reign of Murat II, before the transfer of the capital to Istanbul, and the dedication to Murad II of a work entitled Makasidü'l-Elhan by Maragali Abdülkadir in Semerkand are both of great importance as
evidence of the interest taken in music by the Ottoman Court. Books such as the Risâle-i İlmu'l-Musiki by Ahmedoglu, Sükrullah, translated with additions by Safiüddin Abdülümmin, Makasidü'l-Elhan, Nekavetü'l-Edvar (Nuruosmaniye Library 3646) written during the reign of Mehmed the Conqueror by Abdülaziz, son of Maragâlî Abdülkadir; Risale-i İlmu'l Musiki (Topkapi Saray Museum Library, a 3449), an Arabic book on musical rules written by Fethullah Mü'min, Sirvâni and dedicated to Mehmet the Conqueror, show that Eastern Islamic cultural sources were used in the formation of a basis of Ottoman musical culture in the 15th century or, it might be more accurate to say, ensured an accumulation of knowledge that made it possible for Ottoman music to acquire a ceratin individual identity.

The Classical Period
A description of the musical entertainment at the circumcision festivities held in tentn erected on an island in the Maritza river at Edirne in 1457 for the princess Bayezit and Mustafa, the sons of Mehmed I the Conqueror, is given by Dursun Bey in his history of the reign of Mehmet II entitled Tarih-i Ebû'i Feth. Dursun Bey's use of the term "kânun-u padiseh" implies that this type of musical entertainment at the court itself and that music was composed in accordance with this custom. From Dursun Bey's mention of ensembles composed of, instruments such as the ud, sestar, tanbur, rebab and barbut, and particularly the sestar and barbut, it would appear that this music still displayed a puraly Islamic character and had not yet acquired an Ottoman identity. It is doubtful if the tanbur mentioned here is the tanbur in use today, while the rebate is certainly not the stringed instrument we know and is much more likely to be the, striged instrument played with a plectrum described by Ahmedoglu, Sükrullah.

From extant documents we learn of the presence at the court of the Conqueror of an ud player by the name of, Simerd and of a kanun player by the name of Ishak. Among the instruments makers mentioned in a craftsman teqister dated Rebiyülahir 932 (January 1526) (Topkapi Palace Museum Archives D.9306/3) we find a tanbura player by the name of Muslihiddin, who had been engaged by the palace at a daily wage of 12 akçe during the reign of Mehmet II. This entry shows that during the reign of the Conqueror there were a number of musicians and instrument makers employed at the court on a daily basis. From Dursun Bey's history of time, we also learn that in the ceremonies held on the occasion of Beyazid II's accession to throne after the Mehmet II period, one of great vitality in both science and art, cushions were spread out on the floor and music performed on the, çeng and barbut.
MUSIC OF AZERBAIJAN
(by Üzeyir Hacibeyov)

In the history of theory and practice of Near Eastern music, Azerbaijani music is famous the world over. Urmiyeli Seyfeddin Abdülmümin  bey Yusuf el Urmavi (18th century) and Maragalı Abdülkadir Marangi (14th century).

The Azerbaijani musicologist Nevvab Mir Muhsin, son of Şuvalı Hacı Seyhid Ahmet Karabağlı, based on the works of the abovementioned specialists, includes information about the music of the Near Eastern peoples in his book, “Vuzuhul-Ergam” (Interpretation of Musical Terms) (19th century). All of these works, sections of which have been translated into European languages as well, suggest that the musical cultures of the Near Eastern peoples reached their peak in the 14th century, and rose to form the “building” with twelve “columns” and six “towers,” the dastgâh, which eventually spread over an area from Andalusia to China, Africa and the Caucasus. This “palace of musical culture” was established by the great scholar and expert on Greek music, Ebu Nasr Farabi, as well as Ebu-Ali-Sina (known in Europe as Avesina), El-Kindi and other scholars and thinkers.

The twelve “columns” of this “musical palace” represent the main mugams, and the six “towers,” the 6 avaz. These twelve mugams are Uşak, Neva, Buselik, Rast, Irak, Isfahan, Zirefkend, Buzûrk, Zengule, Rahavi, Hüseyni ve Hicaz. The six avaz are Şahnaz, Maya, Selmek, Nevruz, Gerdaniye, Güveşt.

The socioeconomic and political changes that took place at the end of the 19th century influenced this “musical palace,” creating deadly cracks in its walls; in time its columns crumbled and the palace fell to the ground.

Making use of the ruins of this crumbled “palace music” to create “makams,” the people of the Near East created their own new “temples of music.” The twelve classical mugams underwent great changes; certain of these, once considered independently of each other, began to be seen by certain peoples as variations on other mugams; and some mugams once considered as sub-makams gained status as independent mugams in and of themselves. Thus the same mugam came to known by different names and classified differently by different peoples. Only the mugam “Rast” was able to withstand the destructive influence of time and events. Because of the firm foundation and logic of this mugam, it completely deserves its name “Rast,” meaning, “Correct, True.” The old musicologists considered Rast the mother of all mugams; the mugam “Rast” has preserved not only its name and scale, but its content and tonic as well. The form and fundamental tone of Rast is the same throughout the entire Near East. The tonic is the G in the minor scale. The note in the minor octave which we call G in the comparison below is shown to correspond even in antiquity to the fundamental of the Rast makam. Arab, Iranian and European musicologists tell us that according to the Ancient Greeks, the seven pitches discovered by Pythagoras corresponded to seven heavenly bodies.
The seven tones are:

<table>
<thead>
<tr>
<th>Greek</th>
<th>Arabic and Persian</th>
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<tr>
<td>1. Mi - Moon</td>
<td>1. Neva</td>
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<tr>
<td>2. Fa - Mercury</td>
<td>2. Buselik</td>
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<tr>
<td>4. La - Sun</td>
<td>4. Irak</td>
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<tr>
<td>5. Si - Mars</td>
<td>5. Uşşak</td>
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<td>7. Re - Saturn</td>
<td>7. Rahavi</td>
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The product of a long evolution, today’s Azerbaijan folk music reached its zenith in the very positive conditions provided by Soviet rule. When examined from a scientific and theoretical standpoint, Azerbaijan folk music’s *tasnifs* (songs), *dirings* (lively rhythmic sections played between the sections of a makam, *mahnis* (anonymous songs), dance pieces and other forms prove to be founded on a clear and consistent system. All of the scientific and theoretical hypotheses related to Azerbaijan folk music have evolved from this system.
MUSIC THERAPY AMONG THE TURKS (by Assistant Professor Dr. Pinar Somakçi)

1. Introduction

Since antiquity, music has occupied a major place in the life of humanity. People have mostly relied upon music to express their grief, joy, heroism, excitement and love. Creating a state of trance, music has influenced people and at times directed the masses. Music in particular, with its characteristic ability to concentrate the emotions, has been used by many civilizations as a means of reinforcing religious feelings and healing the sick.

2. Music Among the Turks

Music among the Turks is as old as Turkish history itself. Some historians and musicologists speak of a Turkish musical tradition extending back at least 6,000 years. For this reason we see fit to examine music and musical therapy among the Turks in three different areas, in historical order:

1. Central Asian Turkic Culture
2. Islamic Civilization
3. The Selçuks and Ottomans

2.1 Music in Central Asian Turkic Culture

Central Asian Turkic culture spans nearly 6,000 years. The çevgan of the Mehter band (1134-249 B.C.) was known in the middle ages as mucuk, buncuk and çagana; as the kziezye Turecki to the Russians and the Poles, to the Swedes as the Turkist klockspel, and to the English as the jingling Johnnie.

Varieties of the dümbelek, düdük, çan, gong and çeng, as well as long-neck bağlama-type instruments were used in the 8th century B.C. Later, instruments such as the halile, zilli maşa and şakşak were used in the sufi lodges. Later still emerged the finger cymbals, mehter cymbals, spoons, and kayrak. Also in the 8th century B.C., a Turkish instrument called the pipa (bipa) was discovered by the Chinese; in the middle ages this emerged as the oud and the various members of its family.

In the area of wind instruments, pipes have been used by the Turks since ancient times. In the beginning of the Middle Ages the muynuz and nefir appeared. The kaval, piše and ney were also used in this period. The tulum, or bagpipe, is of Middle Eastern origin. The double-reed zurna is quite old. The çıpcık (a mouth organ) was used between the 8-16th centuries.

Rhythm instruments: The def (12th century), tümrü (14th century) and later instruments known as the mazhar, daire, bendir and zenbez, used at various times with different names. The davul is the Turks’ most common instrument for music, announcements and signaling.
The Huns of Asia greatly loved the çeng; the yatugan of the early period later evolved into the santur and kanun.

The oldest of the Turkish string instruments is the bağlama. In the early period the kopuz was used, followed by the tanbur, the tar family, the şurdugı and ravza (ırizva) in the Middle Ages, and finally the bağlama family (bozok, şarkı, karadüzen).

The dividing of an octave into six instead of eight, and thus arriving at five tones in an octave instead of seven is known in the west as “pentatonism,” and in Turkish as beşeselılık (beş - five, ses - tone). Pentatonism is observed to have spread from Central Asia to the world, where it continues in many areas. For example pentatonic elements are to be encountered in the villages around Urfa, Erzurum and Safranbolu, as well as in Konya, Cihanbeyli, Niğde and Eskişehir. Kazak-Kirghiz, Idil-Ural, Crimean, Yakut and Karaçay Turkish music contains completely pentatonic pieces, while Uzbeks and the Turks of East Turkistan, the Caucasus, Azerbaijan and Turkmenistan have semi-pentatonic pieces.

As Central Asian civilization spread throughout the ancient world, it continued to survive everywhere it settled. This cultural trend, increasing with the heavy migrations of the 9th and 11th centuries, moved steadily westward along the northern and southern routes around the Black Sea and was thus introduced to the tribes of the ancient world. Examples of this can be found in many old travelogues.

2.1.1. Music Therapy in Central Asian Turkic Culture

The kopuz or saz played in the Central Asian period was used as an important instrument in healing, calling of good spirits and banishing of evil spirits. Also in the Altay plateau and to the north, they were used especially by shamans in the healing of the sick and in religious ceremonies. The shaman is a master of the trance which gives the feeling that he has left his body and ascends to the heavens or descends beneath the earth. Playing the davul, he brings spirits under his power and, establishing contact with the dead, demons and fairies, brings healing to the ill.

Later under the influence of Islam, healers known as “Baksi” emerged among the Altay, Kashgar and Kirghiz Turks. During a seance, the baksi would artfully combine music, poetry, mimicry and dance in an attempt to heal the sick. The dance he performed in a complete trance was believed to have especially healing powers.

In Uzbekistan as well, though they were not well known, there were people known as “Kinne Yöyücü,” which healed those struck by the evil eye. These people also used song or dance in their treatments in an attempt to expel demons from a person’s soul.

2.2 Music in Islamic Civilization

In the era before Islam, the Arabs mostly lived in tents, living a nomadic life and raising camels and sheep. For this reason their fine arts concentrated in the area of poetry. Later the related branch of music began to emerge. Two forms of music appeared among the Arabs. One of them, the “gina or şarkı” was poetry put to music; the other, “tagbir,” was the singing of prose style lyrics. In this way secular music was born.
In the beginning of Islam, the people showed resistance to music. The singing of songs was not well received. The reason for this was that music and song was thought to turn people towards fun and pleasure, lead to the neglect of religious duties and encourage sexual desires. Later, the Prophet Mohammed, pleased with those who chanted the Koran beautifully, gradually changed the people’s anti-music views. In the early period of Islam, the Koran was chanted in a minor scale with few notes. But over time began adorning it with melodies containing the musical characteristics of their own lands. Gradually, as the heads of state were captured by the lure of music, it became fashionable to sing and play instruments. In this way, music progressed little by little and in the Abbasid period reached a higher level. In this period, the famous Turkish Islamic scholar and philosopher Farabi explained music from a theoretical standpoint in his book, Kitab-ül Musiki, and provided information on musical instruments. The Turks accepted Islam in the 9th century. This old culture, which before Islam was moving westward in great migrations, blended with other cultures and gave rise to various genres of music. Finding an honored place within Turkish Islamic culture, music especially developed in the palace and lodges, and in the Mehter bands. The main centers for this development were the Mevlevihanes and the Palace. From among the Mevlevis and members of other Sufi orders came great composers, and both religious and secular developed and progressed. Within the Bektashi order, the folk music tradition thrived.

2.2.1 Music Therapy in Islamic Culture

Through the history of Islamic civilization it has been chiefly the mystic sects (Sufis) which have been involved with music, used and defended it. The Sufis mention that mental and nervous disorders are cured by music. The great Turkish Islamic scientists and doctors Zekeriya Er-Razi (854-932), Farabi (870-950) and Ibn Sina(980-1037) established scientific principles concerning musical treatment, especially of psychological disorders. In his book, “Musiki-ul-kebir,” Farabi attempted to set forth the relationship between music and physics and astronomy. According to Farabi, the effects of the makams of Turkish music on the soul were classified as follows:

1. **Rast makam**: brings a person happiness and comfort.
2. **Rehavi makam**: brings a person the idea of eternity.
3. **Kuçek makam**: brings a person sadness and anguish.
4. **Büzürk makam**: brings a person fear.
5. **Isfahan makam**: brings a person the capacity of action, the sense of security.
6. **Neva makam**: brings a person pleasure and contentment.
7. **Uşşak makam**: brings a person the feeling of laughter.
8. **Zirgüle makam**: brings a person sleep.
9. **Saba makam**: brings a person cesaret,kuvvet.
10. **Buselik makam**: brings a person strength.
11. **Hüseyni makam**: brings a person serenity, ease.
12. **Hicaz makam**: brings a person humility. Farabi also outlined the effects of the makams of Turkish music according to the times they were effective:

1. **Rehavi makam**: effective at pre-dawn.
2. **Hüseyni makam**: effective at dawn.
3. **Rast makam**: effective in early morning.
4. **Buselik makam**: effective in mid morning.
5. **Zirgüle makam**: effective toward noon.
6. **Uşşak makam**: effective at noon.
7. **Hicaz makam**: effective in the afternoon.
8. **Irak makam**: effective in late afternoon.
9. **Isfahan makam**: effective at dusk.
10. **Neva makam**: effective in the evening.
11. **Büzürk makam**: effective in late evening.
12. **Zirefkend makam**: effective during the time of sleep.

The great Islamic thinker and philosopher Ibn Sina (980-1037) wrote that he gained much from Farabi’s works, and even learned music from him and applied it in his practice. He said, “One of the best and most effective of treatments is to strengthen the mental and spiritual strengths of the patient, to give him more courage to fight illness, create a loving, pleasant environment for the patient, play the best music for him and surround him with people that he loves.”

According to Ibn Sina, “sound” was essential to our existence. Sounds arranged within a musical order, and in a particular fashion, would have a deep reaching effect on one’s soul. The effect of sound was enriched by man’s art. Ibn Sina also believed that changes of pitch would determine a person’s mood. What allows us to appreciate a musical composition is not our sense of hearing, but our sense of perception, which allows us to derive various inspirations from that composition. For this reason, well-attuned, harmonious tones, and the adherence of compositions and rhythms to principles, can have a captivating effect on people.

In conclusion, during the period of Islamic civilization, Turkish-Muslim doctors such as Er-Razi, Farabi and Ibn Sna used musical and pharmacological methods in the treatment of psychological disorders, and these methods, applied by both Selçuk and Ottoman doctors, were cultivated up until the 18th century.

### 2.3 Music among the Selçuks and Ottomans

The pentatonism in pre-Islamic Asian Turkish music began to change under the influence of religion, and an eight-note scale came into use. This music gradually came to form the Selçuk music and its close relative, Mevlevi music. In the 13th century, Safiyüddin Urmevi emerged as a great Turkish Islamic scholar. Safiyüddin studied the Turkish musical system in a scientific manner.
After Safiýüddin, the greatest composer, musical scholar, singer and instrumentalist to emerge from the East was the teacher Abdülkadir Meragli, who lived from 1360 to 1435. When Mevlana’s father Bahaeddin Veled (born 1207) came to Anatolia, he also brought instruments such as the ney, rebab, çeng, kudüm, halile and mazhar which form the crux of Mevlevi musical culture. In time other genius composers such as İтри and İsmail Dede entered the arena. As religious motifs gradually began to be replaced by social themes, Turkish art music and Mevlevi music emerged. Mevlana was especially attracted to instruments such as the reباب and ney.

As Mevlevi and Turkish classical music continued on the one hand, various forms of Turkish folk music such as the türkü, uzun hava, atışma, bozlak etc. were developing, with the poetry of Ahmet Yesevi and the nefes of the Bektashis, accompanied by kopuz and bağlama.

Hacı Bektaş Veli is said to have had a role in introducing Mehter music, which had been used in military campaigns from Selçuk to the Ottoman times, to the Janissaries. The instruments used in this music included the kös, davul, nakkare, kudüm, zurna, nefir, nisfiye, zil and zilli maşa.

Many fine musicians were produced in the Ottoman palace, including Murat II, Beyazıt II, Murat IV, Mustafa II, Ahmet III, Selim III and Mahmut II. During this same period emerged such famous masters as İтри, İsmail Dede Efendi, Hafız Post, Recep Efendi, Zekai Dede, Emin Dede, Nayî Osman Dede, Ebubekir Ağâ and Kantemiroğlu.

2.3.1 Music Therapy Among the Selçuks and Ottomans

Although the first serious music therapy was practiced during the Ottoman period, various healing attempts were undertaken in pre-Anatolian Central Asia by shaman musicians known as bakısı. Even today, there are bakısı among the Central Asian Turks, who continue these activities (Güvenç 1986: p. 24).

İbn Sina, in a hospital established in Damascus by a Selçuk Turk, engaged in the healing of mental disorders with music. The influence of İbn Sina continued into the Ottoman period.

The Ottoman palace doctor Musa bin Hamun used musical therapeutic means in the healing of tooth diseases and children’s psychological disorders.

Hekimbaşi Gevrekzade Hasan Efendi (18th century) was the student of Tokatlı Mustafa Efendi, who translated İbn Sina’s famous work, “El Kanun fi’t-tibbi.” In his own work, he said that he had drawn heavily upon İbn Sina’s book.

In his work, “Emraz-i Ruhaniyeyi Negama-ı Musikiye,” Hekimbaşi Gevrekzade Hasan Efendi outlined which makams were effective in the the treatment of which childhood disease:

**Irak Makam:** effective in the treatment of childhood meningitis.

**Ispahan Makam:** clears the mind and protects from colds and fevers.

**Zirefke Kand Makam:** effective in the treatment of stroke and backache, fosters a sense of strength.

**Rehavi Makam:** Effective in the treatment of all headaches, nosebleed, wry mouth,
paralysis and phlegmatic diseases.

Büzürk Makam: Effective in the treatment of the brain and of cramps, and eliminates fatigue.

Zirgüle Makam: Effective in the treatment of heart and brain disease, meningitis, heartburn and fevers of the liver.

Hicaz Makam: Effective in the treatment of diseases of the urinary tract.

Buselik Makam: Effective in the treatment of pains in the hips and head, and of eye diseases.

Uşşak Makam: Effective in the treatment of foot pain and insomnia.

Hüseyni Makam: Effective in the treatment of liver and heart disease, siezures and hidden fevers.

Neva Makam: Effective in the treatment of children who have reached puberty, pains of the hips, and brings joy to the heart.

We know that in the Topkapı Palace hospital, young students were treated by music. Master musician Safiyüddin states that makams should not be played randomly but rather that at certain times during the day, these makams would ease the soul and bring comfort:

1. Rehavi makam: shortly before sunrise
2. Hüseyni makam: at dawn.
7. Isfahan makam: at sunset.
10. Zirefkend makam: at night.

Although he mentioned what times during the day makams should be listened to, he also divided the 24-hour day into four sections and researched when each makam should be sung or listened to. Some doctors also examined the issue of the effect makams had on different nationalities, and the relationship between makams and astrology.

According to some Turkish doctors, the following makams were affective on different nationalities:

1. Hüseyni makam: Arabs
2. Irak makam: Iranians
3. Uşşak makam: Turks
4. Buselik makam: mostly played for Greeks

In terms of their influence on the emotions, the doctors determined that various makams provoked the following feelings:
1. **Irak makam**: pleasure and relish
2. **Zirgüle makam**: sleep
3. **Rehavi makam**: weeping
4. **Hüseyni makam**: beauty
5. **Hicaz makam**: humility
6. **Neva makam**: bravery
7. **Uşşak makam**: laughter

Each makam was also associated with a particular sign of the zodiac.

The old Turkish doctor Şuuri, in his book “Tadil-i Emzice,” stated that music was beneficial against all disease and pain, and was supported in this by scholars and scientists of the time.

### 3. Conclusion and Recommendations

This paper has addressed music and musical therapy among the Turks from a historical perspective, and examined the developments in Turkish Civilizations up to the present. In the light of these studies, the following conclusions have been reached:

1. The use of music in healing began in extremely ancient times within Central Asian Turkic Culture, was practiced by people with a variety of duties, and examples of it have survived to this day.
2. In the Turkish Islamic world, music therapy activities and especially the use of music in hospitals first began in the 9th century, and exhibited great advancements up until the 18th century.
3. It is notable that in music therapy, countries’ authentic national music is effective, and different makams and instruments are useful according to the type of disease.
4. As stated by Güvenç, Turkish music, with a pentatonic origin, a high facility of improvisation and emotion, and because of its many microtones (komas) has a many faceted capacity for the expression of emotion and thus is gaining steadily in importance in psychotherapy. This thought is supported by research conducted in various countries, and by papers presented at the 2nd International Music Therapy and Ethnomusicology Symposium held in Istanbul in 1993.

The music therapy ideas and practices addressed in this article could be reexamined and reevaluated with modern-day technology. The relationships between makam and temperament, time and astrology could be readdressed within more scientific approaches and in clinical trials. Beyond use merely as a mode of therapy for an array of diseases, musik can also be very useful as a preventative. For example, various choices of appropriate musical genres my have positive effects on people living a stressful urban lifestyle, on factory workers in order to increase productivity, and even on animals, to increase production of products such as milk and eggs.
Bibliography:


People are disappointed when things they love and have become accustomed to end; they want them to maintain the same beauty, freshness and excitement to the end of their lives. They are sorry when they end, because living - with human weaknesses - is something we love and are accustomed to. Even young people, or those with spiritual support or education take comfort in thinking that death is not an ending but rather a transition and continuation of life on a different plane. But if culture ends what happens then? If the culture, in which mankind has lived loved and become accustomed to for a thousand-odd years ends without being aware of it, what then? What kind of transition is this, and in what direction? As the end of culture, or constant fall to ever lower levels will eventually - when no lower level remains for it to fall to - be culturelessness, what sort of continuation is this, and of what, what hopes can it provide? To whom? To whom, other than those who wish a culture to degenerate and rot into nothing? The Chinese founded the oldest civilization in our world. Their great thinker Confucius had several things to say about music.

“If a society’s music has spoiled, then one must judge that many other things have spoiled in that society as well.” The importance he assigned to music suggests that this great this great historical thinker — like many of our own scholars — may have been a musician as well. There are no records of his way of life 2,500 years ago, but considering how definite a measure he considered music to be of a society’s ascendance or degeneration, then even if he was not a practitioner of music, there is no doubt that he was possessed of a great spirit, with a deep concept of the meaning and significance of this art. The famous composer and tanbûrî Zeki Mehmet Ağa, who lived during the reign of Selim III, before going on the Hajj, went to the Istanbul judge and professor Arif Efendi, and said “I am going on the Hajj, there I will forswear my instrument and never play again.” Arif Efendi answered, “Play my boy, play, and after playing, play even on the hill of Arafat!” Although I am sure that both from the title as well as the opening statements, the reader will have understood where this article is going, I would still like to say a few words about the sad story of our music, which is truly a secret of ascendance in our history and a mirror of our culture. A bit of hearsay; after all I’ve neither the mind nor the knowledge to do any more.

In his Fazâîlî’l-etrâkî the famous 9th century Arab writer El-Câhîz described the Turks thus: “It is impossible to consider the Turk apart from the hourse; he is in every part of that horse: on his back, in his stomach, in his tail, in his mane.” It is my opinion that music is in every part and every thing of the Turk: in his love, his grief, his peace and his war, great and small. Sadeddin Arel proved that with his aphorism, “The Turk is born with music, lives with music and dies with music.” And what’s more, we can’t separate ourselves from music even after death: the Koran is chanted at our graves, readings of
the Koran at various anniversaries of a death, our mevlids, our kandils, our zikrs, our prayers, our gül banks...right up to Day of Judgement.

All right, but why music? Whence the holiness of this art, which our old musicians called “the sacred science,” and which Tanburî Cemil described as “the tongue of Allah?” The answer to this question is in the root of the word “music,” which has gone into all languages from Greek: “Ta mousike” - the language spoken by the Muses. This meaning, which brings out the metaphysical side of the “art of sounds,” at the same time explains why the human science of mathematics, and consequently of theory, is unable to solve certain of the problems of music. Here also is the answer to why, in worship, medicine and war, the Turks are so attached to music, and find such strength in it. Turkish music, which is essentially a “vocal music”, due to the emphasis on lyrics, is first and foremost a music of poetry. In the same way — in terms of its expression — divan literature, the subject matter of which draws mostly on mystical allegory and significance, is first and foremost a music of the tongue.

Öyle sermestem ki idrak etmezem dünya nedür,
Men kimem, sâki olan kimdür, mey u sahbâ nedür?
Âh ü feryâdûn, Fuzûlî, incidûpdür âlemi,
Kerbelâyi aşî ile hoşnûd isen gavgâ nedür?
I am so drunk that I cannot comprehend what the world is,
Who am I, who is the cupbearer, what is the wine?
Your sighs and cries, Fuzûlî cause the world to mourn
If you are pleased with the Kerbelâ of love, what is your quarrel?
If for a moment we do not consider the meaning, are these words above all else not spoken with music, that is, the “language of the angels?”

Where are these poets, where is this language now? This language, which we pass off lightly with the cliché “Divan literature,” which we, stricken by a “cultural cancer” of such minds H.A. Yücel, have neglected to introduce to our youth; which the likes of R. Şardağ have had the gall to openly denigrate in their books - this language, dear children, is not Arabic, nor Persian, because neither Arab nor Iranian understands it! But at least from the time of the Selçûks up until the mid 16th century, when in the “West,” which is held up to you as a model, “poor souls who have collaborated with Satan” were being burned alive, , language was the symbol of a civilization which treated the mentally ill in University hospitals in Amasya, Kayserî and Edirne with the meat of birds, the fragrance of flowers and specially composed pieces of music; the language of the magnificence of an empire.

In the mid 19th century, starting with Ârif and Şevki Bey and continuing to the composers to follow, the taste in lyrics slowly began to decline. Although Zekâi Dede, Tanbûrî Ali Efendi, Rahmi Bey and S. Ziya Bey tried to maintain it at some cultural level, they were unable to prevent the singing of pathological emotions that began with Selâhaddin Pinar, appealed to the customers of the alcohol-serving nightclubs. On the subject of the public’s education, TRT which, with the exception of one branch director, never worried about this, worked with all their might to destroy taste in language before that of music. Here then, for you, is a song, music and lyrics by Sait Ergenç, and
broadcast constantly sung by M. Milli, that should serve as a lesson: “Nikâhsız Aşk” (Unmarried Love).
Ne nikâh bağlar bizi, ne mahkeme ayırır,
Düşmanların şerrinden bizi Mevlâm ayırır.
Nikâhsız diyorlar, desinler,
Günahtır diyorlar, desinler,
Adam sen de, ne derlerse desinler.
Günah bizim, sevap bizim,
Varsın çatlasın eller!
No wedding ties us, and no court separates us,
God protects from the evil of our enemies
“Unmarried,” they say; let them say it
“It’s a sin,” they say; let them say it
Forget them, let them say what they will
The sin is ours, and the good deed as well
And to hell with the rest of them!
And of course it led onto today’s disgusting picture: from Lord İbrahim (Tatlises), who said “Kul oldum bir cefâkâre, cihan bağında gülşemdir” (I fell slave to a tormentor, she’s my rose in the garden of the world,) the fall to “Kil oldum abi” (I’ve gone nuts, bro).
Is this hideous loss of culture an issue only in the music on the radio and TV, cassettes and nightclubs? Don’t you hear the degeneration in the mouths of the muezzins, those who, five times a day chant the ezan [call to prayer] in a tastelessly affected Arabic accent? As this people loses its security and consciousness (that is, its identity), just as secular music imitates the West, religious music is becoming an imitation of the Arabs. However if Arabic music had something to offer us, would they have sent for teachers from us every in every country in which they opened a conservatory? As in the case of honest musicians like M. Kâmil el-Hulâyi, the writer of the book “Kitâbû Mûsîkî eş-Şarkî,” would they refer to us in their books as “esâtizetune’l-etrâk” (Our maestros the Turks)? But after the West, learning nothing from Jesus, used the wisdom of the east and enriched itself by colonizing others, became accomplished at selling those of other religions and debasing them in the name of God. This loathsome game has been well-documented in the works of S. Ayverdi, as well as C. Meriç, T. Süreyya Sirma and M. Doğan.
*
Let us move onto another subject. The Turks have been praised throughout history for the beauty they have produced (illumination, calligraphy, ornamentation, ebru, engraving, carpet weaving). Architecture is created in stone, but who was it that nourished, protected and elevated their music, built with sound?
First was the Mehterhâne: since the time of the Huns, the military music school and band, whose objective was to use the booming sound of their foreign and terrifying music, audible three days’ journey distant, to attack the morale of the enemy, destroy his will to fight and thus avoid the spilling of blood by war.

Article about Turkish music
Next was the Enderûn: the musical department of the Palace university which, regardless of language, religion, or race, took talented youths coming from all parts of the empire and trained them. After this was the Mevlevihâne: a network of music and fine arts academies, spread to the remotest corners of the empire, which with the Koran and Mathnawi, and with the ney, kudûm, sema, calligraphy, illumination and ebru, taught the beauty that makes us human; and trained our greatest composers. Next in line were the guilds of the musical profession, and finally, the private meşkhanes, where which opened in the homes of well-known composers or in public locales, and gave music lessons free of charge to those interested. The training in the Mehterhâne and the Enderûn of the French spy Aimée de Rivry, cousin of Napoleon’s wife Joséphine, who took the name Nakşidil Sultan in the palace, was covered by Sultan Mahmud II. The Mevlevihânes, along with the other Sufi lodges, were locked in 1923. In the first official school of theatre and music, founded in 1914, education in Turkish music was abolished in 1926 by a dispatch from Musa Süreyya, son of composer Giriftzen Âsim Bey. Later, in 1934, broadcast of Turkish music on the Radio was abolished by order of Minister of Domestic Affairs Şükrü Kaya. In this way, as we cut all the arteries feeding it with our own hand, our music inevitably headed towards its demise. Unable to listen to their own music on their own radio station, the Turkish people, pleading when going to buy a radio, “Give me a radio but please let it not play Necip Celâll, turned in desperation to “Sawti’l-Arab mine’l Qahire (Voice of Arabia from Cairo); learned what wavelength Tehran and New Delhi radio was on. And so with Raj Kapoor’s tune “Âvârâmu, nâ-naranam...” the musical which launched, if not the first “Arabesk,” then the first “Hindesk,” became famous. After the mid-50s, as you well know, oudist Suat Sayin and other performers of Arabesk began their journey to the present day, and now make your hair stand on end with their “Kil Oldum Abi.” It is a well known fact that nature does not destroy its own: It does not pollute its water, it does not burn its forests, it does not kill its animals, it doesn’t up and uproot a centuries-old plane tree. But mankind? Hostage to endless greed, hate and selfishness, man uses fire and weapons to destroy, burn and kill. A grand plane tree, the work of centuries; his music, a monument to enlightenment, breeding, light, and — under the pretext of opening a road — demolishes it with the bulldozer of Western apery. A road? To where? Where will it lead, to unenlightenment, darkness and ill-breeding... To what end? To make a monkey of men, who for thousands of years has lived, not only as men, but as “gentlemen.” A monkey, who has sold his consciousness to a West he desires to imitate. That West which was actually an admirer, even imitator of his civilization before it was destroyed. When the great composer Beethoven proudly wrote at the head of some of his pieces, alla turca, that is, “in the style of Turkish military music,” was he not experiencing the hope and trepidation that he might, in some small measure, approach the magnificence of our Mehter bands? When the Yugoslavs said on a record, “Old Turkish Music in Yugoslavia,” made twenty years ago, that “the Turks even taught us how to bathe,” were they not showing the courage to remember fondly a civilization tat we are trying to forget? And lastly, during a visit to Turkey in the 1990s, Margaret Thatcher gave a speech before a concert given in her honor. Her opening sentence was
extremely meaningful: “We greatly admire your old culture.” What was she trying to remind us of?  
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One day, while I was living in Ankara, a taxi driver switched the radio away from TRT as soon as the news was over. When I asked him why, he said “Brother, what’s to listen to on TRT?” and I was not surprised in the least. How could TRT, putting kemençe next to violin, a ney next to a clarinet, burying the sound of the tanbur under the oud and kanun, and turning it all into a big mixed pickle with the addition of a piano as well, compete with the violins and rhythmic orchestral music of Arabesk? Seeing that it’s steadily losing its listeners, the Radio, in order to force itself upon garner applause from a public ready to applaud whatever it sees, good or bad, has resorted to “special entertainment” programs in the large studios. Referred to among the musicians as “special torture” programs, the only difference between these programs and the nightclubs is that you aren’t pressured to buy drinks. Shouting “all together now!” female singers who have “managed” with thirty songs over their thirty-year artistic lives, who couldn’t sing on stage or at weddings, can at least don their low-necked outfits, snap their fingers covered in rings “as if dancing,” and get the applause of their audience.

Then, like third-rate theatre companies touring Anatolia, began the “intercity radio concert tours” (which continue still). Based on the attractive justification of “a close, live dialog with the listener,” these programs get the people dancing with the most superficial, average songs. As if corrupting the already-poor taste even further wasn’t enough, the endless bus trips day and night, and the nights spent in beach cabins with no water or toilets are truly torture for the artists. But what can they do? They’ve signed the TRT agreement that tells them in effect, “we’ll do whatever we want, whenever we want!” But even here, there were great people. That evidently wasn’t enough to create this warm, close dialog; so the latest invention was the “In-city evening tea concerts.” Here, the Radio sends a few instrumentalists and singers to the home of a listener to play and sing; the hosts get together their darbukas, tambourines and finger cymbals and wait to be entertained. This is then broadcast as a radio program. Ah, you at TRT, in what other country have you seen such a mortifying display? Even in Uganda or Zambia, is an artist at a state institution sent to the audience to entertain him in his house?! What will we see next... Perhaps a little farther down the line, they’ll appoint a chieftain from the Sulukule groups to the TRT High Commission as a “Head Turkish Music Consultant!”...

In our home, we turn off the TV as soon as the news is finished. Apart from this, once a month, or once a years, when a friend calls and says “turn on such-and-such a channel, they’re playing your piece,” we turn it on, of course missing half of what’s been played. Personally, I’ve become ashamed to live in a country where people have been obliged to look to such disgusting things for entertainment; where the concepts of breeding and entertainment have become so degenerated. Our forefathers said “for the crazy man, every day’s a holiday.” Today, candle in hand, I’m looking for that crazy man. Are you overcome by the same feeling? So, where’s it all leading to? Will we need a terrible
earthquake or a nuclear war, leaving nobody behind, in order to wake up and let go of this buffonery and regain our dignity and self-esteem?
I realize that, aside from one or two musical examples I played, I've said nothing encouraging to you. But like the late poet Aziz Sami Bey, whom I met in 1971 in Baghdad, a man's tongue cannot smile while his heart is crying. The word “hasret” (longing) in poetry may be said for a lover, but the longing that we share together is not for a “lover,” it’s for our culture. When I went to America for an operation, our dear Tahralı sent me a poem, “Cânân Ateşi” (The Fire of the Beloved) and in an effort to dispel the longing for my country, I composed music to it. The poem said, “Would that there were a man like Moses, ablaze and brilliant; the fire of compassion in the sacred valley.” In the same way, we are filled with longing for those Moseses, who were everywhere until the Tanzimat (Official Reforms of 1839) turned our people into mental vegetables.

Speech made on July 1, 1994 as part of a conference series, “Secrets of the Rise of Societies,” held by the Kubbealtı Academy
MUSICAL INSTRUMENTS OF ANCIENT ANATOLIA
(by Zeynep Helvaci)

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Anatolia, the home of various settled cultures since at least as early as 10. Millennium B.C., had a rich variety of musical instruments in ancient times. Numerous extant musical instruments, as well as depictions of different forms, provide us with clues about the ancient musical cultures of this region.

The evidence shows that a wide range of string, wind and percussion instruments have been used in the course of thousands of years in this land.

**Percussion Instruments**

Several types of percussion instruments are richly represented in archaeological records of Anatolia. The oldest among these are extant scrapers made of bone and clay rattles. Seeing their relatively simple structures from our modern point of view, one may mistake these instruments for ordinary toys. Though they were magical tools for their initial owners; tools helping them to connect with the nature through sound and to communicate with deities.

Starting from Bronze Age, people made use of metal as well to produce instruments. Examples of rattles made of metal dating back to 3. Millenium B.C. have been found in central Anatolia. These instrument type, commonly known as *sistrum*, appears to have played an important role in religious ceremonies, as suggested by the ornaments projecting animals with significant symbolical meanings, such as birds and bulls.

Another widely used instrument of percussion type was cymbals. Sizes of the cymbals used in Anatolia varied from so called “finger cymbals”, which were played in pairs, a pair in each hand of the player -as we know from the belly dancers of Orient- to the bigger ones, the so called clash or hand cymbals, still in use in marching bands and orchestras. Cymbals, known in the region at least since early Bronze Age, have been found in tombs, given as burial gifts. Depictions suggest that finger cymbals have provided accompaniment to dances and hand cymbals were often used in ceremonies.
and processions. Other types of clappers, probably most often made of wood, were also a part of Anatolian instrumentarium. Tambourine, still employed in many different forms of music, was also an important part of percussion accompaniment. Depictions of various sizes and forms, such as tambourines with or without metal jingles attached to the frame are plentiful. Equally popular were frame drums and clay drums of various sizes. Especially the frame drum, an instrument closely associated with the ancient goddess Cybele, is often to be found in archeological evidence. Cybele-cult is believed to have transferred to ancient Greece and Rome through Phrygians, and the frame drum continued to play an important role in the rituals in these music cultures too.

Wind Instruments

Whistles of different material, varying from clay to bone and limestone, could be found in Anatolia since Chalcolithic times. Some of the clay whistles found in the museums of Turkey have a bird-like from. Although there are hitherto neither visual nor literary depictions found representing the use of the whistles, ritual function of similar instruments in other cultures are known from certain ethnomusicological studies. Moreover, the association of birds with divine forces, a characteristic in various cultures of the region, may suggest a deeper meaning of the bird shaped instruments. Thus the common practice of classifying these as “toys” in museum exhibitions might also need to be reviewed, as in the case of percussion instruments with simple physical structures. It is still a debated issue, if horns used in ancient times should be considered as musical instruments, because of their limited capacity of producing melodies. Some refer to them as signaling devices, considering their communicatory function in hunting, wars and competitions. Nonetheless, horns, played in accompaniment of drums, took part in ritual performances as well. Playing techniques were similar to those of modern brass instruments. To increase the volume, they were sometimes tied together in pairs and blown together.

Aside from these two relatively simple wind instruments, flutes made of bone, ivory and metal have been played since thousands of years in the region, as remaining examples in various museums in Turkey prove. It must have been one of the main melody instruments of the people, used not only in ritual context but also during celebrations and for personal entertainment. Indeed, wind instruments made of cane and wood were used for similar purposes as well; however, it is almost impossible for these vulnerable materials to survive such a long time, hence no such extant instrument is known.

Because of the same reason, there are not any existing mouthpieces of the reed instruments, which were widely in use. But depictions of such instruments are numerous, mostly showing them being played in pairs, sometimes leading ceremonial procession of musicians. Similar instruments are still to be found in different parts of Turkey, performed mostly together with drums during weddings and other festivities.
So called Pan-flutes may also be seen in several depictions of ancient times, but the scarcity of these depictions in comparison to others, suggest that they were not as broadly used.

String Instruments

Hitherto, there has been no extant string instruments excavated in Turkey, yet there is enough archaeological and written evidence exhibiting the significance of them. Relatively poor rate of harp presentations in depictions found in the region, suggest that people of Anatolia had not favored these instruments as much as the neighboring cultures of Mesopotamia.

On the other hand, different types of lyres have been among the most essential instruments, at least beginning from the 2nd millennium BC. Numerous presentations of lyres depict not only the advanced structure of the instruments, but also the contexts in which they were employed. It is interesting to see lyres of different structures being played together in certain circumstances; an evidence of a distinction between certain instruments types and their functions.

String instruments of lute-family were also widely used, though incomparable with the prevalence of these in Ancient Egypt. Form of the lutes to be found on some Hittite reliefs show similarities to modern “bağlama” used in Turkish folk music.

As music has many different functions and uses, so do the musical instruments. However, almost all of the surviving literary evidence and visual depictions concerning the musical instruments are that of religious rituals, official ceremonies and festivities. Consequently, our knowledge of the ancient instruments and their uses are limited and hardly include their role in everyday life of the people.

Despite these limits, based on the available evidence, it is possible to see that quite advanced musical instruments emerged notably early in history. Many of the surviving depictions show processions of “orchestras”, consisting of different types of string, percussion and wind instruments; another hint of a rather sophisticated music culture. The studies in the area also revealed the individuality of ancient Anatolian cultures, rather than being merely absorbent of neighboring “high” cultures.
OTTOMAN MUSIC THROUGH WESTERN EYES
(by Dr. Bülent Aksoy)

Europeans, who have actively dealt with Turkish history, Turkish state, legal, social, military system, culture, and customs as a matter of investigation throughout the centuries, did not fail to consider Turkish music either. One can find countless European sources on Turkish music. These sources constitute so extensive a literature that, one researcher on his own may not be able to exhaust it within his lifetime. European sources are worth considering in that, they throw light on the phases of Ottoman music which the historian of this music has not enlightened yet. Obviously, sorting out all the relevant material in these sources would make a significant contribution to the historiography of Ottoman music. The sources in question also reveal the European reception of Ottoman music through the centuries. European sources may be divided into three categories: writings of (a) general historians and orientalists; (b) of historians of music and musicologists; and (c) of travellers and observers. Since the travelogue is a genre originating from live observation and experience, the products of this literature deserve special attention. Historians of music and musicologists of the past centuries often worked only on written material, and it may be the case that they had never heard Turkish music played. However, travelogues, diaries, memoirs, and letters written by European visitors provide observations and clues to what Turkish music of the past centuries was like and how it was received by Europeans.

At first, Europeans showed interest only in the military music of the Turks. The earliest contacts with Turkish music had started as early as the period of the Crusades, but they did not leave any lasting traces. We find few travel accounts with mention of music from the fourteenth and fifteenth centuries. As a matter of fact, there was a widespread prejudice in Europe at the time that Islam had prohibited music and that the Turks ignored all musical genres except military music. Probably, the sole significant European contribution in the fourteenth century was made by Bertrand de la Brocquière (c. 1459), a French traveller. Bertrand was at the court of Murad II in Edirne and listened to epic songs (Chansons de Gestes) from minstrels, and "merry", "joyous" and "cheerful" Turkish folk and popular tunes. More comprehensive works on the Ottomans started to appear in the sixteenth century. The observation peculiar to this century is marked by impressions from the mehter, the janissary band. Folk music and urban light music were also considerably mentioned, and
painters of the century represented the mehter and the instruments of urban light music. Pierre Belon du Mans, a French observer who was in Istanbul between 1547-1554, wrote that the Turks were more talented in playing the string instruments than the people of France and Italy. Apart from Belon, the travellers of the century did not receive favourable impressions from the music they heard in Istanbul. Almost all the observers complained about the "noisy" performance of the mehter, and expressed that Turkish music, which was in fact the music they heard on the streets, grated the ears and the nerves. The fact that the focus was on military music was quite natural in that the Ottoman empire was then at its peak as a military power and Europe was under its threat in the sixteenth century. However, this military threat did not prevent Turkish music from having its effects on Europe. Many European countries which had hitherto dispensed with military music started to develop military bands, and others felt it was necessary to improve military music. Moreover, English, French, and German military units set up military bands which resembled the mehter. Europeans started to take greater interest in Turkish military music in the seventeenth century. This century witnessed several travellers who tried to approach Turkish music with an objective attitude, or even took pleasure from the performance, which was described as noisy by the observers of the previous century, was now praised and appreciated by the Italian geographer Luigi F. Marsigli, and the well-known French orientalist Antoine Galland. In this century one finds several observers who listened to classical Turkish music, that is, the secular art music of the Turks, and also Mevlevi music, music of the "Whirling Dervishes". As a matter of fact, the common aspect of the seventeenth century observers is that they did not limit Turkish music only to military. A short passage from a Mevlevi music composition, by Sieur du Loir, French tradesman and traveller who spent seventeen months in Istanbul in 1639-1640, and three classical songs, notated by Giovanni Battista Donado, Venetian Bailo to the Porte in 1680-1684, are the documents of the interest in Turkish music in a broader sense. Probably the most interesting considerations about Ottoman music in the seventeenth century that can be found in French are writer and folk-tale collector Charles Perrault's Paralleles des Anciens et Modernes. In this striking work, three music lovers discuss several aspects of Turkish music, not in terms of personal taste but in a more objective way, or even with an academic interest. What they tried to make clear can be summed up in the following points: The Turkish ear is pleased by the natural scale, which is different from the Western scale; since the Orientals are accustomed to the natural scale their ears are more sensitive, therefore, they have more talented performers; the Turks are unaware of consonant sounds, hence have cultivated only melodic music which lacks harmony of several parts; although Turkish music is incomparable with that of the Europeans, the great variety of Turkish melodies and musical instruments may contribute to Western music. The eighteenth century is a period when Europeans investigated Turkish music in the most serious and detailed manner. This century is an era during which classical Turkish music flourished and matured. On the other hand, in the same period, European classical music had begun to undergo transformations. It is the time of Haydns, Mozarts
and Beethovens producing compositions. The symphony form was introduced, and percussion instruments became more important and their use became more frequent. For instance, the cymbals, which had hitherto been rarely used, became one of the permanent components of the orchestra. A new kind of music, which is louder in tone, hence suitable to express stronger and more emotive feelings, as opposed to relatively soft music of the previous period, i.e. Baroque music, was in the course of its formation. Numerous Western observers used to find the Mehter performance too noisy and shrill, but in this century one sees a great number of observers who do not get irritated by the same Mehter. Actually, eighteenth century was an era when "Turkomania" spread throughout Europe and when Prussia, Russia and Poland were eager to set up authentic Mehter bands. This change of attitude may probably be ascribed to the transformation in Western music.
Dimitrie Cantemir was born in 1673 in Silisteni, the son of Constantin Cantemir, governor of Moldavia, which was classified as a privileged state in the Ottoman administrative system. When his father, coming from a modest village family, was elected governor by the Moldavian boyars, Cantemir's life entered a new period. Learning Greek and Latin from the monk Yeremiye Kakavelas, the young Cantemir educated himself in philosophy and literature and entered the intelligentsia of the period. When his first political endeavor ended in failure (as did his last), he came to Istanbul, where he was to spend a major portion of his life.

In this city, where he lived until 1710, he continued his education in the Ottoman Palace as well as in the Greek Patriarchate. Cantemir clearly achieved a wide circle of acquaintances during this time, and of the teachers he studied with, some of the first to come to mind include philosopher and geographer Meletius of Arta, his Arabic teacher Nefioglu, and his mathematics and Turkish teacher Esad Efendi of Ioannina. He was known to be very talented in language, and studying the eastern languages, he also learned the subtleties of eastern music from Kemani Ahmet Efendi.

Thus, Cantemir soon became a sought-after personality and a sine qua non in the artistic circles of Istanbul. Having participated with the Moldavian units of the Ottoman forces in the war of Zenta, Cantemir was appointed governor of Moldavia upon the war with the Russians which began in 1710. During the course of his governorship, pursuing a dream for which the political reality was not yet ripe, he went into collaboration with the Russians in 1710. The extinguishing of this dream in Prussia in 1711 set the stage for the dramatic last period of his life. He died on August 21, 1723, a famous man, not only for his political personality that took shape under the unique conditions of the period, but also as a man of culture.

But what most distinguishes him historically is the fact that he notated many musical pieces, thus contributing to the knowledge of the East in Europe. Cantemir's writings on the East reached the second largest reading public after the works of Paul Rycaut on Ottoman history, published in London in 1668. His work, written in Medieval Latin, was the first systematic treatise on the Ottoman State. In his work, Incremena atque decrementa Aulae et homanicaet, he brought a new approach to the philosophy of history, and brought attention to the fact that the rise and fall of states followed a natural course parallel to that of living beings. Thus he submitted that states experience a period of rise and of decline.

Article about Turkish music
As a result of Prince Cantemir's contributions as an Orientalist, the registry for his membership in the Berlin Academy of Science, for June 11, 1714, read: "Residing in Istanbul for twenty years, he learned the eastern languages, wrote poetry in the Turkish style, composed music, and won the love of the Sultan, Vezir, and others of high rank."

Another aspect of the historian Cantemir that inspired him as a man of culture was his passion for eastern music, and the works he produced on the subject. In the musical dictionary titled Historisch-biographische der Tonkünstler, published in 1790 by Ernest Gerber, he is mentioned by name, an indication of the importance of his works on music. He inherited his musical talent from his father Constantin, who in his spare time played Moldavian folk songs on the flute. Dimitrie passed a similar love for music on to his children as well. His oldest daughter Maria played harpsichord, and his son Antioche was a singer in Moscow and composed several works.

According to what we know today, the first master from whom he learned the basic concepts of music was the Cretan Kakavelas, who was also a composer. His musical talent was not noticed only by his teachers; he did not escape notice of anyone he met. So when he visited the Polish ambassador Raphael Leszcynski visited Ias, he noticed the young Cantemir's musical talent. The fact that in Istanbul, he studied eastern music for fifteen years under Kemani Ahmet is a clear indication of his level of interest in the subject.

At the same time, he took lessons from the well-known composer and tanburi, Anjeliki. Cantemir composed thirty-six pieces, including two pesrevs, eleven saz semais, two aksak semais and one beste. When Sultan Ahmet II appointed him governor of Moldavia, he composed a semai in the makam Neva dedicated to the Sultan, and received various presents as a reward. Among the works attributed to Cantemir is a Mevlevi ayin that was performed by the Galata Mevlevi dervishes and was the subject of much debate during its time. The monk Toderini states that this piece was written by Cantemir under the influence of old Turkish literature, in the fashion of examples in the possession of the French Ambassador M. Ferriol, in the European notation system.

Another musicologist who believed the ayin was Cantemir's, Georges Brezaul, arrived at this conclusion based on pieces he determined were from various parts of Moldavia. According to the same writer, the Mevlevi ayin influenced the music for one of the ballets in Mozart's opera Abduction from the Seraglio. "It appears that Mozart became acquainted with the Mevlevi ayin, from F.J. Sulzer, who recorded this ritual into history. This view is shared by other Romanian historians. De Ferriol however, considers this music to be by Sieur Chabert, who was a master of music and who laid the foundation of this art." Actually, this claim was not so untenable, as De Ferriol, who was known to be interested in eastern culture, had asked the musician Chabert to notate this dervish ayin. Similarly he had asked the painter Vanmour to paint his picture, now on exhibit in the Amsterdam National Museum. It is possible that Cantemir, who knew De Ferriol, had connections with the French embassy in Istanbul and at the same time had a deep interest in eastern music, helped Chabert.

Article about Turkish music
THE GROUP PLAYING-SINGING TRADITION IN TURKISH FOLK MUSIC* -I-
Mehmet Öcal

It is my observation that the environments that gave rise to the appearance and spread of our folk songs have been addressed and studied separately from the actual channels of their appearance. However, as in other folkloric data, our folk songs have found life in their own unique environments, in which they have tried to survive. Folk songs collected in any regional study or folk gatherings (weddings, teaching situations, celebrations, henna nights and mourning ceremonies etc.) must be examined within the chain of events that serve as occasions for their singing.

In studying our folk songs, while paying attention to their content, subjects, forms and genres, and examining them within different classifications, scholars, experts and collectors must not ignore the abovementioned associations as well as another important point: This point is the study of our folk songs or folk music with its words. This style is of course not wrong. But the fact that this manner of study is not wrong does not mean that it is correct. It is simply lacking.

In studying our folk songs, the method followed must also be followed. However, in examining these methods, care must be taken not to separate our folk songs from their genuine environments, to turn them into abstractions. If possible, these environments should be submitted to the service of the people and those who love folk music, and especially to specialists’ areas of study.

In view of this, our folk songs, though they may have been created by an individual, undergo changes over time, become public property and are adopted by a wide public. Thus as they achieve harmony with the taste and emotions of the society which created them, they are also kept alive within this same society. With its repertoire of thousands of folksongs, our people sing these songs when appropriate, thus assuring their survival and memory as they are passed from generation to generation.

We have several traditions which serve as occasions for the singing of folk songs. Although how and where these traditions originated is a matter for another discussion, these generally include the seeing off of soldiers, henna nights, winter celebrations, weddings, engagements, and other types of gatherings which will be described below.

Besides perpetuating our traditions, these celebrations and gatherings are one area in the centuries-old custom of the “group playing/singing tradition,” which serves as a source for our folk music and dances, as well as for their performance and dissemination. Although not as common as they once were, and in some areas no longer take place in the old manner or according to the old rules, there are still attempts to
continue these gatherings. Although sharing the same fundamental goal, such gatherings exhibit differences according to location, ages of participants, seating arrangement and the main subjects of the conversations. The seating arrangement may be in the order of old to young, masters to apprentices, others may be from learned to uneducated, and others yet from master musicians to amateurs. Some of these conversations/gatherings include the reading of and commentary on books, in others books are read an stories/fairy tales may be told, and in others, all of this may take place at the same time. But they have a common point: they are a venue for the resolution of problems and especially of conflicts within the community, and may sometimes serve as a “court” for their resolution. Quite important in the life of the community, these gatherings originate in our traditional institutions, our derneks, which have served vital functions since ancient times. The regions where the “group playing/singing tradition” continues are rural areas which have not yet lost their traditional characteristics, are based on an agricultural economy and have not much opened up to the outside world. In some areas, such gatherings are known as “Yaren Toplantilar” (Gatherings of Friends), or “Oturak Alemleri” (Sitting Revelries). Anatolia is divided into seven regions. Besides their linguistic differences these seven regions present differences in music, in terms of playing and singing techniques. In the study of Turkish folk music, these are known as “Regional playing/vocal performance styles.” Examples of playing styles are Konya style, Silifke style, Yozgat style, Kirşehir style and Kayseri style. They are also classified by region: Zeybek region (Aegean region) and Teke region (Isparta, Antalya, Burdur and Afyon provinces).

In order to understand the performance of the abovementioned styles; and the environments in which they are performed, we must examine the ways that these environments take shape; in short, the “group playing/singing traditions” in the areas our folk music is played and sung.

GROUP PLAYING/SINGING TRADITIONS IN SELECTED REGIONS
(FESTIVITIES - GATHERINGS - MEŞK - ALEM - BARANA)

The “Group Musical Tradition”, the roots of which extend to the earliest periods in Anatolia, is practiced in different ways across the regions of Turkey. Though practiced in essentially the same manner, this tradition does display certain differences in form and concept. These gatherings go by different names as in the following list:

- Çankırı, Isparta (Kula), Manisa, Kütahya (Simav): Yarenlik
- Gaziantep, Elazığ: Meşk
- Balıkesir (Dursunbey and in the city): Barana
- Konya, Aksaray, Niğde, Nevşehir, Akşehir and Ankara: Oturak Ålemi
- Burdur, Isparta: Oğlak Bahçesi
- Amasya: Tel Tel Gecesi
- Adıyaman: Dere Ağız Toplantısı
- Şanlıurfa: Sira Gezmesi (Sira Gecesi)
- Ordu, Giresun: Kol Bastı Toplantısı
• Artvin, Trabzon: Erfene (Arfana)

ISPARTA YAREN
Known in Isparta as yarenlik or gezek, these are mostly encountered in and around the provinces of Yençeköy, Eğirdir and Şarkikaraağaç. In this region, the gatherings are mostly held in the autumn after the harvest has been taken in and the vineyards have been cut back. These are also called bağbozumu şenlikleri (vineyard-breaking festivities).

KULA YAREN (MANİSA)
In Kula in Manisa province, both yarenliks and guild gatherings are held, and the local people consider them quite important. In Kula, yarens do not appear as a group singing songs at weddings. As in other regions, here too they appear as a group of people singing and playing within their own traditional structures, and most importantly, perpetuating their own traditions. The songs are generally accompanied by bağlama, darbuka and zilli maşşa, a set of tongs on which several cymbals are mounted.

YARENLİKS IN SİMAV (KÜTAHYA)
These are not much different than the yarens of Çankırı. However in the gatherings in Simav, alcohol is drunk while in Çankırı gatherings it is absent. Its form, customs and modes of entertainment, as well as its effects on social life, are as those in Çankırı.

KEKİL GÜNÜ (ADANA)
The Paça tradition, known to the Yörüks as kekil Günü and in some provinces as Kına Gecesi, (henna night) is generally held on a Saturday. This custom is locally known as “Kekil.” The “kekil day” is completely the realm of woman.
On this day, several women and young girls from other groups come, sing folk songs and play def (tambourine) until evening. This special day is the bride’s last day before her wedding. There are several folk songs which the women sing especially for the Kekil day. Kekil days are filled with songs, one after the other until evening, when the gathering breaks up and the women go back to their villages.

GEZEK ALEMİ (AFYON)
In this region, such gatherings are generally revelries with drink, and songs with musical accompaniment. As in those in other areas, there are rules. The place and attendants are determined beforehand; the party is held at the house of the person who first says “the gezek is mine.” Such parties are generally held on Saturday nights.
A gezek has a president and sometimes two assistants. Those who do not follow the rules are punished, generally with a fine. The money gathered in the form of fines is generally used to hold other parties.
The punishments can be exacted in other ways as well. For example, one who acts in a way unbecoming of his manhood is forced to put on a purple velvet dress and dance a köçek in the center of the room. Folk dancers are also danced at gezeks, accompanied by songs and saz. The singing and playing follows a particular order.
TEL TEL GECESİ (AMASYA)
Tel tel (lit. stringy) is the name of a local sweet in the area which had a stringy texture. As this sweet is made for these special occasions, the gatherings are generally known by the same name. On these evenings, a ring is put inside the sweet, and good luck goes to the one who gets it.
As this kind of celebration is especially loved by women in the region, it is mostly they who perpetuated. They sing folk songs and dance; and also sing manis (quatrains):
Sarı kabak kökeni
Ele batar diken
Mevla’ım çabuk kavuştur
Hasiretiç çekeni
Into the hand, the yellow
squas stem thrusts a thorn
My god, bring together
Those who are lovelorn

LAMB ROASTING GATHERINGS (AMASYA)
Especially in the Merzifon district of Amasya, these gatherings are held by men, according to a certain protocol. Young people may not participate; they are strictly the realm of old people. Preparations are made a week before the gathering is to be held. The celebration includes the favorite folk songs of the region, as well as dancing. The singing and dancing are done without any particular order.

DERE AĞZI GATHERINGS (ADIYAMAN)
In this area, the playing of music is considered the work of Gypsies (Abdal). Fearful of being told they are doing “Gypsies’ work,” young people and musicians generally play in obscure places, on the banks of rivers, far away from the community. For this reason, such gatherings are known among young people as dere ağı toplantıları (river bank gatherings).
Such gatherings generally include alcohol, and are held frequently and certain places chosen for such gatherings.

KALE İÇİ CUMBÜŞ ALEMLERİ (ANKARA)
“Kale içi” (inside the fortress, referring to the old quarter of Ankara) gatherings are disciplined dance parties with alcohol, held together with women. Although this custom is no longer kept up publicly in any active way, Ankara locals occasionally arrange these cumbüş (revelries) in an attempt to keep the tradition alive. In these parties, young people always show respect for the elders, and the old play host to the young. In other words, the celebration proceeds in an atmosphere of mutual respect.
In such celebrations, instruments are played, women dance and alcohol is consumed. The gatherings are not held just anywhere; they require corners, dead end streets, or houses with walls thick enough that the sound will not escape. The efes and young men generally would hold revelries in the fortress, within the walls, in wooden houses on the lower dead-end streets.
The walls of these houses were 3-4 cm thick. The cümbüş were held in secret. The reason was that the street patrols might raid the parties, or that the pious and religious fanatics might not allow instruments to be played, under the pretext that they were ruinous to morals. Not everyone was accepted into the parties either - the young men who would attend had to be tight-lipped, because if the hodja caught wind of it, he would read them the riot act in the sermon the next day, though without naming names. The oldest efe sat in the head corner, and the rest took their places according to age and status.

Every age group had its own sitting place and formalities in the room. There were both floor pillows and wall benches. The older people sat on the wall benches either “indian style” or with knees drawn. To cross ones legs at these gatherings was considered extremely shameful. The middle aged sat on the floor pillows. The young people had to sit with their legs folded underneath them, and were not allowed to rise from their knees or sit indian style without specific permission.

The cümbüş started with the playing of saz. (30-40 years ago, Turkish youth in Ankara played nothing but bağlama. Only at the weddings of rich noblemen were Christian musicians brought to back up the music on oud or kanun). The saz music began with music for listening. In addition to divans and koşmas (poetic forms), pieces from Kerem were played. Later, rhythmic dance pieces began, which included pieces such as Sabahi, Misket, Yandım Şeker, Mor Koyun, Nağme Gelin, Hüdayda, Ankara Koşması, Şeker, Findik and Zeybek tunes. Later yet the actual dancing began. A young man would start the dancing, with the women getting up to dance later.

Good players of saz and zil, and good dancers were always given preference in invitations. One of the most important elements of the gatherings was the finger cymbals, which were held on the thumb and middle fingers. These cymbals were cast from an alloy which was a combination of an Ottoman 20 piastre coin and brass. In choosing the woman who would play zils, her musicianship, her ability to play well was more important than her beauty.

As for the women, they wanted a good saz player. The gathering was dominated by an artistic atmosphere, and the participants exhibited their highest mastery of their instruments and of dance. A good saz player coupled with a good cymbal player made for a night that nobody wanted to leave. Towards the end of the party, a slow, intense bozlak piece would be sung, and then a kalkma havası (“getting up” piece), in misket tuning. The song sung was Ay doğar ayan ayan (The moon is rising, come to...). This piece signaled the end of the gathering, whereupon everyone goes home quietly so as not to let it be known that there was a cümbüş.

**BULGUR ÇEKME ADETİ**

Bulgur çekme (bulgur grinding) day, which falls in the harvest season, is a special day that young men wait for excitedly; a day of love and adventure. The days following the harvest are occupied by the hard work of boiling and preparing bulgur, one of the most important winter staples.
The bulgur pots are set at night, and the various songs and manis sung are believed to strengthen the fires under the cauldrons. During this time, the young men of the village vie with one another to attract the young and beautiful girls of the village. At last the boiled bulgur is spread out on kilims, felt cloth or other similar fabric in order to dry. When it is dry, the job of pounding it begins. The young girls of the village and neighboring villages gather, wooden pestles in hand, and begin pounding the bulgur. The “tak, tuk” sound from the mortars set the rhythm for the celebrations, in which the young men take part enthusiastically.

Running to the mortars at the calls of the young girls, the boys begin the process of beating the bulgur. There the flirtatious and suggestive words flow, as well as singing and dancing.

Top top edip zülfünü tarama
Beni koyup bir yar daha arama
Dilerim Allah'tan kör olsun gözün
Merhem diyе tuz doldurduн yarama

Take your hair up, don’t comb it
Take me, don’t look for another love
I beseech God for you to go blind
Don’t rub salt in to my wound and call it a balm

These songs are sung with original lyrics and composed on the spot. The youths work up a hard sweat beating the bulgur. After the beating comes the job of removing the chaff. This job is also the scene of various fun and revelry.

When evening comes, everyone gathers together and sets up the mills, and the preparations are complete. The young men run to the house where the bulgur is being ground, and listen to the songs and manis the girls sing as they turn the mills. The celebration starts with reciprocal songs. At this point, the girls suggest that the boys sit at the mill, and the flirtation and revelry continues. These celebrations sometimes continue until dawn.

Later, pilaf is made from the ground bulgur, and eaten. At this point, the owner of the home, in order to goad those ground the bulgur, sings words such as:

Haydin kızlar
Deyin kızlar
Pilav piṣti
Yeyin kızlar
Go on, girls
Say it, girls
The pilaf is cooked
Eat it girls

At this point, the bulgur making process is officially over.

CELEBRATIONS RELATED TO THE HARVEST AND GATHERING GRAPES
The harvest and the gathering of grapes are done in communal work parties known as imece, meci or değişik. It is a time of solidarity, and at the end of the harvest is followed by celebrations and feasts, at which young men and women have mani competitions.
Girl
Asmalarda üzüm var
Benim sende gözüm var
Gel birazçık yanıma
Sana bir çift sözüm var.
There are grapes on the vines
And my eye is on you
Come next to me for a bit
I have a couple words for you
Boy
Asmada üzüm olsun
Senin bende gözün olsun
Çağrımda da gelmedin
Bu da değişik olsun.
Let there be grapes on the vines
And let your eye be on me
I called you and you didn’t come
Let this time be different.

BARANA (BALIKESİR)
Winter is the time for a celebration known as the Arifane. How the celebration will be held and who will participate is specifically determined. Those who will participate are called the sohbet ahabplari (conversation buddies - referring to the meeting/conversation nature of such gatherings) the one who will head it, the barana başı, and the place where the gathering will be held, the barana or barhane. Two people are elected to head the barana, who will serve in this duty all winter. One elder takes on the duty of president.
The one who carries out the orders of the barana başı is called the sohbet çavuşu (conversation sergeant). He sees to the day-to-day work of the sohbet ahabpları. The sohbet ahabpları attach a flower petal or plant together with a golden leaf on their heads and breasts. They go to the place where the gathering will be held, and when about 50 meters remain, the sohbet ahabpları begin singing special songs to the accompaniment of a group of sazes. They approach the house, stopping every two steps and singing one verse. Upon entering the gathering house, they sing this song:
Sabahtan kavuştuım ben bir güzele
Güzel senin uykuların uçcumu
Senin gönlün yadellere düştümü
Gülün bir tanesi sen kerem eyle
(Ben yandım)
In the morning, I met with a beautiful girl
Beautiful girl, did you lose your sleep?
Has your heart fallen to someone else?
Grace me with one of your roses
(I’m burning)
At the head of the stairs, songs concluding with quatrains are sung:

*Küçüğüm a nereden gelirsin*

*Gasavet gönlümü alırsın (Ben yandım)*

*Er geş sen benim olursun*

*Gasavet gönlümü alırsın (Ben yandım)*

*My little one, where are you coming from*

*Sadness, you’ll take my heart (I’m burning)*

*Sooner or later, you’ll be mine*

*Sadness, you’ll take my heart (I’m burning)*

At baranas, the most beautiful and lively songs of the region are sung, and the best dances are performed. After the singing and dancing, food is served, followed by coffee. Later, special tunes such as **sohbet övme** (conversation/praise) tunes are played and sung.

*Uzun çarşı baştan başa*

*Keklik seker taşta taş*

*Geçmiş olsun ([...] paşa)*

*Sevdiğim bir o, saygıım bir o*

*Olacak sohbet senindir*

*Senindir, gerçek senindir*

**From one end of the long markiet**

*The partridge hops from rock to rock*

*May it be past, ........... paşa*

*He’s the one I love, the one I respect*

*The next conversation is yours*

*Yours, truly yours*

*From one end of the long markiet**

*The partridge hops from rock to rock*

*May ........ paşa have good fortune*

*He’s the one I love, the one I respect*

*The next conversation is yours*

*Yours, truly yours*

In the **sohbet övme**, the person who will host the next gathering is announced. The ceremony associated with this is performed to the last detail. The “conversation” (sohbet) section also has a “court” section, in which the guilty are judged and according to their crimes, punishments are meted out. The Dursunbey sohbets also include a work
session. The guests are greeted by the küçük ahbaplar (small friends) and seen off by the büyük ahbaplar (great friends). Although such gatherings most often do not include alcohol, we know that in recent times it has begun to appear. One of the most important features of the barana is secrecy. However with the permission of the barana başı, a guest may be brought along. Guests may not stay for more than one hour.

As to the location of the barana, this is kept in strict secrecy, and the conversations are dominated by a strict discipline. The ages of the participants is also important; they are divided into three groups, middle aged, aged and youth.

The sohbet ahbapları are required to love and respect each other. The barana has the quality of an educational institution. Gambling or allowing gambling, lying, drunkenness and other such behaviors are considered crimes. The guilty are judged; the judgments are later announced and the punishments carried out.

The sohbet çavuşu gathers the necessary information within one week and provides it to the barana başı. At this point witnesses are heard as well. All of the procedures up to this point are carried out in great secrecy. The sohbet evening begins after the last prayers of the day, and continues until morning. The barana begins officially when the barana başı says “sit comfortably,” and folk songs are sung.

Eminemin çam dibinde sesi var
Varın bakın borçcasında nesi var
Bir yazmayla top püsküllü fesi var
Aman eminem kalk gidelim dağlara
Mekan tutalım mor sümbülü bağlara
My Emine’s voice at the base of the pine tree
Go, look and see what’s in her bundle

There is a kerchief and a fez with a tassle
Aman, my Emine, get up, let’s go to the mountains
Let’s find a place in the orchards with the purple hyacinths

Besides folk songs, karşılama type dances are also performed. One of these songs’ words are:

Koca kuşun yüksektdir oyunu
Değme bir şahine vermez payını
A kız senin nerelerin var vay vay vay
Nerelerin ah nerelerin
Harap olmuş Gül gibi memelerin
Allı şalvar aman
Tabakta bal var aman
Vermezse dön gene yalvar aman

The great bird dances in the heavens
Don’t hurt a falcon, he’ll give you nothing
A girl, what places you have, vay vay vay
What places, ah, what places
Your rose like breasts have withered
Scarlet salvar, aman
There’s honey in the plate, aman
If she doesn’t give any, turn and plead again, aman

There are great similarities between the conversations at the baranas and the customs of the city brotherhoods and guilds. The songs sung at baranas, as well as the dances performed, are quick and lively.

ZİYAFET GEZMELERİ (BURDUR)
This kind of “feast” gatherings (ziyafet: feast) serves as a sort of community educational mechanism, where customs continue and the virtues of love and respect between the old and young are perpetuated; in short, where traditions are kept alive.

These gatherings include traditional regional food, the performance of local music and dances, as well as several traditional games of the type that reinforce friendship. The first songs sung at the gatherings are generally of the slow type, these include zeybeks and songs of exile. Rhythmic songs are mostly sung towards the end of the gathering. But if someone gets up to dance, a zeybek is played, followed by dances such as 9/8 “teke zeybeği” or “teke havası.” Later still, 2/4 dances known as “düz hava” (regular dance) are played; these bring about the end of the feast night.

OLD İÇİN HÜZURNÜALEMLERİ (PROFLIGACY REVELRIES) AND CELEBRATIONS (BURSA)
In Bursa of old, drinking and getting women to dance were not difficult. However, finding places to hold such revelries was quite another matter, because there were many people in the neighbors who would try and prevent such carousing, and raids were not unheard of. For this reason, no place was generally considered appropriate for this kind of gathering.

Such gatherings were especially held in Bursa’s Zindankapı quarter. The preparations began during the daytime; the person who was to host the gathering brought drinks, meze and the woman who would serve to the house in preparation for the event. After the last prayer, the participants would begin to arrive. At the parties, people sang songs and danced.

The songs were sung in order of their makam. There were both listening and dance songs performed at the parties. Instruments used included saz, cümüş, oud, violin and def.

ODA GELENEKLERİ OR OĞLAK BAHÇESİ
(BURSA)
The “Oğlak Bahcesi” (Goat Garden) gatherings of Bursa province generally began after the evening prayers and continued until dawn. Such parties were usually held in an oda (village chamber, gathering room). Different odas had separate customs. The president of the oda was known as the bayraktar (banner bearer). Each oda had separate types of gatherings for summer and winter. According to tradition, the music and dances were performed in sections. The instruments used were cura, def, dümbelek and zilli maşa.

SOHBET TOPLANTISI, ATEŞ GEZMESİ (BOLU)
In this region, sohbet gatherings were generally held in special places in the gardens and orchards of the province, district or surrounding villages and towns. Gerede province
was considered to be one of the most important of these. Although it is not known precisely when the gatherings began in Gerede, they have a long history. It is said that the gatherings and Gerede were held with the following goals:

1. A way to pass the long winter nights
2. According to the community standards of the times, leaving the home was not often possible. For this reason, the permission to out unaccompanied by a parent was given to young men entering manhood and the working life; the gatherings were held with the goal of giving these young men new opportunities and the knowledge they would need, to teach them the rules of the community, and bring them up as honorable, mature men. In this sense, the sohbet meetings were like youth associations. A young man who was trained at such gatherings was seen as superior by his friends, but one who was expelled from such meetings was looked down upon. Whatever the reason for expulsion, it would be a bad influence on that youth’s social and economic activities, and his life in general.
3. For those who were members of a trade guild, to form social as well as economic ties.

THE STRUCTURE OF THE SOHBET

Each year, young people who wanted to hold a sohbet would choose an elder with clout in the community as their head. This man was called the başesi (head elder). The başesi would then appoint someone of standing as his çavuş (sergeant). The çavuş carried out the orders of the başesi. On the appropriate day, the başesi would call the youths together, they would converse about the subjects and make the following decisions:

a-which cafes in the markets the sohbetçi (sohbet members) would frequent and where they were,
b-in which week the sohbet would begin

How long it would continue

d-in whose house it would be held

e-how the expenses would be covered

After these decisions were made, the sohbetçis had now practically become brothers, and together with the başesi, they performed the jobs to be done. The sohbets were generally held on Saturday, the market day, and throughout the night. A sohbetçi could not go to any cafe other than his own; the cafe became a sort of club for them, and the başesi was the club’s president. At the cafe, everything was clean and orderly. No noise was acceptable; all conversations, comings and goings were observed by the başesi, and nothing escaped his watchful eye.

Here and there, instrumental groups would play, and sing mani/kosma. The men would listen to selected verses from the minstrels, and teach the young men to play and sing. Just as a sohbetçi could not come to a sohbet drunk, neither could he come to the cafe drunk, or bring friends. Those who came as guests were required to abide by the rules of the sohbet ceremony. The sohbet had its unique way of starting. The sohbetçis could not go to a sohbet in the same way they might go to the cafe. A week prior, the location
and time of the sohbet would be determined, and all the sohbetçis gathered at the appointed hour. They entered the house in the following order:
1. Başeski
2. Instrumentalists (saz, dümbelek, zilli maşə)
3. Senior watchmen
4. Young sohbetçis

With no break in this order, they approached the house and the musicians played the sohbet peşrevi. The order within and outside of the house was about the same. Seating was in a half circle, with the başesi in the exact center of the half circle, and to his right sat the sohbetç according to seniority. The first order of the evening was for the başesi to select two people as assistants. Coffee was served, and it was time for the sohbet to begin. First, the new başesi was chosen. After a short wait for this election while the sohbetçis’ votes were taken, the entertainment began. The entertainment began with dancing. The first dance, known as dönmek oyunu (turning dance), was a lively dance accompanied by singing. The dancers would prepare themselves. They would get in line, the musicians at the head, followed by the singers, and singing the refrain of the song, turn three times. At the moment they turned, the host would put a stool in the center, on which a candle was burning. The dancers would form a circle around the stool and sing the following song:

Sohbetçi çarşıdan aştı aman aman
Ali’nin tebdili şaştı aman aman
Seyid’de bıraktı kaçtı aman aman
Yemeyiz böyle sohbeti
Çekmeyiz böyle sohbeti
Ali’nin yanar lambası aman aman
Alında kara damgası aman aman
Hacı Yakup sohbet babası aman aman
Yemeyiz böyle sohbeti
Çekmeyiz böyle sohbeti

Ali’nin peşkiri kara
Karadağlı istiyor para
Gayri sen nöbetçi ara
Yemeyiz böyle sohbeti
Çekmeyiz böyle sohbeti

The sohbetçi went past the market
Ali’s tebdil was confused
The saeed also left and ran off
We don’t accept such a sohbet
We don’t tolerate such a sohbet
Ali’s lamp burns
A black stamp on his forehead
Hacı Yakup is the head of the sohbet
We don’t accept such a sohbet
We don’t tolerate such a sohbet
Ali’s towel is black
The man from Karadağ wants money
So go look for the guard
We don’t accept such a sohbet
We don’t tolerate such a sohbet

Following this, the actual sohbet begins. This section continues for a time with dance and songs, and then winds down toward the end, finishing with the singing of this song:

Dağdan kestim bir değenek ay oğul,
Şalvari benek benek ay oğul,
Şalvar mintan bir örnek ay oğul
Aman aman bilirmisin

Gel desem gelirmisin
Gerede’nin evleri ay oğul
Eğri büğrü yolları ay aman
Kardan beyaz kolları ay oğul
Aman aman bilirmisin

Gel desem gelirmisin

I cut a crutch from the mountain, ay, boy
Her şalvar spotted, ay boy
Her şalvar is a loose one, ay boy
Aman aman, do you know
If I say “come,” will you come?

The houses of Gerede, ay boy
Its winding streets, ay aman
Her arms whiter than snow, ay boy
Aman aman, do you know
If I say “come,” will you come?

In addition to Gerede, such gatherings are held in another of Bolu’s district, Mudurnu, where they are called Ateş Gezmeleri (fire parties). At first held especially by young men, they later became common among older men as well.

ATEŞ GEZMESİ (BOLU)

Like sohbet gatherings, this type of gathering served to educate the young men and give them experience. The traditional name for such gatherings is birikme (lit. “gathering”).

Research revealed that the name “ateş gezmesi” comes from a special fire lit in the house where these winter gatherings were held. The ateş gezmesi was divided into three sections:

1. Those who had never participated in an ateş, as well as those who had attended for one or two years and gained experience, are taken in.
2. In the second section, middle-aged men are accepted.
3. The last section is conducted by mature men who pray five times a day.
The expenses are shared equally by all the participants, including the host. This is known as *erfane*. The last gathering, held at the end of winter, is called the *pabuç giyme* (wearing of slippers). The participants treat each other warmly and address each other as *yaren* (friend). This sort of address carries a warmer and more heartfelt meaning than family ties. The person leading the gathering is known as the *micik*. These gatherings are the first place that trains young men in their passage from their family into society at large. How to eat in polite society, how to sit, to talk, manners, games, saz playing, singing... the *ateş gecesi* provides the first education in all these areas. As in other parts of our country, in Bolu as well, these meetings are gradually disappearing, and are only held within close circles of family and friends.

THE GROUP SINGING AND PLAYING TRADITION IN ÇANKIRI:

(Revelries, parties, celebrations in Çankırı accompanied by folk songs and music)

The chief places for celebrations and revelries in Çankırı are common outing destinations such as Karaköprü Bahçeleri, Feslikan, Kale and Taşmescit, as well as celebration and party sites overlooking the city such as Kurşana (Kuşane), Kurban Tepesi and Kayabaşı, known to the young men as Koşma and Bozłąk. In the old days, young men under the age of thirty who didn’t know how to take care of themselves could not come to these places.

In this area, it was not only the men who held such parties; quite the contrary, the *pinar gezmesi* (outings to the spring) held by the women by themselves, where they went to the Karaköprü Gardens, were quite famous. These outings were made mostly towards the end of summer. Three days before the excursion, the women would apply henna, and prepare eight or ten dresses. Two days before, they would send meat, rice, sugar, flour and other ingredients to the garden where they would go. On Saturday, before sunrise, the women would go singing to the gardens, the rich families by horse cart, the others on foot. The garden owners would meet the guests and take them to the garden. After sitting and talking for a while, they would eat, and then everyone would put on their dancing clothes, get into circles and dance the *helisa*, a style of *halay* dance.

*Istanbul da bir kuyu var*

*içinde tatlı suyu var*

*Her güzelin bir huyu var*

*Helisa....... Helisa*

*In Istanbul, there is a well*

*In the well is sweet water*

*Every beauty has her ways*

*Helisa Helisa*

(This is repeated several times)

Those who wished would hire a dancing girl to dance at such celebrations. As the dancing girl was performing, the dancers would form a circle and the dancers would dance and play *def* in the center of the circle. The singing and dancing go on until the afternoon meal, and then after a short break, continue until evening; then everyone
returns home. Besides this type of party and sohibet, there are also the “Çankırı Yaren Sohbets,” a remnant of the times of the city brotherhoods.

ÇANKİRİ YAREN SOHBET (ÇANKIRI)
Before explaining the Çankırı yaren sohbets, let us first examine the historical development of the sohbet, the institutions on which it depends and its various related forms.

Historical development of the yaren: The history of the yaren sohbets extends back to the 18th century Anatolian Ahilik (brotherhood) institution. This organization served as a union of tradesmen and artisans from the 18th to the 20th centuries. The Ahilik was the institution that trained employees for the guilds / artisan foundations in the towns and villages, and provided them with experience. There are various views as to the origin of this organization. Western orientalists believe it stems from the Fütuvvet which developed among the Arabs, and others that it developed independently among the Turks of Anatolia.

During the 13th century, in order to train the young ahis, the ahilik operated by day as a trade institution, and at night held sohibet gatherings. In other words, the young men would learn the skills of their trade during the day, and at night would learn spiritual values, morals citizenship, and how to control their actions. The ahilik was the single institution to which the young men would be accountable throughout their lives.

During times when there was a strongly felt need for unity and brotherhood, institutions founded by people of high standing in order to put people back on the right track and lend support to national feelings later continued among the people in various forms during times of peace. In such times, it tended towards functions such as maintaining peace and order, and developing sound personalities. Thus as an extension of the “yaren,” it put the idea of brotherhood into practice. Fütüvvet and Ahilik are not religious orders but rather disciplines, intertwined with religious/moral and socioeconomic principles.

Although it may often be said that the yaren appeared in conjunction with Ahilik in Anatolia, the more common view is that this institution is an extension of the culture which arrived in Anatolia along with the migrations from Central Asia. In yaren sohbets, the terms “baş ağası” (head lord) and “küçük baş ağası” (small head lord) are frequently mentioned. These names are a part of the yaren sohbets; let us take a look at their meanings.

The Öğuz Turks were made up of 24 clans. The khan of khans was a member of one clan, the chieftain of chieftains, a member of another. The other 22 clans each had their own chieftains. Every celebration was held at the tent of a different chieftain.

The gathering at the khan of khans’ tent was more splendid than the others. As related by Dede Korkut, there were mountains of meat and lakes of kumiss, minstrels would come and play kopuz, and the clans and lineages would celebrate. The khans of those days served as the baş ağası of today. As long as he did not depart from justice and righteousness, the baş ağası ruled over everything at the yaren meeting. The second in command at the meeting was the “küçük baş ağası”
The Çankırı sohbet is a unique institution, completely different from the cem of the Alevi-Bektashis, the oturak of Konya, the kümbüş of Ankara, or other folk celebrations and gatherings of Anatolia. It is an expression of the tendency of the Turkish soul towards the fine arts and beauty.

**Arranging the yaren sohbet:** At the beginning of each autumn, a group of seven or eight elders forms in the neighborhoods and villages of Çankırı. This group is formed of people of the same standing. The yarens are held in the village chambers; and in the city, in “yaren houses.” At the gathering one person in the aforementioned group says “Let us light a hearth this year,” “This year let us have a yaren,” or “This year let us hold a sohbet.” When this is accepted, the members of that year’s yaren are chosen.

The great and small başağas are elected at these gatherings. Before this election, the election day is decided upon, and the assent of the candidates is confirmed. How many will participate changes according to the size of the village or neighborhood. Generally the ideal number is around 30, but in the villages it may be 30-40. At the first meeting, called the **erfane,** a preliminary discussion is held concerning the activities which will be carried out the foods to be served throughout the year. The job of hiring musicians and the çavuş is also decided. These people are generally paid for their work, and are not considered members. Those who are not members are not allowed to participate in these evening gatherings, nor are guests accepted.

**Rules and traditions of the sohbet room, and the structure of the sohbet:** The rules and traditions which apply in the sohbet room form the basis of the sohbet itself. Although these rules have changed completely over the years, certain parts of them are practiced intact. The discipline, entertainment and tolerance which characterize the sohbet have been adopted by the members and survived to the present day. There are no complaints on this point. In this way, the sohbets have become an inseperable part of the people.

The first to enter the sohbet room are the musicians; they enter without any special entrance ceremony. The musicians sit in the çavuş’s şahnişin (the seat of the king) section. If there is no such section in the room, as corner near the door is set aside for the musicians. When the musicians are seated, they play the “entrance peşrev,” following which the çavuş notifies the küçük başağ. The başağ enters, right foot first. This has Islamic connotations; any time the Prophet Mohammed entered a house or room, he entered with his right foot.

After the küçük başağ enters the room, he sits in a place set aside for him on the left, relative to the entrance. Then the çavuş asks permission from the küçük başağa for the yarens to enter the room, and when this is received, he goes out to invite them in. They enter one by one, or in pairs, though they may sometimes enter in groups of four. When they have all entered, a long greeting ceremony follows. After the greeting ceremony, all the yarens sit in silence and the peşerev continues. Before the instrumental section, the folk song **Ağsam Oldu** (Evening has come) are sung, followed by other songs such as Üzügümün Allı Pullu Taşlı Var, Evlerinin Önü Çeştevre Avulu, Aşkin Çıkmakını Sineme Çaldın and Sabahnın Seher Vaktinde. This is followed by coffee. After the coffee, the music continues. A few of the yarens who have good voices turn towards the başağa, kneel, and sing a special song for the occasion.

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*Article about Turkish music*
All of these songs are sung together, followed by local folk songs. The singing lasts for an hour. In the sohbet room, there is absolutely no drinking of raki, dancing girls or other intemperance; everyone sits politely and participates in the sohbet. Powerful friendships are formed in these sohbets, and an astounding degree of respect and sincerity appears among the yarens. Sohbets also include the Arap Verme Merasimi (“Giving of the Arab ceremony”). This ceremony is an agreement in its own right. Before the sohbet evening breaks up, the Arap Verme Merasimi is conducted before the person who will host next week’s sohbet. This person is known as the güveyi (bridegroom). The one who is next in order is called the sağdıcı (best man). The güveyi sits below the küçük başağa and the sağdıcı sits beside him. The good singers in the yaren, along with the musicians, stand and come before the baş ağa, and sing:

Fakiri geldi divane
Elinde gül dane dane
Yaren başı ızin kime
İç ağam afiyet olsun
Sohbetin mübarek olsun
Başımda yağlı bir astar
Gel ağam cemalin göster
Yarenler sohbetin ister
İç ağam afiyet olsun
Sohbetin mübarek olsun
Fakiri came to the assembly
In his hand, roses
To whom goes the title of yaren başı
Drink my lord, to your health
May your sohbet be blessed
On his head a silk headscarf
Come my lord, show your beauty
The yarens want your conversation
Drink my lord, to your health
May your sohbet be blessed

Following this song, they come before the küçük başağa and in a special makam, sing:

Evlerinin önü şimşir
Günler doğar ışıl ışıl
Pilavi yağlıca pişir
İç ağam afiyet olsun
Sohbetin mübarek olsun
Evlerinin önüne dere
Gelir göğüs gere gere
Pilavin içine deve
İç ağam afiyet olsun
Sohbetin mübarek olsun
Bahçelerde erik olmasın
Soyunda Yörük olmasın

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Eviniz çürük olmasın
İç ağam afiyet olsun
Sohbetin mübarek olsun
In front of your houses is boxwood
The days break brilliantly
Cook the pilav with lots of oil
Drink my lord, to your health
May your sohbet be blessed
In front of your houses is a creek
He comes, his chest puffed up
A camel into the pilav (?)
Drink my lord, to your health
May your sohbet be blessed
Let there be no plums in the garden
And no Yörüks in your lineage
Let your house not be spoiled
Drink my lord, to your health
May your sohbet be blessed

THE ARAP VERME (“GIVING OF THE ARAB”) CEREMONY
After the meal, coffee and dances to aid digestion comes the Arap verme ceremony. Before the gathering disperses, the yaren who will host the next week’s gathering are given the “Arab.” The “Arab” is the name given to the zilli maşa (small cymbals on tongs) and the tef (tambourine-like frame drum) in the yaren sohbets. These go to and stay with whoever is hosting the meeting. The çavuş puts a candle in front of the büyük başağa and the musicians play the “Arap Verme Havası.” At this point, the yarens drink two cups of coffee.
Then four or five yarens with good voices get up and go before the büyük başağa. The yaren who will give up the “Arab” kneels. In front of him is a tray with the zilli maşa and tef on it. At this point the “Giving of the Arab” song is sung. As the yarens sing this song, the tray is given to the new hosts. Another song is sung which contains wish for blessings upon the sohbet.
Dances at the yaren sohbet: The dancing is an important part of the sohbets; they help the winter nights go by pleasantly. From this standpoint, one of the things that makes the yaren meetings attractive is the dancing. For this reason, the yaren sohbets are characterized as an institution of entertainment and dancing. Repeated and danced for years, the yaren dances have preserved their traditional characteristics, and occur as dances specifically associated with these meetings.
A great variety of dances are performed at the yaren. These can be divided into two groups, folk dances and entertainment dances. One group, known as yelpük, are dances performed with close attention to the rhythm of the instrumental accompaniment. The other dances feature skill, deftness and cleverness. Dances such as Tura, Yüzük and Şıldırıp are very often danced at the sohbets. During these dances, the başağa generally sits cross legged. In other words, the requirement to site for hours in the same position
no longer applies. The main dances performed at sohbets include the Yüzük, Tura, Yätti Kalktı, Samut and Helisa dances.

SOHBE (ÇANKIRI)
The sohbet is a moral and social gathering held without women or alcohol and within a strict discipline, which emphasizes manners and appropriate behavior. We know that Ahilik was a religious order based on Fütuvvet. It was a condition of every Ahi “his table, hand and door were open” (he was generous and welcoming), and the “eye, tongue and loins were closed” (he abstained from lust, gossip and sexual immorality). Inspired by these principles, participants in the sohbet worked to inspire good, brotherly thoughts in people, be generous and welcoming and live with good morals. Those who continued attending the sohbets were called yaran (friends). For a yaran, it was shameful to be drink, gamble, or chase after women.
Sohbets were institutions of good behavior, and fathers held them in high esteem for the training of their sons in good breeding and behavior. At the sohbets, unruly youths learned manners and propriety. This proverb is still repeated in Çankıri:
“The son learns the ways of the sohbet from his father,
The girl learns from her mother to set the table.”
The sohbet of Çankıri has a unique and original nature, separate from the Alevi-Bektashi Cem, the oturak of Konya, the cümbüş of Ankara or the other entertainment gatherings of Anatolia. It creates a variant of the typical Anaolian entertainment gatherings and adds unique variety to the gamut of these gatherings.
First and foremost, the Çankıri sohbets are held in a special room, which is planned according to traditional home architectural plans. The ceiling is decorated; the room is richly adorned. The participants come to the sohbet clean and wearing their best clothes; every part of the room is beautiful and clean. To the left and right of the burning hearth, a few sevai-kutnu pillows are placed, here the başağas sit. The first to enter the room are the musicians. After they eat, the yarans begin to come, and they play the Çulhacıoğlu Peşrevi. The playing goes on for a considerable time. At the end of the seating ceremony, the saz begin playing in a particular makam. The folk songs sung at sohbet evenings include Ah Yine Aşsam Oldu, Yüzüğümün Alli Pullu Taş Var, Evelimden öncü Çepçevre Avlu, Aşkın Çakmağını Sineme Çaldım, Sabahin Seher Vaktinde Görebilsem Yarımı, Girdim Yarin Bahçesine and Kalk Gidelim Karataş'a Yokuşa and others.
When the invited guests begin to arrive, the music changes according to the status of the guests. For example, it starts with a fasıl in Sabah or Hüseyni, and after a gazel sung by one who knows the tradition well, they sing in Divan, Koşma, Müstezat, Semai, Kerem and Kesik Kerem. The most interesting part of the sohbet is the “Giving of the Arab” procedure. In the sohbet, the “Arab” is the name given to the zilli maşa and the def. These remain throughout the week with whoever hosts the gathering. The çağuş stands in front with a candle on a tall candlestick. They come before the büyük başağa.
The musical group, composed of a 12-string saz, a clarinet, a violin, a def, zilli maşa and wooden spoons, begins playing and singing a song that starts with the words:
Fakiri geldi meydana  
Elinde gül dane dane  
Yaran başı izin kime  
Fakiri came to the center  
Roses in his hand  
Who does the yaran başı give his permission to?  
The yarans come before the küçük başaga and sit in the order in which they will host the sohbet. Coffee comes; the candlestick is set in the middle. Then everyone sings together to the one who will take the “Arab:”  
Hacı hacı, canım hacı  
Başidadir altın taci  
Sohbet tatlı sonu acı  
Ağam afiyet olsun  
Sohbetin mübarek olsun...  
Haji, haji, my dear haji  
On your head, a golden crown  
The conversation is sweet, its end is bitter  
My lord to your health  
May your sohbet be blessed  
The coffee is held out to the new host, who is told, “drink, my lord,” but it is not given immediately. At last it is given. Songs are sung which contain the admonishments that the sohbet is heavy and difficult. Here it is advised that they pay attention to preparing excellent food. This is followed by another song admonishing them to take good care of the Arap. Coffees are drunk, and the new host is advised with sayings such as  
Git çarşıya yağın acısın alma  
Aşşama kadayıf geceye helva....  
Go to the market, don’t by bitter oil  
For kadayıf in the evening, and halvah at night,  
Lastly, the old and new hosts are made to dance, following which all the guests, including the musicians, get up and leave. Later, if there is someone who has committed an offense, courts are held for the guilty. After the courts, everyone drinks a cup of coffee. If they want, they may dance “helisa.” They get up and form a circle, and holding little fingers, they sing toghether:  
İstanbul’da bir kuyu var  
Şekerden tatlı suyu var  
Her güzelin bir huyu var  
Helisa helal olsun  
Yansa yıksla  
Koynuma girse  
Şeftali verse Helisa.  
In Istanbul there is a well  
Its water is sweeter than sugar  
Every beauty has her moods  
Helisa, bravo
Let her heart burn
Let her come into my arms
Let me touch her breasts
Helisa.

Other verses follow, and when the words “eğilin kavaklar” (bend down, poplars) come, everyone bows down; and upon the words “doğrunun sunalar” (stand up straight), they all stand up again. At the words “süzülün çengiler” (flirt, dancing girls), they put their hands in the air and turn, and the sohbet comes to a close. Until the recent past in Çankırı, music and dancing were not only performed at sohbetes and weddings. During the summer people would make excursions to such places as the Karaköprü gardens, Feslikan, Kale, Taşmescit Kırşana, Kurban hill, Kayabaşı and Savakbaşı, sing old songs and dance the local dances.

Here it was not only the young men who would go to these places and sing koşma and bozlak; women also went to the gardens. Dressed in their finest clothes and jewelry, young women and brides would join hands, form a circle and dance “Helisa.” Some would also hire a woman to dance.

FOOTNOTES:

- **TEZCAN, Mahmut**; Sosyal Değişme Sürecinde Çankırı Yaren Sohbetleri. Ankara-1989
- A.g.e
- A.g.e
- **YALGIN, Ali Rıza**; Cenupta Türkmen Oymakları. Cilt 1, s 267.
- **YÖNETKEN; Halil Bedii**; Kütahya ve Afyon’dan Müzik Oyun Folkloru, Türk Folklor Araştırmaları Dergisi, Cilt 4, Sayı 89.
- A.g.e
- A.g.e
- **BOZYİĞİT, Ali Esat**; Ankara Notları ve İncelemeleri. (Özel Arşiv)
- Balıkesir İl Yıllığı 1973, s 178-179.
- A.g.e- s 231-232.
- **EZGİ, Sümer** (Türk Halk Müziği Sanatçısı)
- **YENİSEY, Fazlı**; Bursa Folkloru , Bursa 1955, s 217-218.
- A.g.e.
- Bolu İl Yıllığı 1973, Sohbet Toplantıları, s 263.
- **NAHİT, Tahsin**; Çankırı Halk Edebiyatı, s. 43.
- **TEZCAN, Mahmut**; A.g.e., s. 379.
- **YÖNETKEN, Halil Bedii**; Çankırı’da Sohbet, Der
THE ISSUE OF TURKISH FOLK MUSIC AND POLYPHONY
(by Sadi Yaver Ataman)

As a person who has been involved in this profession for many years, I would like to express my gratitude to the club directors who organized this meeting, and my joy at the close attention showed by our enlightened youth in coming together in national culture and arts movements.

I believe that one who examines the values of Turkish folk music with a special interest and understanding will, agree that just as in all subjects in folklore, this issue should be approached within a multidisciplinary methodology.

We know that elements which distinguish a nation such as history, folklore, literature, music, law, art and language, though they may be distinct in a very real sense, are also interrelated. Our subject, folk music, is one of the links in this chain.

It is my opinion that the central subjects of folk music, with their own measures of value and scientific concepts should be the following:

The question of what folk music is;
Its melodic types and characters;
Its modal structures, metric systems and instrumentations;
Its connections with and departures from general musicology and musical movements;
Its structure in relation to makam formations and the major/minor forms of western music, especially as conceived within Turkish music as a whole;
The functions of melodic degrees;
Variations, and local and regional characteristics according to the factors and events that affect the singing of folk songs, which constitute a performance style in and of themselves;
Societal structure and system;
The effects of fake folk songs and radio, recordings and commercial music;
Its spread throughout the country and appearance of variants;
Solo/group performance tradition;
Determination of varieties as expressions of men’s and women’s feelings;
Types of instruments/dances and musical structures;
To make possible the study of the spread of old instruments focusing strictly on their traditional forms.

;and
Determination of changes coming about as a result of cultural relationships and influences, and the addition of new traditions to old. Such general information will broaden our understanding of the subject. But of course it’s not possible to address all these subjects within such a short amount of time. So within the time limits here I’ll try to present some of my views within the context of this information.

We have a folk music which exhibits certain differences from both our art music as well as from western musical genres. This music, with in its own values, contains important expression of human emotions. In addition, beyond simply an entertainment tradition, this music should be addressed as a true folk art which has emerged with its own unique and realistic understanding.

In the first attempts at researching and collecting folk songs, the following basic elements should be adhered to:

1. Events affecting the singing of folk songs;
2. Folk poetry which relates events;
3. Rhythmic structure;
4. Melodic structure; and
5. Elements of polyphony.

Especially in its instrumental system, sequential “themes” of fourth and fifths which come about with the blending of “A-D, A-E” tunings are one of the central aspects of the polyphonic elements of Turkish folk music. We also know that another characteristic of Turkish folk instruments, the “drone,” is an important concept in the polyphonic musical movements of the west. In the history of musical development, there are bibliographical sources which provide information on the place of fok songs and how this source was drawn upon over the ages, and especially about the influence of the “drone” in these movements (French musicologist Pierre Aubry, in his book, “Essai d’une Bibliographie de la Chanson Populaire, 1905,” and research on folk songs of the Balkans by the same author).

As the makam structure of Turkish music does not coincide with western technique, polyphonic Turkish music should be created within a technique all its own. Here, in view of what I have outlined above, it is necessary to explain some critical points:

The fifth degree of folk music scales is generally arranged according to diatonic intervals. However, the half tones of the minor scales are more developed, and are the most suited to our national structure and character.

In conclusion, we can say that insofar as the move towards polyphony in Turkish music is a necessity, it is an extremely critical issue. It is a necessity, in that it is spurring a flurry of activity in the area of arrangement. Types of arrangements in which instrumental groups play from different tones but the lyrics are sung in a monodic style are not things that can be considered indications of new changes in our music. In the harmonization and choral arrangement of folk song, the harmonic use of the melodies’ main intervals should be tried. For example, it is quite possible to use the pedal tones of the Black Sea kemençe and a bağlama ensemble in the described above. In the Balkans, especially in Greece, instruments related to our bağlama called bouzouki and tambouras are being

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used in similar polyphonic musical applications and their pedal tones especially are transferred to the chorus.

If you enjoy a struggle, this is above all else a struggle in education. There is certainly work for us to do in the trends towards polyphonic and even electronic music. But this work should be carried out within an approach which conforms to our own national and cultural mentality and structure. In order to exhibit our taste and approach in the form of current values, we must not forget the important place of thought and feeling, as well as meaning and expression.

**TURKEY’S MUSICAL LIFE DURING THE PAST CENTURY: HISTORY, GENRES, VOICE RECORDINGS, SECTORAL STRUCTURE**
(by Melih Duygulu And Cemal ünlü)

**ISTANBUL AT THE TURN OF THE CENTURY**
In his memoirs, Tantix, a German sound technician who came to Istanbul in 1900 to make gramophone records, went beyond telling about the recordings he was trying to make in Istanbul: with his excellent observation skills and detailed accounts, he attempted to bring to life for the reader the societal and social conditions of the country. Not satisfied with simply making recordings in Eminönü, the German technician wished to record all sectors of society, and especially, Turkish women. However he was unable even to see Turkish women’s faces, let alone record them. He was only able to see “from afar the astonished wide eyes of the wives of unprejudiced, cultured men who came and went from cities such as Paris, Vienna and Leipzig.” The only women’s voices he was able to hear were the squeals of delight as they listened to his records.

During that period, Sultan Abdülhamid II was on the Ottoman throne, and it was the 24th year of his long, oppressive rule, known as the Isdibdat (despotism). Bringing about a series of positive venture upon his ascent to the throne in 1876, Abdülhamid II announced the Constitutional Monarchy and for the first time, formed a parliament. Soon afterwards however he opted for a draconian rule and became one of the most interesting, inscrutable rulers in Ottoman history.

Having destroyed morale completely with his handling of the interminable Ottoman-Russian wars, the sultan shut himself up in Yıldız Palace, and began ruling the country with an ever-increasing paranoia. He allowed no photographs to be taken of him and forbade this with official mandates; but many photographers were traveling to all parts of the country in the name of the Palace, taking pictures of military units, army command posts and state authorities, and assembling albums for the Sultan. This was just one of the interesting methods developed by Abdülhamid II, who never took a step outside the palace but attempted to rule the country single handedly down to the minutest detail. He was afraid of his brother Mehmed Reşad because of his blue eyes, which he believed to bring “bad luck,” and kept him away from the Palace; but provided support for state-of-the-art printing presses for the Servet-i Funun literary movement. “In order to achieve cultural accord between East and West,” he might allow the magazine “La Revue Orientale,” but use any manner of pretexts to send writers and statesmen into exile. A lover of art, he had Necip Paşa, who dedicated marches to him,
interred in Sultan Mahmud’s tomb with a magnificent ceremony. He would watch opera and theatre performances alone in the palace and distribute medals and ranks to the players. In 1901, when the first ever circus performed in Istanbul, he forbade the flying of balloons in Istanbul for fear that they were planning his assassination by flying over the palace; and he had no interest in the quest for flight that was being followed the world over. Informers’ reports reached the palace in seconds by means of secret agents, to return to the people as even stricter, more oppressive measures. The natural result of this oppressive period was that as the people become more interested in clothes, jewelry and entertainment, the new fashions were regarded with suspicion by the palace: in 1989, with the pretext that spies and enemies of the Palace could more easily carry out their evil deeds under the cover of head coverings and the çarşaf (chador), these items of clothing were forbidden. Gendarmes waited on bridges, scissors in hand, on the prowl for covered women, and would cut their chadors. These then were the conditions in the “Devr-i Hamidi” (reign of Abdülhamid) Istanbul of 1900 which the German Tantix described.

As far as we know, the German technician most likely made his first gramophone recordings during the summer in front of Yeni Cami (The “New Mosque” in Eminönü). Actually we know that the first sound recording device, the phonograph, was seen in Istanbul ten to twelve years after Edison invented it. In 1884, Ahmet Rasim Bey published the book “Bedayı-i Kesfiyat ve ihtirat-ı Beşerriye’den Fonograf... Sadâyı Tahrir ve lade Eden Alet” (), which he translated from the French and expanded with his own views and thoughts. With this book, he introduced the phonograph to the Turks, and a few years later made it into a readily available item in Istanbul. Before the gramophone and 78s, many artists (including Tamburi Cemil Bey, Hafiz Aşır, Hafiz Osman and Hafiz Sami) recorded their music with this device. But the phonograph did not last long; due to its technical insufficiency it did not reproduce sounds in a satisfying way and did not become widespread. Its limited use also kept it from becoming popularity. As Tantix mentioned in his memoirs, multinational foreign companies, seeing Istanbul as a “market with a future,” began to invest in the Istanbul markets in 1900.

Meanwhile Emil Berliner had worked long and hard to develop a new voice recording device, which he called the “Gramophone” and released on November 8, 1887. Due to certain legal problems in America, where he lived, he was unable to secure a patent for his new invention. Finally tiring of the endless legal struggle, Berliner at least decided to try his luck in Europe, and established a company in London. His brother went to Hannover, Germany, where he set up the company's first record factory. Berliner then sent people far and wide, from Sweden to India. Making recordings in these countries the technicians gathered information on the regions’ musical tastes and traditions. What they were doing was a sort of “market research” of the day. This research guided the company’s later projects. In time, with the participation in the main company of companies such as Gramophone Record, Gramophone Concert Record, Monarch Record and Disque pour Zonophone, the main company, “The Gramophone and Typewriter and Sister Companly” gained strength, and became a respected institution throughout the northern hemisphere and in Europe in particular. In 1910 the company changed its name, and adopting that famous logo with the dog, became “His Master’s Voice.”

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From 1900 on, the company began sending technicians to the major centers of Europe and Asia, including Athens, Bombay, Cairo and Istanbul. W. Sinkler Derby, who came to Istanbul, produced around 167 18cm records, the first every to be recorded in Constantinople (Istanbul). As we don’t know which company Tantix was working for when he came to Istanbul, or what the fate of those recordings was, we must consider the “first Istanbul recordings” to be those by W. Sinkler Derby. The first commercial records came onto the market in 1903; we have no sound information as to which of these recordings was first. All we know is that the first commercial recordings were printed at the Hannover factory. A letter sent from Germany to company headquarters in London dated July 19, 1900 mentions “Turkish records” and gives some information about them to headquarters.

The molds for these recordings, which were made on portable equipment, were sent to the factories abroad where they were printed, and then distributed to Istanbul and other Ottoman countries. The most important characteristic of these first recordings was that the diverse structure of Ottoman culture was reflected almost exactly on the records. On these records it is possible to find musical examples from the many different peoples, large and small, which made up the population of the Empire. The musical trends of the period, the favorite genres, and this diversity, published within a clearly commercial approach, makes the Turkish 78 repertoire “one of the most interesting and colorful collections on earth.”

THE CONSTITUTIONAL MONARCHY AND ONWARD

From its founding in 1889 and steadily gaining strength, the “Committee of Union and Progress” began to direct its efforts towards politics. After increasing oppression, Sultan Abdülhamid found himself in a chaotic situation which he had never foreseen and was forced to announce the 2nd Constitutional Monarchy. The days leading up to December 17, 1908 the day on which the members of Parliament were elected, were marked by continuous protests, strikes and uprising. Free from oppression, students and soldiers flooded the streets. The uninterrupted strikes and incidents of violence reached their peak with the “March 31 events” and an assassination attempt against the sultan on April 13, 1909. A reactionary uprising was finally quelled by an army dispatched from Edirne to bring things under control. Suspected in having connections with this uprising, Abdülhamid was deposed and was succeeded by Mehmed Reşad V. Known as “the freedom” for short, the 2nd Constitutional Monarchy opened the way for many positive trends, up until the Balkan Wars. A gentle person in comparison with his older brother, Sultan Reşad quickly gained public favor. The active role of the Committee of Union and Progress in government administration gave the Sultan much time. Sultan Reşad went out among the people, and became involved with social events. Struggling for the spread of freedom, Mehmed Reşad one by one eliminated the oppression and prohibitions of Abdülhamid’s reign. For example, one month after ascending to the throne, Sultan Reşad he arranged balloon flights in the skies of Istanbul.

In the area of music, the enthusiasm of the Constitutional Monarchy was reflected chiefly in marches. Composers such as Zati Bey, Muallim İsmail Hakki Bey, and Leyla Hanım, who had once composed marches full of praise for Sultan Abdülhamid, now
were now composing marches for freedom and the Constitutional Monarchy. Sultan Reşad went along with the tradition and held a march composition contest in his name. “Public concerts” by the quickly proliferating military bands were another interesting innovation of Sultan Reşad’s reign. The Favorite Company, which added these marches into its record inventory, thrived between 1909 and 1911, its most successful period. Its director Ahmet Şükrü Bey was also to personally record many “talking records,” which spoke of freedom and harshly criticized the administration of Abdülhamid. The company recorded operettas, as well as Greek and Armenian records, and is especially noteworthy for its recordings of artists from Izmir and Salonica. Another noteworthy company was the American-based Gramophone Concert Record. The Odeon company also released many marches during this period, and with a meticulous policy made records of many of the artists of the period.

In 1911-12, the Blumenthal Brothers, Istanbul representatives of the Zonophone and Odeon companies, established Turkey’s first record factory in Feriköy, where the Şetat Han stands today. The company produced with the Orfeon and Orfeos label. This enterprise, which had great artistic and commercial success despite the Balkan War and 1st World War years, would thrive until 1925, when it sold its factory to Columbia. The Blumenthal Brothers were the founders of Turkish record making, contracting with many of the outstanding artists of the period, foremost among whom was Tanburı0 Cemil Bey, as well as Hafiz Âşir, Hafiz Osman, Arap Mehmet, Hanende İbrahim and Tamburacı Osman Pehlivan. With their well-established understanding of repertoire, this company's part in the training of many artists and assuring the survival of many kinds of music to the present should not be underestimated.

**MUSICAL GENRES AT THE TURN OF THE CENTURY AND THE FIRST FOLK MUSIC RESEARCH**

If we examine the period’s musical tastes and traditions starting from those of the Palace and its circles, we approximately the following scenario: The interest in polyphonic music which began during the Tanzimat period has continued to increase. The palace ensembles, which included the western Mizika-i Hümayun and also gave education in Turkish music, showed an Ottoman traditional as well as a Western side. Musical ensembles organized and trained in the western fashion spread throughout Ottoman lands from Salonica to Aleppo. The palace ensemble, Mizika-i Hümayun, matured and gained expertise. The “foreign conductor” period ended, replaced projects under the leadership of conductors who wrote compositions and were masters of their instruments, and made records (1904). Another are of interest for the Sultan and the aristocracy were operettas. Under the effect of the Italian operettas which appeared on Istanbul stages in the mid-19th century, the Turkish operetta tradition began, to spread and become popular by means of the many musical theatre companies, composed chiefly of Armenian musicians. Begun in 1875 by Dikran Çuhacıyan, the Turkish operetta tradition is best represented by plays such as “Arif’in Hilesi”, “Köşe Kâhya,” “Pembe Kız” and “Zeybekler,” and rose to its zenith with Çuhacıyan’s famous play “Leblebici Horhor.” This operetta, staged many times by many different companies, also had the distinction
of being the most performed play, which for the first time went on foreign tour. The songs of “Leblebici Horhor” were recorded by a variety of different companies. It was the Favorite company, which had the songs from Leblebici Horhor recorded by the Izmir tenor Ovannes Efendi and Benliyen, which assured their survival to the present. The Canto is an important part of another theatrical genre, the tuluat. This type of improvisational comic theatre has its source in the Italian companies which began to be commonplace in Istanbul after the 1850s. The independent songs they used to attract an audience and entertain them between scenes were called Kanto (Canto). From the 1880s on, tuluat plays became widespread on the stages of Istanbul. The great masters of this genre such as Hasan Efendi, Naşit and Dümüllü collaborated especially with Armenian and Greek artists and included cantos in their plays. Peruz, who was considered the creator of the Canto, and canto singers who followed in his path including yürüyen Şamram, Virjin, Agavni, Anjel, Man, Amelya and Kamelya, performing in the Direklerarası and Galata Theatres, brought about the golden age of the canto. Depressed by the despotic rule of Abdülhamid, the people of Istanbul filled the theatres in an attempt to entertain themselves and attended many types of plays, from Karagöz to Ortaoyun.

In the entertainment areas such as Direklerarası, Üsküdar and Kadıköy, which had many theatres, the most important musical activity was in the area of the Turkish music genres known by names such as İncesaz, Ahenk and Çalgı. Preferring the name “İncesaz,” Kemanî Tahsin Efendi played with his ensemble in Galata, in the Abdürrezzak Theatre in Şehzadebaşı, and in the Kuşdili meadows. Kemanî Tatyos and his friends performed in the Fevziye Coffeehouse in Şehzadebaşı, the Yeşilumba in Aksaray and the Osmaniye Coffeehouse in Vezneciler. The Kemanî Salih and Neyzen Tevfik İncesaz group performed in Göksu.

Under the name “Ahenk,” Kemanî Akribas Evendi played in the Anadolu Beerhouse, Kemanî Anim Evendi played in the Kilburnu Nightclub in Fener, and an ensemble performing in both Turkish and Arabic played at the “Büyük Gazino” at the quay. Tatyos’ ensemble played at the Çirçir Suyu nightclub under the “çalgı,” and Udi Mısırlı İbrahim Efendi played at the panayır (saint’s day festivals) in the area of the Church of the Virgin Mary in Göksu.

As is clear from the abovementioned groups, Ottoman citizens of Greek, Armenian and Jewish origin had an indisputably important place in the music scene. Turkish musicians tended not to play in the commercial milieu, preferring to participate in musical gatherings and fasils between themselves, or to remain in the area of religious and Sufi music.

These areas were the realm of minority musicians who were free of religious or social oppression. It is for this reason that while the first 78s featured only the most famous male artists of the period such as Tamburî Cemil Bey, Hafız Aşır, Hafız Sami, Hafız Osman and Şehab, and meddahs such as Sururi and Aşki, non-Muslim minority groups such as Greeks, Armenians and Jews and Roma also had the courage to participate and make records. Among these artists were Şnork and Karakaş Efendi, Pepron, Şamram and Peruz Hanım, The Roma musicians Nasib, Gülistan and Şevkidil Hanım and the zurna master Üsküdarlı Arap Mehmet.

Article about Turkish music
These pioneers in Turkish recording history were soon to be followed by many other artists who showed the initiative to enter the studio and record. As concerns traditional genres, they were less-recorded than other types and thus we do not have sufficient material to get a good idea of them. These records contain examples of the “mani”, “semai” and “destan,” genre of folk literature and music, the realm of tulumbacı (firefighter) cafes and coffeehouses. The mani-singing tradition in particular were typical of the tulumbacı cafes and their clientele. Known to have originated in Salonica, the mani was not strictly the realm of Turkish tulumbacı; we know that Greek tulumbacı teams in Arnavutköy, Tatavla (moder-day Kurtuluş) and Çengelköy also sang mani and destan. During the same period we also see the widespread use of the the Anatolian folk version of mani. There are countless examples of the manis sung in aşık meetings, separately in male and female gatherings, and antiphonally in village celebrations. Strongly influencing Anatolian Greek music over time, the “mani” became “amane” and “mane,” and came to comprise one of the main branches of Rebetiko music. With a strong interest and affinity for entertainment and music, Greek musicians held an important place in the musical life of Istanbul and Anatolia, especially in the area of “entertainment music.” Dance music genres such as kasap havası, sirto and çiftetelli (hasapiko, syrto and tsiftetelli) were especially popular with and performed by Greek musicians. In the early 1900s, and especially in İzmir, the Estudiantina groups were very much in demand. Due to the Levantine nature of İzmir, these groups created a genre reminiscent of Italian music, accompanied by instruments such as mandolin and guitar. The Favorite and Odeon companies included many Estudiantina groups among their first recordings. At the same time these groups also played the “zeybek” and “amane” music of the region. It was perfectly natural that Armenian, Greek and Roma musicians participated in the early period 78s, because in large cities and especially in Istanbul, it was performers from these groups that directed the course of music. It is well known that the Armenian, Greek and Jewish minorities formed the “cornerstone” of Ottoman music. In addition to these minorities, who produced many musical masterpieces, the Roma are known for their “popular” musical practice. However among these were some very important musicians as well.

Nassib Hanım was a Roma musician who participated in some of the first 78 recordings as early as 1903. But one of the true stars of the 78 era was Arap Mehmet. Considered one of the great masters in the history of zurna performance, Arap Mehmet made records of oyun havası, köçek havası and taksim as well as accompanying artists like Gülistan in pieces including şarkı, semai, mani and gazel.

The fact that Arap Mehmet became an extremely accomplished Istanbul artist is a typical indication that folk music was common in this province at the beginning of the century. In this period, in which there was not yet a strict distinction between genres, the zurna, an important instrument in Istanbul folk music, had been used for hundreds of years in the Mehterane (military bands). This instrument, which together with a pair of naşara formed the orchestra for ırtaoyunu and other types of theatre, was in the coming years replaced by the clarinet, known in some regions as “gınnata.” The trend of playing music on local folk instruments was abandoned in the towns and cities and folk
songs began to be played on “alaturka” instruments. Folk instruments were belittled and scorned, and players of the alaturka instruments, a product of urban culture, became the lead players in folk music performance. This practice lasted from the early 1900s until the 1950s, when the radio ensembles returned to the use of local instruments for the performance of folk music, and restoring it to its original form, recreated a regional atmosphere in the music. Here however, the bağlama played the chief role, and thus began the trend of “adapting every type of music to the sound of the bağlama.” To summarize, in the first 78 recordings preserved many of folk music from the regions either within the Ottoman Empire or in close association with it, from Albanian tunes to the music of the Circassians, Laz and Kurds. The centers of religious and mystic music were the tekkes (Sufi lodges) and the Mevlevihânes. The Mevlevihânes in particular served for many years as music schools, and played a major role in the training of a great many artists. Among the important sources which nourished Turkish music at the beginning of the century was the Bektashi tradition which especially emphasized instrumental music. It is a great pity that the mystical tradition is insufficiently represented in these first recordings; records of mystical and religious music number very few and were only able to be made in the Republican period. Thus the voices of the great performers from that period are not available to us today.

THE WORLD WAR I YEARS
After fighting for many years in the Balkan Wars, the Ottoman army entered World War I, and even sent military bands to the front. Growing discouraged in the Çanakkale battles, the musicians were saved by Sultan Reşad, called back as “elite soldiers not easily trained.” The major development of this period was the founding of the Dar’ül Elhan, which could be considered the first civilian conservatory, and the National Opera, established in 1915. Plays written by Musahipzade Celal were set to music by composers such as Kaptanzade Ali Rıza, Muallim Ismail Hakkı Bey and Leon Hancıyan in keeping with the alaturka music tradition, breaking the tradition of the operettas being performed by minority artists. Musical societies active in various quarters of Istanbul assumed an important role in the training of many vocalists and instrumentalists; the fruits of these efforts only began to appear in the Republican period. The nearly ten year interval between World War I and the Turkish War of Deliverance was a time in which foreign companies — with the exception of Odeon — showed little activity in Turkey. Only the Orfeon factory, a domestic enterprise, was able to produce records. Throughout all these difficulties the Blumenthal Brothers released many reprints of Tamburî Cemil Bey’s recordings, as well as records by artists including Hafiz Osman, Hafiz Âşir, Hanende Ibrahim Efendi, Hafiz Yaşar, Tamburacı Osman Pehlivan, Safinaz Hanım, Karakaş Efendi, Haim Efendi, Derviş Abdullah Efendi and Neyzen Tevfik.

THE REPUBLIC
Above all else, the Republic needed to define itself. In order to become the modern, western country which was its goal, it was inevitable that it would make use of art. The film “Atışten Gömlek” (Shirt of Fire) was supported somewhat by these goals. The most
important innovation of this film was that, with the permission of Mustafa Kemal
(Atatürk), a woman played a role. Instead of being played by a non-Muslim actress as
was the case in all films and plays made thus far, the role of the Turkish girl in the film
was played by Bedia Muhavvit. The Music Teachers’ College, which opened in the new
capitol Ankara on September 1, 1924, began operations with the goal of teaching the
Republican generations to train teachers of western polyphonic music. The first teachers
in this school were the members of the former Mizika-i Hümayun, which had been
transferred to Ankara and taken on a new name, “Riyaset-i Cumhur Musiki Heyeti”
(Music Ensemble of the Presidency). In Istanbul, the Dar’ül*Elhan continued teaching
both Turkish and Western music. In 1926, music in the Turkish tradition was officially
banned, polyphonic western music was sponsored by the state, and a concert was given
on March 26, 1927, the 100th anniversary of Beethoven’s death.
Emerging together with the Republic, the ability to make sound recordings with a
microphone (1925) was a turning point in record production. This innovation, which
considerably improved recording techniques and production, opened the way for many
foreign companies to enter Istanbul’s market within a short time. Columbia bought the
Orfeon factory, His Master’s Voice laid the foundations for Turkey’s second record
factory in Yeşilköy, while at the same time companies such as Polydor, Pathe and Odeon
reproduced their recordings in European factories and served to build up a very rich
inventory of 78s in very little time. With this positive development, as well as the ability
of Turkish women to freely take acting roles in films and go onstage, music of many
different genres began to be recorded, from operettas to fantasy, gazel and şarkı. 
During this period of transformation, the His Master’s Voice, Columbia and Odeon
companies recorded hundreds of 78s from 1926–1930. It was during those years that
Turkish female artists began to record their voices on 78. The first female artists to
record were the operetta singers, which were becoming more and more common
during those years. A singer named Fikriye Hanım was the prima donna of the operetta
“Süreyya,” and became the first woman to make a record. Other women who recorded
in the same years were Nebile Hanım, Makbule Enver Hanım and Nezihe Hanım.

DAR’ÜL-ELHAN COLLECTIONS
An important element in Turkey’s changing musical tastes were the “Alafranga” and
“Rumca” (Greek) records imported by production companies operating in the country.
Many types of world music, and classical in particular, began to enter Turkey by this
route and came into demand. This brought dances such as the tango, foxtrot and
charleston into fashion. In 1932 the first tango with Turkish lyrics, “Mazi,” was recorded
by Seyyan Hanım. With this tango by Necip Celal began the era of Turkish tangos. In the
following years composers such as Fehmi Ege and Necdet Köytürk reached their zenith,
and within this tradition emerged tango singers such as Birsen Hanım, Ibrahim Özgür,
Celal İnce and Şecaatın Tanyeri.
Another major trend to leave its mark on the time was the “operetta.” Well known from
performances at the İstanbul Şehir Tiyatrosu owned by the Rey brothers, operettas such
as Üç Saat, Lüküs Hayat, Deli Dolu and Hava-Civa were recorded and similar plays went
onto the stages Istanbul. This trend pioneered the beginning of musical films in Turkish cinema as well.

The indisputable position of the gramophone in everyday life elevated many artists to fame. Deniz Kızı Eftalya, Yesari Asım Arsoy, Lale and Nerkis, Müzeyyen Senar and Safiye Ayla were just a few of the stars who shone between 1930 and 1940.

WORLD WAR II
The dark years of war between 1939 and 1945 were one of the reasons for the increased popularity and spread of the radio. Waiting in long lines, ration coupons in hand for bread, sugar and fuel oil, and spending the nights in mandatory blackouts, people gathered around the radio to try and learn what was happening. This “introverted” period, when students were planting potatoes and Jerusalem artichokes in their school gardens to contribute to food production, was naturally one in which national sentiments came to the forefront. These sensitivities set the stage for the rise of folk music. Ankara Radio had been broadcasting long wave, and as a result of a policy to extend radio broadcasts throughout the country, Istanbul radio had been making experimental broadcasts for many years and, gaining strength and frequency of programming in 1943. It was during these years that the “Yurttan Sesler” (Sounds of the Homeland) program, which drew upon the musical collecting efforts and presented them to the public, gained public favor. Many artists, foremost among which were Münir Nurettin and Hafiz Burhan, tried to answer this need and made many folk song records. One of the outstanding events during this period in the area of Turkish music was the reopening of the Istanbul Conservatory, “with the condition that it would “provide a theoretical education without instrumental education.”

In the area of folk music the situation was somewhat different. Two groups emerged: one which was attempting to conduct the cultural revolution of the modern republic and present the voice of the people to the public within a contemporary interpretation; and another which was trying to present the elements of folk music to the public verbatim via records and radio.

Meanwhile, regardless of all else, the people themselves were continuing their own musical practices, which they continue today.

Performers of art music, in order to gain a broader listening public, began drawing from folk music, the voice of the masses. During this period many vocal artists recorded folk type pieces for the first time ever, and some composers, openly displaying their admiration for the vast wealth of motifs and rhythms of folk music, composed songs in a folk song style. Among such composers, the greatest was undoubtedly Sadettin Kaynak. However it happened, the developments listed above show clearly how important a cultural element folk music is.

Turkey did not actually enter World War II, but was heavily influenced by world events. In addition, the period was the stage for many vital events such as the change to a multiparty democracy. Steadily rising as if expressing the pain of years of neglect, folk music came to dominate all other genres in the 78 repertoire. Meanwhile other developments were taking place in the realm of art music: Film music, especially that of Egyptian cinema, was being “re-created,” with Turkish lyrics, especially by Sadettin...
Kaynak, and being presented to the public in regular concerts by Münir Nurettin Selçuk. Four great voices were in the midst of their “golden age” in Turkish art music: Şafiyə Ayla, Müzeyyen Senar, Hamiyet Yücese and Perihan Altındağ Sözen. Among new artists, women such as Sabıte Tur, Suzan Güven, Redife Erten and Meharet Yıldırım; and male artists including Necmi Rıza, Zeki Mürun and Abdullah Yüce were drawing the most attention.

As for the composers of the period, the most popular and sought after were Şerif İçli, Selahattın Pınar, Sadettin Kaynak, Osman Nihat Akın, Sadı İşlay, Cevdet Çağla, Fehmi Tokay, Suphi Ziya Özbekkan and Neveser Kökdeş; Lem’i Atlı, Yesarı Asım Arsoy and Refik Ferzan were now considered to be the masters, their works continually heard on the radio, in concerts and on records. In folk music, the new names were Celal Güzelses, Malatyalı Fahri, Ağış Veyssel, Zaralı Halil, Mukim Tahir, Kel Hamza, Niziplı Deli Mehmet, Tarsuslu Abdüllkerim and Bayram Aracı. Though most of the artists mentioned here participated in radio broadcasts, the public was better acquainted with them through the 78s they had recorded.

**MID-CENTURY: AFTER 1950**

The switch from a single- to a multi-party system took place in the middle of the century. One of the actions of the Democratic Party government was to send soldiers to Korea. It was with great ceremonies that the Turkish army, which had not fought for 30 years, went for the first time to a foreign war. With this endeavor as well as many more to follow, Turkey was trying to open its doors and participate in world events. New musical genres, and jazz in particular, began to influence Turkish culture. The 1950s also saw the arrival of the Rock and Roll epidemic in Turkey. Young people especially followed the trends in these new types of music through the radio and records; written for dancing and not only for listening, these genres were even more influential and began surpassing traditional forms. Though the radio followed a more preservationist line than the commercial market, it also tried to keep up with this change in the record and market. Concerts in the Şan Sinema given every Sunday by the Istanbul Municipal Conservatory Performing Ensemble had their following, and kept art and folk music alive. The most outstanding ascent during this period was that of Zeki Mürun who, formerly famed as a radio artist, began going onstage in cinemas and concert halls. He was met with an enthusiasm the likes of which remained unmatched for many years and his records were snapped up as soon as they were released.

At the same time the country was undergoing a heavy migration from the villages to the cities, and the reinterpretation of traditional culture and presentation of that culture via modern communication methods was creating an “urban culture and music;” a sort of subculture. Led by Zeki Mürun, some artists made great changes in an attempt to adapt to this demand.

From the standpoint of sound equipment, the 50s and 60s were an important period, marking the end of the rule of records. First the advent of the 33, 16 and 45 rpms outmoded the 78, which was cumbersome both to produce and to listen to. The 45rpm, which began to be produced in our country only in 1963-64, had the special feature of being playable even in taxis and private automobiles. The newly-established Grafson
and Columbia companies were making 78s as well as 45s. But this did not last for long, and the production of 78s ended in 1965.
The last produced 78s were dominated by such top selling artists as Zeki Müren and Müzeyyen Senar. Some of the others included Sabite Tur, Suzan Yakar, Suzan Güven, Mualla Mukadder, Alaeddin Yavaşça, Aliye Akkılıç, Neriman Tüfekçi, Neşet Ertaş, Zekerîya Bozdağ, Muzaffer Akgün and Nuri Sesigüzel.

THE GREAT CHANGE
One of the major events of the 1970s was the entry of the “Anatolian Aşık” in to the record market. As society’s voice, the aşık singer were goaded into action by the political upheavals on the one hand and the increasingly influential economic crises on the other. Hundreds of records of a “socialist” nature were produced. The first leaders of this aşık trend, whose songs were almost all of a “protest” style, were folk minstrels such as Feyzullah Çınar, Ali Sultan, Ali Kızıltuğ, Nesimi Çimen, Muhlis Akarsu and Mahsun Şerif. These aşık, whose lyrics followed a mostly leftist trend, were accompanied as well by aşık from Kars and Erzurum. Among these, the foremost names include Murat Çobanoğlu, Şeref Taşlıova and Aşık Reşat. In the recording world, the local artists of the “aşık” type began being referred to as “local artists” or “local folk singers,” and as they continued on their course, their definitions and concepts increasingly blended. The Anadolu Pop trend emerged chiefly as a product of the 1960s. In the 60s, youth had focused its attention chiefly on western pop music. This trend, which hid no intention of excluding or ignoring Turkish culture, could be considered a “time of searching.” At the end of this period emerged the “Anadolu pop” trend, which took off in the 1970s with an explosion of popularity. The chief causes for the emergency of this genre were the acquaintance with western music and a turn towards folk culture. The blend of these cultures gave birth to a brand new style of music. Chief among the producers and performers of this music were such artists as Tülay German, Erdem Buri, Şanar Yurdatapan, Esin Afsar, Hümeira, Fikret Kızılok, Çem Karaca, Ersen, Selda Bağcan, Erol Büyükburç, Atilla Özdemiroğlu, Barış Manço and Edip Akbayram. An important characteristic of the Anadolu Pop trend was that besides the element of soloist/singer, a considerable number of ensembles who performed “group music” came onto the scene. The Moğollar, Modern Folk Üçlüsü, Dadaşlar, Siluetler, Kaygısızlar, Dönüşüm, Kurtalan Ekspres and the İstanbul Gelişim Orkestrasi were some of the foremost names of the period. In its period, Anadolu Pop filled many 45s, and went down in Turkish musical history as a major trend; but in the 1980s it lost its steam and gradually began to wane from the musical world.

...AND ARABESK
The products of the Arabesk trend, which took root in the 1970s, can be considered a turning point in Turkish musical history. With Arabesk began a new period in which all value systems had begun to be overturned, and its repercussions continue today.
The two important events which would leave their mark on the 1970s were the gazinos (nightclubs) and the audiocassette. With cassettes, the stars which had been made famous by the nightclubs could now enter homes, schools and tea gardens. This same period saw the emergence and spread of magazines which lent significant support to and emphasized this sector, and depended upon it for their own circulation. The 1980 are remembered as the years when television replaced the gazinos. Even though there was only one channel, television became a place where music of all sorts was performed, and many famous people could appear on one program. One of the noteworthy developments during these years was that the Ministry of Culture began to establish Turkish music choruses. The Istanbul State Chorus, as the first and foremost of these ensembles became known and loved with their Sunday concerts and television programs. This was a new step by the State Turkish Music Conservatory, which had begun for the purposes of education. At this school, which was established in 1976 and produced its first graduates in early 1980, has now trained many outstanding instrumentalists and singers, and its university-level education has continued uninterrupted up to the present.

With the death of Münir Nurettin Selçuk in the early 80s, a new era began: different fields were now strictly defined; artists such as Münir Nurettin, who was a composer, singer and choral conductor, could now be counted on the fingers of one hand. The noteworthy composers of this period included Rüştü Şardağ, Aleddin Yavaşça, Yusuf Nalkesen, Avni Anıl, Selahattin İcli, Muzaffer İlkar, Ismail Baha Sürelsan and Arif Sami Toker. Among the star female stage, radio and choral singers of the 80s and 90s were Emel Sayın, Nesrin Sipahi, Nevin Demirdöven, Mülkiye Toper, Neş'e Can, Behiye Aksoy, Meral Uğurlu and İnci Çayırılı. Top among the male names were Mustafa Sağyaşar, Ahmet Özhan and Recep Birgit. The two foremost singers of religious and secular music were Kani Karaca and Bekir Sitki Sezgin. The foremost instrumentalists of the last thirty years are Ney: Niyazi Sayın and Aka Gündüz Kutbay; Tambur: Ercümen Batanay and Necdet Yaşar; Kemenç: Cüneyt Orhon and İhsan Özgen; clarinet: Mustafa Kandıralı and Barbaros Erköse; Oud: Selahattin Erköse and Çınuçen Tanrıkorur; Kanun: Cüneyt Kosal, and et al.

The situation in folk music was as follows: Youth, which had become political during the 70s, was left outside politics following the September 12 (1980) military coup, but still saw folk music as a means of salvation. The Folk Education Centers, private schools, associations and foundations which were active in the areas of folk music and dance became youth hangouts. There was a steadily increasing interest in the bağlama, and even the conservatory teachers who participated in courses at private music schools were unable to meet the demand. It was in this period that groups led by Arif Sağ and including such artists as Musa Eroğlu, Yavuz Top and Muhlis Akarsu released a series of cassettes under the name “Muhabet.” Greeted enthusiastically, these albums led the same artists to make their own albums and some even left their positions at the radio. Private schools begun by these same artists began training student; and most of the commercial musicians of the 90s were products of these schools. The 80s were also a time in which many artists who had been involved in folk music for many years attained star status. Some of these included Belkıs Akkale, İzzet Altınmeşe, İbrahim Tatlıses and
Selahattin Alpay. Some of these artists, most of whom were from East and Southeast Anatolia, would later turn towards arabesk and release albums containing both folk and arabesk songs. The great spread of this style and its continued popularity today is a noteworthy phenomenon of end of the century.
The 1990s and the years following are characterized by the emergence of “experimental” works. As an extension of “globalism,” the expression of a changing world, this factor has truly been put to good use by the countries which dominate the world market. In these days, where populism or popular culture is experiencing its “golden age,” the most attention worthy phenomenon is the effort to create “new” music by using folk songs in any way desired. This attitude, which in a sense has been in effect since the first years of the Republic, has continued, with changes and variations during every period, to the present. In summary, it is the idea of drawing on folk music to create a “new, national, modern music.”
TURKISH MUSIC MOVEMENTS IN THE LAST CENTURY
(by Prof. Dr. Alaaddin Yavaşça)

With the passage of time, great changes in views and thoughts concerning the fine arts have emerged, and consequently, changes in taste as well. This is an inevitable social change. Even the concept of morality which keeps society alive is affected by these changes; behaviors which were formerly unacceptable and seen as shameful may today be considered perfectly acceptable.

The century from 1883-1983 was a time when these changes whipped society like a storm. During these 100 years, Turkish Music also saw its share of this change, both positively and negatively. Here we will analyze these changes as a whole, without judgment.

a) The first area we will examine is that of Turkish music theory. As far as we know, İbnî Sina in the 9th-10th centuries, Safiyüddin Urmevi ‘n the 13th century, Merâğâli Abdülkadir Hoca in the 14th-15th centuries and later, Kantemiroğlu in the 17th-18th centuries were drawn to the study of Turkish music theory and produced works on the subject. However the few of their works which have survived to the present day fail to give satisfactory answers to today’s needs.

During the time period mentioned above, three Sufi lodge members, Şeyh Celâleddin Efendi, Şeyh Atâullah Efendi and Hüseyin Fahreddin Dede Evendi studied pieces from the past. Feeling the need to fill the gaps in the knowledge of Turkish music theory, they passed on the knowledge they had acquired to their able followers Rauf Yekta Bey, Dr. Suphi Ezgi and Sâzein Sâdeddin Arel. Setting out with this knowledge, these valuable scholars produced extremely valuable works and laid the foundations for today’s understanding of Turkish music theory.

After Rauf Yekta Bey’s disciplined and productive collaboration with the physicist Sâlih Zeki Bey, Arel, Ezgi and Uzdilek examined their work, which examined music and physics together in the light of exact science. The contributions of Zekâî Dede Zâde Hafiz Ahmed Efendi during this 100-year period must also not be forgotten. We must also remember the methods which considered Çargah (Arel, Ezgi, Uzdilek), Rast (Abdülkadir Töre) and Hüseynî (Kemal İlerici) as the main scales of Turkish music.

Despite the many researchers conducting work on Turkish music theory, no method has yet emerged which has surpassed the work of Arel, Ezgi and Uzdilek and shed light on some still-unanswered issues. A few examples of publications on theory include:
Dr. Suphi Ezgi’s, 5-volume “Ameli ve Nazari Türk Musikisi” (Theoretical and Practical Turkish Music) published between 1935 and 1953; Hüseyin Sadeddin Arel’s “Türk Musikisi Nazariyat Dersleri” (Lessons in Turkish Music Theory), a collection of his notes published by hist students (1968); Ekrem Karadeniz’s 1965 publication, “Türk Musikisi Nazariye ve Esasları” (Turkish Music Theory and Fundamentals), Kemal İlerici’s, “Bestecilik Bakımdan Türk Müziği ve Armonisi” (Turkish Music and its Harmony from a Composition Perspective), published in 1970; Feridun Darbaz’s “Türk ve Batı Müziği” (Turkish and Western Music) published in 1973; Zeki Yılmaz’s “Türk Musikisi Dersleri” (Turkish Music Lessons) published in 1973; Ahmet Selim Teymur’s 3-volume “Türk Musikisi” (Turkish Music) published in 1979-80-81; and Fethi Karamahmudoğlu’s “Bizim Geleneksel Müziğimiz” (Our Traditional Music), published in 1980. 

The last one hundred years has seen publications other than theoretical works. We can categorize these publications as follows:

a) Biographies
b) Collections of Lyrics (Antholgies, Journals)
c) Published Notation
d) Instrument Methods
e) Turkish Music Dictionaries
f) Magazines
g) Memoirs
h) Collections of Composer’s Works
i) Samples of Religious Music
j) Encyclopedias
k) Other Publications

a) We cannot say that any serious or reliable work has been written in the area of Turkish Music Biographies. Over the centuries a few aficionados have emerged and published unreliable and subjective treatises consisting mostly of hearsay. A great portion of these writers have been people far from the art rather than intimately involved; and are thus responsible for our inability to arrive at a desired level of reliability on this subject. 

During the last century, a lover of music by the name of Mustafa Rona, who was himself not a musician but a teacher, published a work, “Elı Yıllık Türk Musikisi” (Fifty Years of Turkish Music), which was the product of long, patient and arduous research. Its last volume, “Yırmıncı Yüzyıl Türk Musikisi” (Twentieth Century Turkish Music), printed three times from 1955-71, includes lyrics obtained in person from various composer, and biographical writings on these composers. In 1970, this diligent research passed on from cancer of the larynx. 

Though one of the foremost biographers of this period, İbn-ül Emin Mahmud Kemal İnal began work on a biographical work entitled “Hoş Sadâ,” he did not live to complete it, only writing as far as Tanburî Cemîl Bey in the “C” section. After his passing, Avni Aktuç,
relying on the wealth of notes the author left behind as well as on his own knowledge and research, completed the work.
Dr. Suphi Ezgi, in his 5-volume work “Amelî ve Nazarî Türk Musikisi,” in addition to theoretical information and examples, also provided biographical information on classical Turkish music composers.
In 1967, Tamburî Sâdun Aksüt in his “500 Yıllık Türk Musikisi Antolojisi” (500-Year Anthology of Turkish Music), provided biographies of related composers of Turkish music.
Baki Süha Ediboğlu, who for years served Turkish radio in various capacities, published a book in 1962 entitled “Ünlü Türk Bestekarları” (Famous Turkish Composers), composed of memoires.
Mesut Cemîl Bey’s “Tamburî Cemîl Bey” and Vecdi Seyhun’s book on Santurî Ethem Efendi occupy an important place among biographical works.
İsmail Baha Sürelsan’s “Ahmed Rasim ve Müzikî” provides valuable biographical information in the area of Turkish music.
In the area of Biographies, we must also not forget the works, published in various magazines, of historian Yılmaz Öztuna, one of the truly valuable researchers of our times.
We also gratefully remember the late composer Hayri Yenigün, whose biographical articles have been published in musical journals for many years.
Besides the writers mentioned here are other writers who have shown interest in this area. However rather than conducting archival research, these writers have mostly relied upon the abovementioned works.
Our composer and teacher Sadıddin Kaynak compiled a massive amount of notes, the result of long, exhaustive and meticulous research, for his work, “Türk Musikisi Bestekârları,” which unfortunately has never been printed. I personally witnessed the collection of these notes, and wonder where the various notebooks containing them are, and what state they are in. The works contains details of composers about whom we know very little, such as İtri and Zaharya, and I would very much like it to be published.
It is also appropriate to mention the valuable work by researcher Ali Rıza Ayni, who served İzmir Radio for many years, and gave much biographical information on his radio programs.
**b** In the last 100 years, Lyric Collections have received much interest, and this interest has given rise at times to many publications in the area of compiled lyrics. Here I would like to touch upon a few of the notable examples.
Of the “Lyric Collections” type, the following are worthy of note:
The 512-page «Hâşim Bey Mecmuası», printed in 1984 and the two-volume «Faik-ül Âsar» printed in 1881 are significant contributions. In addition to lyrics, the Hâşim Bey collection also deals with Turkish music theory. Bestokâr Şeyh Ethem Efendi’s “Bergüzâr-ı Ethem” or “Talim-i Usul-i Musiki,” was first published in 1890. Other collections that appeared during the period, in order were:
- “Güfte Mecmuası,” by pianist Mimar Esat Efendi, 1895;
- “Gıda-yı Ruh Ceb Kitabı,” by composer AliGalip Türkkan, 1893;
• “Hänende”, Ahmed Avni Konuk, 1899;
• “Sermaye-i Zevk,” consisting of the works of Şevki Bey, 1885;
• 1887’de «Sadâ-ı Şevk»;
• «Nagamat-i Aşk» or «Yeni Şarkı Mecmuası» by Hasan Hilmi, 1888;
• Various booklets containing the collected works of Şevki Bey, 1889;
• «Ahena-i Tarab», Zenci Salih, 1889;
• «Zevk-i Dil», 1901 and «Rehber-i Hänendegân», 1904, Misak Efendi;
• the two-section «Mecmua-i Elhan» by Udi Cevdet, 1920;
• “Neş’e-i Dil,” by Hasa Tahsin, 1923;
• a three-volume Book of Lyrics by Şerif İçli, 1949-1950;
• the two-volume «Güfte Kitabı» published in 1949 - 1950 by the Turkish Music Magazine;
• «50 Yıllık Türk Musikisi», which also provided biographical information on composers, 1955 ve 1960;
• Mustafa Ronan’s «Yırıncı Yüzyıl Türk Musikisi», 1971;
• the two-volume «Şarkı Güfteleri», by Muharrem Taşçı, 1961;
• and more recently, «Güfte Kitabı» by Avni Anıl, 1979;
• the two-volume «Güfte Kitabı» by Ethem Ruhi Üngör, 1981; and
• the two volume «Güfte Kitabı» by Sâdun Aksüt.

There are more works available than those listed above; however these are insufficient attempts by unspecialized enthusiasts.

c) Several collections of notation have been published within this 100-year period as well. We can divide them into two groups, given here in chronological order:

1) Private Works
A collection of 400 songs, mostly of Hacı Arif Bey, Şevki Bey and Rif’at Bey, notated by Muallim Hacı Emin Efendi (1945-1907) and printed by lithograph by the Matbaa-i Osmani. Although this collection was printed ten years before the 100-year period addressed here, I saw fit to include it as it is an exemplary publication within the subject at hand.

“Gida-i Ruh Güfte Mecmuası”, published in 1895 by composer Ali Galib Türkkan, consisting of 72 issues of instrumental works and song notations;
“Osmanlı Musiki Dosyası,” published between 1910-1914 by Udi Sami Bey; one piece was published every 15 days;
“Fasıl Koleksiyonu,” consisting of 21 volumes, published between 1920 and 1925 by Onnik Zadoryan Efendi and Udi Arşak Çomlekçıyan Efendi;
In 1920 also, Tevkik Kutmani, and later his son Ískender Kutmani published the works of contemporary composers in series, as well as some collections of Fasil;
Bimen Şen published his works in 13 issues in 1920. Leyla Saz’ pieces were also published in the same manner.
A collection, “Hüzzam Fasıl,” was published in 1951 by Şerif İçli.
In 1962 printer Muharrem Taşçı, with the help of Cüneyt Orhon and Ziya Akyiğit, printed “Rast” and “Uşşak” Fasils.
More recently Rahmi Kalaycıoğlu and Avni Anıl published a series which contained biographical information and original notation of recent period composers. The Kubbe
Altı Institute of Music, with the help of Yusuf Ömürlü, published a series, “Türk Musikisi Klasikleri.”

There are also some composers who published their own autobiographies and notation; among them are Kadri Şençalar, Şekib Ayhan Özışik, Avni Anil and Erol Sayan.

In the area of Religious Music, the following works are worthy of note:


Dr. Ali Kemal Belviranlı’s 1975 work, “Musiki Rehberi- Dinî Musiki” containing brief theoretical information and ilahis.

2) Publications of the Istanbul Municipal Conservatory and other official institutions:

a) A book by Rauf Yekta bey containing 180 rare works, which have an important place in today’s classical choral repertoire. Also by Rauf Yekta bey is “Tevşilhiler, İlahiler, Nefesler ve Mevlevî Ayıınlerini.” This work was based on the works of Zekâi Dede and Bolahenk Nuri Beyç.

b) During the past 100 years we also see several instrument methods written as private attempts:

- Üdî Ali Selâhi Bey, “Hocasız Uf Öğrenmek”, 1910; as well as “Ilâveli Uf Muallimi” in 1924
- Üdî Sadi Erdem, “Uf Medodu.”
- Üdî Kadri Şençalar, “Uf Metodu”
- Kanuni Ismail Şençalar “Kanun Metodu.”

Other miscellaneous instrument methods were written during this time by performers but not printed.

In 1976, upon the opening of the State Conservatory for Turkish Music, the writing of instrument methods become more disciplined and scientific. Among the products of this development are Mutlu Torun’s “Uf Metodu,” Nevzad Sümür’s “Kanun Metodu,” and Hurşid Ungay’s “Kudüm Metodu.” It will be good news when Cüneyt Orhon’s as-yet unpublished “4 Tellî Kemençe Metodu” is finished. Late in this period, Cinoçun Tanrikorur produced his “Uf Metodu,” which is very well written from the standpoint of technique and information.

c) The first Dictionary of Turkish Music, titled “Musiki İstilâhatı,” was published in 1893 by teacher and composer Kâzım.

At the same time, composer Avni Anil was publishing his “Türk Musikisi Sözlüğü” in consecutive volumes.

d) Among the musical movements in the last century, the “musical magazines” also have an important place. Here are some of the important ones, in chronological order:
During the beginning of the century, Nikogos Ağa and his brother Agop Taşçıyan, published the bi-weekly magazine “Nivak Osmanyân.”

During 1919-1920, Şeyh Mehmed Baha Pars published eighteen volumes of “Alem-i Musiki,” which came out every 15 days.

In 1933, Mildan Niyazi Ayomak published his “Nota Musikî Mecmuasî.” In this magazine, the makams were referred to with different strange names.

In 1947, Burhaneddin Ökte and Fikret Kutluğ published 36 volumes of “Türk Musikî Dergisi.”

In 1948, Laika Karabey published “Musiki Mecmuası” as an organ of the Advanced Turkish Music Conservatory. Responsible for the publication of this magazine for a long period, Karabey provided a good example of service through the press. Musiki Mecmuası continued for a time, despite difficult conditions, because of the efforts of Ethem Ruhi Öngör.

Avni Anıl’s “Musiki ve Nota Dergisi,” published first from 1969 to 1972 and again beginning from 1983, provided a valuable service to the music world.

“Müzîk ve Sanat Dergisi,” published from 1978-1979 by Sayıl Doğanay, served as the voice of amateur music.

In addition to these were certain culture and arts magazines, mostly devoted to Turkish music, such as “Kök” and “Mîrzab.” Pages devoted to Turkish music in some daily newspapers served and continue to make both positive and negative contributions according to the writers’ strength, culture, musical knowledge and taste.

e) Among our musical publications, insufficient attention has been given to memoirs, with only a few articles appearing here and there in the magazines listed above as well as in daily newspapers. Avni Anıl has taken a useful step in this direction with his “Anîlar ve Belgelerle Musikî Sözlüğü.”
INTRODUCTION
Concepts - Definitions:
The concept of globalization has gained much attention from today’s social scientists, who interpret and define it in various ways. Generally, globalization is defined as “the compression of the world and the increasing perception of it as a single area,” as well as “the spread of both the west’s infrastructural as well as superstructural influence throughout the world.” Despite the all-encompassing nature and importance of the subject and the associated discussion of the processes of change in a theoretical context in the west, here it is considered a new concept. Two factors play an influential role in the definition and explanation of globalization. The first is, in a worldwide context, the “the increase buying and selling, exchange of goods and mobility worldwide” and the second is “the rapid change and diversification emerging within the mental/cultural process.” Consequently, globalization theories tend to follow one of two different approaches. The first of these contains the view that analyzes globalization as a process with a distinct beginning and end. This view also includes the approach which sees it as the result of the spread of western modernity. The second approach contains the idea that globalization is a heterogeneous, intercultural process. A different and more interesting approach than these is that of “glocalization.” This definition examines the relationship between local cultural processes with the dimensions of time and space. With the cultural, social and economic orders arising from the globalization of change — the one unchanging fact of life — we find ourselves in an ever faster-paced world. Based on the truth that cultural orders are directly related to political and economic orders, this is an inevitable result of the meetin of today’s globalization trends with in a cultural context. The direct affect on national and local cultures of the practices which determine the structural changes of the world’s economic and political systems are part of this natural result. The fact that music, as a cultural event, is an art in close relationship with the various strata of society and at the same time a branch of science, results in its association with
social, political and economic realms. In this context, the relationship between the world, shrinking with the help of today's technological developments, and music, is important from two points of view:

1) Music is an industry. Both music itself (whatever the genre), as well as its associated products (cassettes, CDs, appliances, instruments) have become goods which are produced, bought and sold.

2) Cultural diffusion. Many cultures are taking part in this market with the goal of introduction — and consequently — spreading their culture. We know that cultural events and processes sometimes complement economic and ideological approaches. As an element of culture, music can be a vehicle for politico-ideological inference as well as one of the economic market’s most powerful products. Another notable point is that local sound cultures suddenly find themselves within this process. Local cultures and their musics, which are inevitably a part of globalization, are quickly adapting to an inevitable process of change with concepts such as “modernization” and “universalization.” The speed of cultural change among peoples who find themselves in areas where globalization is more active — along with the culture’s natural change — is progressing more and more rapidly.

In addition to what cultural change inevitably brings, what it also takes away is provoking thought among peoples. Especially peoples who are beginning to implement new social transformation projects, valuing one group of cultural elements more, are bringing an ideological context to the subject; so that in the cultural change area of Turkey’s project of societal transformation, the area of music in particular has been charged with a very important function. Both from an ideological as well as a technical viewpoint, what kind of interactions music (folk music) enters within such a process of transformation and change, and in relation to global events, emerges as a subject in need of discussion. Especially in the case of Turkey, the type of music dubbed “Turkish Folk Music” — though from the standpoint of its local elements it exists as an independent whole — can be considered one of the branch of art that has most obviously been affected by globalization, and consequently social change.

In this paper then, taking account of all of this theoretical background, and in the context of globalization and social change, I will attempt to treat the technical features, searches for identity, the importance of style and change in Turkish folk music from a historical standpoint. Actually, though they appear to be independent of each other, technique, style and identity are closely related concepts. The infrastructure that will determine this relationship will be explained, sometimes in terms of the social sciences terms, and sometimes in terms of the music itself.

**Identity in Turkish Folk Music**

To portray a musical identity requires not only a technical analysis of the music, but also an examination of its social positions, the layers of society in which it lives and is perpetuated. First of all, it will be helpful to state just what is understood at the mention of “Turkish Folk Music;” (TFM) because “Turkish Folk Music” is a musical term that is often used without much thought about about it. Whether in urban or village society and/or individuals, and whether governing or governed groups, “Turkish folk music” is
understood as musical expressions of village culture. The concept, which emerged years before it came to be equated with today’s term “türkü” (folk song), immediately following the design of the Turkish nation state project (1920s). This was a period in which the most important projects toward modernization of Turkey were underway. One of the most obvious problems to appear during the age of globalization is that of the search by people, groups or societies of an official — national and historical — cultural identity, a “new identity.” Identity, defined as “a being’s recognition of itself,” is something that appears as a result of mankind’s consciousness as a national/societal entity. In contrast to this, people living in traditional small societies certainly have/had their own identities; but have/had no issues of identity. Nation States, which appeared as an extension of modernization, are engaged in an effort to imbue their own nation, composed of traditional societies in search of their identity, with a “National Identity.” One of the most obvious elements of the concept of national identity is culture. To the extent that there is a direct relationship between culture and national identity, cultural activities also play an important role in the formation of a nation/nation state. Making use of culture to make historical references, and exploiting these values in the search for a national identity, are indispensable vehicles of official ideologies (State Politic). The “Turkish Nation State” model, the foundations of which were laid in the early 1900s, clearly stated in 1923 that the identity of the young Turkish Republic would be formed by making references to Asian and Anatolian history. Within this new order, taking form with the statement that “The foundation of the Turkish Republic is culture,” music definitely had a valuable and meaningful place. Wanting to build its new identity on “its own culture,” the Republican ideology was of course obliged to define those cultural elements that were “its own.” Music was assigned an important duty in the formation of the new Turkish identity. Which music would reflect our national identity? The answer to this question is given by Ziya Gökalp: “Folk music.”

Shortly before the emergence of these thoughts, people such as M. Fuat Köprülü, Mahmud Ragib Gazimihal, Yusuf Ziya Demirci and Musa Süreyya had understood the importance of folk music, and started work on the subject. It was now clearly understood that the Turkish Republic was founded on a populist politic, and in the are of art, would find its support in folk music.

In truth, some composers had been able to produce new folk music-inspired works years before this development. That is, the Republic of that period had a musical politic which claimed that it would move from the local to the national, and from there, to the universal. During those years, the “westernization,” “modernization” and “nationalization” movements were conducted in parallel, and music was gaining an increasingly important position in all these movements. At the same time, the significance of the “efforts to tie our origins to Asia”, active in the stating of Turkish identity, was assigned increasing importance, as well as “our Asian roots” in the realm of music. Devoting nearly forty pages in his first book to the music of the Asian Turkic peoples, which he expressed in terms of “The Musical Politic of the Russian Turks,” Mahmud Ragib Gazimihal, clearly shows how important this subject was to him.

With projects such as the “Turkish History Thesis” and the “Sun Language Theory,” the association of historical roots chiefly with Asia but also at times with Anatolia and
Mesopotamia in the searches for identity, gained new dimension. In this context, the efforts to prove that “our musical identity is Asian” were linked to another very important premise: that of the pentatonic traces present in Turkish melodies. Composed of five tones with no half tones and called a “pentatonic scale,” this arrangement of tones can be called the first attempt at an ideological-technical approach to the pitch system of Turkish music. Ahmed Adnan Saygun, in his 1934 report to the Historical Society, which was later developed and published as a treatise, “Pentatonism in Turkish Folk Music,” he states the following:

1. In the musical journey of mankind, pentatonism is not something which all races have in common. It has a completely racial quality.
2. Pentatonism is the stamp of the Turk in his music.
3. Wherever pentatonism is present:
   a) the people living there are Turks
   b) Turks, founding a civilization in those places in ancient times left their influence on the local people.
4. The homeland of pentatonism is Central Asia, the homeland of the Turks.
5. Its directions of diffusion are those of the Turks.
6. Comparisons of various pentatonic characters will provide us with very important results. These comparisons will make it possible for us to determine the origins of Turks who are living far from their homeland.

Actually long before the abovementioned report and treatise were published, in 1929, Mahmud Ragib Gazimihal explained his very interesting ideas on this subject with a melody he collected himself. The same writer, in a treatise he published in 1936, dealt with this subject in detail, but he avoided stating views as assertive as those of Saygun. The issue of pentatonism, a reflection of the searches for identity in the first period - despite the fact that these projects were abandoned later, even by those who first lead the projects - are still referred to even today by some musicians in discussions of the search for identity.

Despite all the abovementioned searches, and whatever the tone structure of Turkish music, the idea of manipulating it according to western techniques as demanded by the times has never been abandoned. While a search for roots is underway on one hand, we have inevitably worked in the direction of achieving a modern musical environment in keeping with our “western identity.” It is safe to say that this view, which in the beginning even excluded Turkish classical music, has now given way to a more moderate view which emphasizes the common denominator. These searches for musical identity are now bearing their first fruits. Folk songs, arranged polyphonically, are being broadcast on the radio; and composers are writing original works inspired by folk music. By the 1940s, western technique and style had been adopted by various people and institutions, and even come to be applied in many areas. However from an economic and social standpoint, the 1940s were the beginning of a painful period for Turkey and the world at large. Despite this, Turkey did not abandon its leaps in music culture. Orchestras, conservatories and radio stations continued operating uninterrupted. Folk music pieces arranged polyphonically were being performed by orchestras and chorusus, while at the same time the radio was reaching the people.
through special radio programs consisting entirely of folk artists. During the same period the recording industry, which had not been idle since the 1900s, was releasing hundreds of 78s featuring “local artists” and aşiks (minstrels). This sector, operating completely according to the market economy, and having found a comfortable “uncontrolled” realm of activity, manipulated local music within market conditions and presented it to the people. The emerging influence of western musical techniques on folk music, as well as the takeover of the music sector by mostly western recording companies gave rise to certain new ideas in the musical world. This new movement, providing for the preservation of local styles and national identity, was represented officially by the “Yurttan Sesler” (Voices of the Homeland) program, and personally by Musafer Sarısozen.

**Technique and Style in Turkish Folk Music**

In Turkish folk music terminology, the word “style” (tavır) refers to local manners of playing and singing. Those who work in the field of folk music have not arrived at a single common viewpoint concerning the fundamental principles of the concept of “style.” Many artists and specialists have different views on the subject. The music performed by Anatolian people today — whatever the ethnic origins of the performers — show certain similarities in terms of technique. This similarity in tonal systems, rhythms and instruments gives way to diversity in the playing and singing of melodies. There are many reasons for this. The variation in playing and singing styles make the issue of “style” very important. However the elements that nourish and form style are technique. That is, they are musical elements such as tonal structure, instruments, meter (rhythm) etc., used to a degree that they determine the style of a melody. The longstanding emphasis on the view that examines the stylistic features of Turkish folk music from a geographical standpoint has disregarded other elements able to affect style.

This being the case in Turkish folk music, the techniques used by composers who make use of folk melodies and compose works with a western musical system (tempered and twelve-tone systems) have given rise to the widespread opinion that “Turkish folk music has lost its element of style.” First emerging in the early 1940s, this ideological movement, with its view that “Turkish folk music must be applied in a different way,” conducted its work along different lines. Setting forth the logic of “Yurttan Sesler” in an interview, one of the leaders of this movement, Muzaffer Sarısozen referred to the abovementioned technical elements in explaining the importance of style in the performance of folk music:

“The folk music classes at the Radio began very slowly, with an unimaginably difficult and tiring effort; because to be able to sing the folk songs of a country in a way that does them justice, one needs to know the regional characteristics of the country’s melodies. Just as this is difficult to understand, the ability to perform is also dependent on playing very subtly and carefully. There are great differences in style between the many different regions. The Urfa singing style has a very different character from that of the Black Sea; as does a Harput style song from a piece from Kastamonu, a tune from Erzurum from a zeybek from Muğla, or a Bozlak style dance tune and a song from

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Rumeli. All have very different characters in terms of makam, rhythm and style. If these are not performed according to their particular forms, the piece loses its color, and becomes unbearable.”

The initial support for this new project by Sarısozen came from people within the Radio such as Vedat Nedim Tor, Mesut Cemil (Tel) and Izettin Tuğrul İşbay, or people in close association with the radio. Actually it cannot be said that these supporters of Yurttan Sesler were all of one accord. During these years also, Ahmet Adnan Sygun composing his “Yunus Emre Orotario” (1942), created an original work, working the makam (modal) music structure of the east, the pentatonic scale, and certain local melodies into his piece. However this was still a piece written with western technique and the style that emerged was clearly within a western form. The same holds true for the “folk songs” which were arranged polyphonically. In his concept of Yurttan Sesler, Muzaffer Sarısozen did not want to give much play to the “western” musical approach; he intended to form a special performing ensemble which would emphasize the local styles and unique technical characteristics of Turkish folk music. Along with these technical details, Sarısozen expressed his “Yurttan Sesler Ideology” and Turkish musical identity; and thus turned his creation into an institution:

“The broadcast of folk songs, which the Radio has held onto fervently and performed successfully, is not only about providing a pleasant time for the listener nor simply giving an idea about our folk song types. Yurttan Sesler’s foremost goal is to unite our hearts and create a single feeling throughout our country. It hardly needs explaining any more that the artists working for Yurttan Sesler are creating an entirely new kind of fortress, and even the most modern agents of destruction will not be able to knock the tiniest piece from it.”

As in the music of many different peoples, the style of Turkish folk music, passed down from generation to generation, is especially today still palpable in local folk tunes. Yurttan Sesler put forth a monumental effort to broadcast these local styles countrywide, and realize its fundamental goal of “uniting the entire country in a single feeling.”

From the moment of its inception, Yurttan Sesler faced much criticism; critics charged that it always “highlighted the Turkish identity and ignored the musical practices of other groups,” “monotonized local playing and singing styles,” and “marginalized local instruments by forming accompanying groups dominated by saz.”

Despite all these criticisms, Yurttan Sesler held fast to local styles (which highlighted the Turkish identity), and at the same time to protect and maintain the “western view,” at least in form. Though the goal of creating a choral tradition in Turkish folk music was not plainly stated in those days, this intent became clear from the 1970s on. The larger instrumental groups and “choruses” which had their start in the 1970s have today been replaced by a different and more “advanced” approach. No longer using the name “Yurttan Sesler,” today’s various “Turkish folk music” groups are active within the body of Turkish Radio and Television (TRT). Tens of Turkish folk music ensembles/choruses, working in a more “contemporary” approach and practice but still based on the original Yurttan Sesler concept, work within various corporate and official institutions. Some of today’s TRT Turkish folk music ensembles, as well as the other ensembles mentioned

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above have a very different technical and stylistic approach from that of Yurttan Sesler, and by extension, a different perspective on performance. In contrast with the local style-bound performance of the early period, today’s ensembles have adopted the fundamental elements of a “contemporary” Turkish folk music, composed of a synthesis of local style and western techniques. Appearing to be diametrically opposed in the early period, locally produced modern Turkish music and local style Turkish folk music today are practically undergoing a synthesis. To what extent this new phenomenon is a manifestation of our western characteristics and to what extent it displays our subtle national tastes is a matter of discussion. Social and cultural change, speeded by global agents, make it necessary to deal with local style and techniques, national identity, modernization, and by extension, the concept of universality as a single whole. These concepts and issues, seriously questioned in the early period (1920-1940) and middle period (1940-1970), are not the subject of much serious thought in the recent (post-1970) period. And especially, the economic distress and difficulties of everyday life which are part of the “processes of uniting with the world” have caused a rise in populist attitudes in cultural politics. The recent great developments in communications technology have relegated matters such as cultural values, national music, and local styles and techniques to secondary importance. Along with this, groups trying to preserve and look out for all these values have suffered serious difficulties in their search for a plan of action in their education efforts. For example, in the recently founded Voice Department of the State Conservatory, which also teaches Turkish folk music, training is given by teachers bound to the “Italian school.” The question of whether “students/artists trained here are receiving an education in voice; or, being subjected to a stylistic revision — unawares — in Turkish folk music in a western school of singing” has thus far remained unanswered. In addition, it is well known that the “Azeri Türkü” (Azerbaijan folk song) repertoire, which has rapidly developed and spread since the 1980s, is being used ideologically by certain groups. The view that “the polyphonic and national leaps in Azerbaijani music should be applied to Turkish folk music as well” was a common opinion in the Turkish folk music community during those years. In the context of the social-economic-political developments in the world (globalization), this practice, based on the idea of “a people’s inclusion in a model to which it feels closer and which carries a ‘national characteristic’” does not have as many supporters as it did formerly. This is because the transference of imported models — with the exception of dictatorial regimes — cannot find an effective realm of cultural application. In the context of Turkish folk music, the entire chain of events discussed thus far can be said to be a musical conflict within the globalization/localization dilemma of western modernity. It is the natural result that this situation should reflect either “positively” or “negatively” on musical technique and characteristics of local style. Thus far I have provided information relating to the search for identity and local styles in the music (Turkish folk music) of formal institutions, and perceptions of their technical characteristics. But there is a second element of all these subjects, which acts independently of official views and which has never cut its ties with the outside world: Turkish folk music in the commercial market.
Since the early 1900s, starting out with 78s, then moving on to 45 and 33rpm records in the 1960s, and from there to reel-to-reel, cartridges, cassettes and CD technology, the music market began turning its efforts towards folk music, and from the 1960s on this activity saw a significant increase. Even in the first period, certain aşiks and local artists recorded their voices and thus set the stage for the musical exchanged between peoples.

The social transformation of the 1950s and the societal opposition in the 1960s also had their influence on Turkey’s musical culture. In this period, aşiks (and especially Alevi aşiks) addressed social issues, sometimes in severe tones. Certain views such as “adapting to the times” of “fulfilling the needs of the times” were instrumental in preparing the aşiks to begin taking part in contemporary musical approaches. These artists, at first performing their deyiş with nothing but their saz, later adopted background arrangements known in Turkish as “alt yapı” (lit. “substructure”), usually with mostly electronic instruments supporting the basic melody. Local folk musicians were no different in this respect. In addition, migration, one of the social issues of the time, served to speed up the change in music. The mass migrations in Southern and Southeastern Anatolia in particular caused people to break from their own music. Later however, this situation gained a new aspect; it led to a mutual exchange of music between groups of people. The social chaos, economic problems, political instability, made meaningless the musical politic which the state had expended such effort to create. In this stage, music began to be determined entirely by the inner dynamics of the music market (in today’s terms, market conditions). The libertarian, pacifist and humanist thoughts which began to emerge in the world during the 1960s were soon reflected in Turkey’s musical environment. In this period, mostly dominated by music groups, it became the custom when drawing from folk tunes, to add the word “Anadolu” (Anatolia) to the genre: “Anadolu rock,” “Anadolu pop.”

There were now two fundamental groups in the folk music practice of this period. On one side were the musical practice founded on the control principle of TRT radio stations, which highlighted Turkish identity and heeded local styles; and on the other was commercial folk music, which behaved completely according to market demands.... The musical style which the music market approved/directed/imposed was always influenced and dominated by technology. The “channel recordings in a studio environment” system which became common in the 1980s brought together musicians who never saw each other in a single recording. This situation made the knowledge of musical notation an inescapable requirement. This was also a time in which technically advanced increased in numbers. “Playing bağlama from sheet music” had become a privileged status. Many characteristics of local style became lost within this whole; modern technology was gradually doing away with the meaning and importance of local style. Market conditions looked at ideology and consequently the search for identity that characterized the first period as a “stodgy” way of thinking. Concepts such as “urban folk music,” “contemporary folk music” and “modern folk music” were now talked about by music lovers of all ages. The global activity following the rising market values have now taken music under its influence. The resulting music is being launched.
as a “contemporary interpretation of folk music.” Now music produced in this style has been accepted by some sections of society.

Conclusion:
Today, in addition to the abstract reality of music, a process is underway in which it is being associated with social phenomena such as politics, history and identity. It is a well-known fact that global and national ideologies and economies have taken all types of music under their influence. It could be said that the ideology of globalization deals with music as a sector in the narrow sense; and in the broad sense as a necessary element for the broadening of the global cultural base.

It is obvious that this approach, formulated as “the globalization of culture” and “the nationalization and universalization of the local” is the fundamental goal of the globalization ideology. The association of this approach with music has nearly a 100-year history; and almost all the statements within this network of relationship are made within an ideological context rather than about the technical characteristics of music or its abstractualized reality.

This state of affairs is most influential on local cultures and consequently local music. Differentiating under the influence of globalization and the consequent social change on the one hand, and digging in its heals against change in the effort to emphasize national identity on the other, local music is not being sufficiently addressed by today’s folk music community; and thus presents a conceptual gap. In fact, the issue of insufficiently addressed issues of technique, style and identity in Turkish folk music is clear. However, these concepts must be presented in relationship to each other; and this brings with it the problem of method.

“Obligatory change” is an inevitable reality of globalization within Turkey’s musical world. Thus the most appropriate methods will be to interpret it correctly and distinguish the subtle difference between “forced” and “natural” change; and conceive of/examine the inner dynamics of music in both a concrete and abstract context.

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WESTERN MUSIC THEORY WORKS AMONG THE OTTOMANS, 19TH CENTURY
(by Recep Uslu)

There is no doubt that the Ottoman state had various areas of contact with European culture. One of these areas is music. This article will be a short account of the Ottoman’s acquaintance with western music from the 14th century onward and, throughout the 19th century, their experience with western musical education. The article will also introduce books on western music written in Turkish.

The Ottomans’ acquaintance with western music is considered to have first begin five centuries ago in 1543, when an orchestra was sent by François I of France to play for Suleyman the Magnificent. Later in 1562, Esma Sultan’s concubines performed a ballet in Atmeydani. English Queen Elizabeth I (1558-1603) sent an organ as a gift to Murad III’s wife. Salomon Schweigger (-1622), a German priest who came to Istanbul in 1576, was the first to notate a piece played by the Mehter band during the reign of Selim III (-1807), the first opera was staged at Topkapı Palace. In his memoirs Melling tells of two daughters of an ambassador dancing in the presence of Selim III. The great composers Mozart, Beethoven and J. Bishop composed Turkish Marches, and the French envoy M. de Ferriol wrote a polyphonic arrangement of a Mevlevi Ayin.

During the reign of Mahmud II (1808-1839) the abolishment of the Mehter band and its replacement by a military band marked the first official entrance of western music into the Ottoman Empire. In 1828, the Italian composer Giuseppe Donizetti was appointed conductor of the palace band by Mahmud II. The Muzika-i Hümayun marked the official beginning of western musical education. This conservatory was founded before those in Madrid, Brussels, Munich, London, Moscow and Chicago, and Donizetti taught here for 28 years. One of his students was the Turkish western music composer Necip Paşa (-1847). In 1847 as well, the famous European composer Franz Liszt performed a concert in Istanbul, and composed pieces for sultans Abdülmecid and Abdülhamid II. His composition for Abdülmecid was a variation on Donizetti’s Mecidiye March. In 1848 the Belgian composer and violinist Henri Vieuxtemps (-1881) came to Istanbul. The Ottoman sultans Abdülmecid I (reign: 1839-1862), Abdüla兹 (reign: 1861-1876) and Vahdeddin (1918-1922) all received western musical training. Among the European composers who wrote compositions for Ottoman sultans were Henri Vieuxtemps, Louis Ardati, Louis Deffes, Dr. Barrachin and Josef Geiger (for Abdülmecid I); Milan F. Lucca

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and O. Guatelli (for Abdülaçiz), and Joseph Sulzer, T. Xanthopoulos, Johannes Heyer, Rudolf Schmans, P. Dussap, Georges C. Nicolaides, Hendi Sailingder, Louis de Hirschfeld, D. Mozatti, Franz Litterschrid, Georges Alaimbi, Irene Comendinger, Charles D’Alpino, O. Guatelli, Franz Liszt, Alfred Kunkl, Angelo Mariani and many more for Sultan Abdüllahamid II. Many major non-Turkish composers wrote Turkish marches.

From 1849-52, the conductor of the Muzika-yi Hümayun was Angelo Mariani. The Italian composer Callisto Guatelli, was in the Ottoman palace from 1855 on. In 1899 he was appointed conductor of the Musika-yi Hümayun (formerly headed by Necip Paşa) by Abdüllahamid II, where he served until his death. Some of the Turkish composers trained by Guatelli include Mehməd Zatı, Mehməd Emin, Mehməd Ali, Mustafa Safvet, Pazi Osman, Faik Bey, Kazım Bey and Zeki Bey. After 1880 the Paris-trained Spanish composer D’Arenda (Aranda Paşa) became Guatelli’s assistant at the Muzika-yi Hümayun, and later replaced him. In time the need was felt for books to support western musical education. In Haşım Bey’s book, Turkish counterparts for western musical terms were given. However his work had nothing to do with western musical theory; it is chiefly a work on Turkish music theory and a good source on Turkish lyrics.

The first known western music book in Turkish was written by Hüseyn Remzi (Hüseyin Remzi, Usul-i Nota, 1875). A lieutenant commander of the Muzika-yi Hümayun, and nicknamed “evliya” (saint) for his fine morals, Hüseyn Remzi wrote this work primarily for the purpose of theoretical education. In addition, this work recommended the adoption of French musical terms instead of the Italian terms which had entered Turkish via musical education. Below is a list of the works on western music theory written during the Ottoman period in the 19th century, and their contents:

1. Hüseyin Remzi, Usul-i Nota (1875)
2. Mehməd Emin, Nota Muallimi (1886)
3. Mustafa Safvet, Solfej yahut Nazariyat-i Musiki (1890)
4. Kazım Bey, Muallim, Musiki: Şark Ve Garb Musikisinin Diyez Ve Bemrolleri Hakkında (1895)
5. Mehmət Zatı, Küttüphane-i Musikiden Nazariyat-i Musiki (1899)
6. Mehməd Cemil, Mükemmel Ta’lim-i Musika (?)

1 - HÜSEYİN REMİZİ, USUL-I NOTA (Notation Method) (Istanbul 1292/1875, 22 p.)

This was the first book on western music printed in the Ottoman empire. The book is actually “Principes elementaires de musique” by the French Conservatory teacher Alexis de Garaude (-1852). Hüseyin Remzi said that, feeling the lack of a book on western music, he translated this book. The book begins with a short history of western musical notation, followed by subject headings on the staff, ledger lines, value and strength of notes, types of notes, rest symbols, dots, dotted notes, rhythm, 2/4 time signatures, sharps, flats, major, minor, tones, the diatonic scale, the chromatic scale, values, ties, and octaves. The work recommends the use of Turkish counterparts for western musical terms.

2- MEHMİD EMİN (-1907), NOTA MUALLİMİ (Teacher of Notation) (Istanbul 1302/1886, 70 p.)

Known as “Muallım” (Teacher), “Hacı” (one who has made the pilgrimage) and “Notacı” (The Notator), Mehməd Emin was born in Istanbul in 1845. He entered the Muzika-yi
Hümayun and learned western music. A merchant who made the pilgrimage to Mecca, Mehmed Emin was known as “The Notator” because he published the notation for nearly four hundred Turkish compositions rearranged polyphonically by his teacher C. Guatelli Paşa. He died in 1907 in Istanbul. Mehmed Emin Efendi invented the makam “Neveda” in Turkish music.

At the beginning of “Nota Muallimi” are letters by notation and music teacher Leon Hancıyan and composer Sermüezzin-i Şehriyari, in which they tell their opinion of Rifat Bey’s book (Nota Muallimi, p. 2-5). The book is divided into the following twenty lessons:

1. The seven notes and an explanation of their sharps and flats
2. Staffs
3. Explanation of the twenty-eight notes on the staff
4. Writing the notes on staff paper
5. Reading notation
6. The connection between breath and music, meters
7. 2/4 and 4/4 meters.
8. The division of quarter notes into four and the 4/4 meter
9. The division of four quarter notes into eight
10. The division of four quarter notes into sixteen
11. The division of four quarter notes into thirty-two
12. The division of four quarter notes into sixty-four
13. Explanation of dotted notes
14. The tie symbol
15. About sharps and flats
16. Rests and their types
17. Grace notes and triplets
18. Repeat sign
19. Use of the treble and bass cleff
20. Alafranga and alaturca meters, fundamentals of the makams: rast, düğah, buselik, kürdi, segah, buselik, çargah, hicaz, yegah, neva, acemaşiran, irak makams and the subsidiary makams, Alaturka meters.

3- MUSTAFA SAFVET (ATABİNE. -1939), SOLFEJ YAHUT NAZARİYAT-İ MÜŞİKİ (Solfege, or Theory of Music) (İstanbul 1306, 120 p. Mahmud Bey Press.)

Mustafa Safvet was a general and musician from the Muzika-i Hümayun, appointed to conduct the Palace orchestra at the time of the Second Constitutional Monarchy. He studied western music with C. Guatelli Paşa, and took piano and composition lessons from composer Theodore Dubois in Paris. After returning to his country, he concentrated on musical education. In his book called “Solfege,” written during the reign of Abdülhamid II, Mustafa Safvet states that he was one of the lieutenant commanders in the Musika-i Hümayun.

In the preface, it is emphasized that the work does not deal exhaustively with music, but rather only with the “huruf-i hecesi ve usul-i kitabeti,” that is, solfej, or the notation system. He states in his book that he has preferred to use French musical terms, and that although there is little difference between them and the Italian terms that had long...
since entered Turkish, the use of the French terms is preferable. Not including the preface, the book consists of five chapters divided into subsections:

I. Staff, 2. types of kele, octave, pitches, 3. the measure, 4. value, 5. rests, 6. symbols placed before the note, 7. triad, 8. ties

II. 1. down- and up-beats, 2. şifre, 3. simple and complex measures, 4. beats within the measure, 5. relationship between simple and complex measures, 6. 5-, 7- and 9-beat measures, 7. rhythm, 8. tempi, 9. point d’orgue.


4- KAZIM BEY (UZ, -1943), MÜSIKİ: CÜZ 1: ŞARK VE GARB MÜSIKISİNİN DİYEZ VE BEMOLLERİ HAKINDA (Components of Music 1: The Sharps and Flats of Eastern and Western Music) (İstanbul 1311/1895, 14 p.)

Kazim Bey, the son of İskodralı Mustafa Efendi, was born in 1871. In 1890, after graduating from the School for Orphans, he went to work for the accounting section of the Telegraph and Post. He was then taken into the Muzika-i Hümayun because of the book he wrote, “Müsiği İstilahları” (Musical Terms), and became a student of C. Guatelli Paşa. In the Ankara Preparatory School he worked as a teacher of Turkish, Methodology of Geography, and a short time later became an inspector for the Ministry of Education. His last post was as a teacher at the School for Orphans. His teacher of Turkish music was Zekai Dede, with whom he studied from 1887 on. Continuing in the Bahariye Mevlevihane, he learned Mevlevi ayn. He composed İlahi, beste, şarkı and a Mevlevi ayn in the makam Sultanı Yegah. He is also said to have had a Melevi ayn in Düğah printing, as well as a musical work titled “Hayat’ül Ervah” (İbnülemin, Hoş Sada, 212). Upon the passage of the surnames law, Kazim Bey took the last name Uz. He died in Suadiye in 1943, and was buried in Edirnekapı cemetery. Muallim Kazım Uz’s “Ta’lim-i Müsiği or Müsiği İstilahları” (İstanbul 1310/1982, 54 p.) was the first dictionary of musical terms written in Turkish. Gültekin Oransaray later expanded it and transcribed it into the new Latin alphabet (Ankara 1964; Yeşil, Müsiki Mecmuası, p. 222, p. 170). The same piece was translated into Arabic by İbrahim Daku (E. Kazım, el-Istilahatul-musikiyeye, tr. Ibrahim ed-Dakuki, Baghdad 1964, 111 p.)

This short work shared a bit of Kazim Bey’s knowledge of musical theory; dealing with notation, the names of the notes in eastern and western music, taksim, makam, sharps and flats.

5- MEHMET ZATİ (ARCA, -1951), KÜTÜPHANE-I MÜSIKİDEN NAZARİYAT-I MÜSİKİ (Theories of Music from the Library of Music), (İstanbul 1315/1899, I-II, 138 p.).

Mehmet Zati Bey entered the Muzika-ı Hümayun at the age of nine, during the reign of Sultan Abdülaaziz. There he studied flute, clarinet and piano, studying western music
with C. Guatelli and Turkish music with Hacı Arif Bey. In 1880, he became the assistant of the Spanish musician Aranda Paşa, who had come to Istanbul. In 1900 he was a major, and though he became a colonel in 1907, he was demoted a rank in 1908. He remained in this position until 1923; when he left to teach music in high schools. He took the last name Arca. He composed marches and other pieces in both western style as well as in Turkish makams. (Gazimihal, pp. 123-126; Öztuna, I, 41). Mehmet Zati copied the work titled “Kütübhane-i Musikiden Fenn-i Aheng,” (The Science of Harmony from the Library of Music) written by H. Robert and translated by İbrahim Edhem; this copy is now in the Istanbul University Library. (H. Robert, Kütübhane-i Musikiden Fenn-i Aheng, tr. İbrahim Edhem, transcribed by Mehmet Zati, in ruq’a script, 386 p., 1317/1899, İÜ Lib., Nr. 4403).

1 Aksoy, pp. 29, 286. Aksoy’s writings include works by Turkish composers notated by European travelers of the 15th-19th centuries.
2 Seventil, p. 15, Altar, Opera Tarihi.
3 Melling, Voyage pittoresque de Constantinople.
5 For a biography, see Kerman, index, Gront-Palisca, pp. 576-579, 602-606 and index.
6 Üngör p. 89-115. This variation was recorded on CD by Vedat Kosal. Kosal “...nce Müzik Hayatı Batılaştı” Gösteri, 1999, p. 63, A Composition by F. List for Abdülhamid II: Istanbul University Library, Yıldız Saray Document, No. 86/781.125, for Liszt see Kerman, index.
7 Their compositions are in Yıldız Sarayı Defteri No. 86.
8 The compositions he wrote for Abdülmecid and Abdülhamid II are in the Istanbul University Library, Yıldız Sarayı Defterleri, No. 86.
9 Haşim Bey, Haşim Beğ Mecmuası, Istanbul 1864.
10 Usul-i NOTa, p. 3.