

## **MUSIC IN TURKEY**

### **Introduction:**

In 1700 BC Turks started to migrate from their homeland, Central Asia, to Asia, North Africa and Eastern Europe. One large tribe arrived in Anatolia in the 11th century AD and their Central Asian culture, blended with that of Anatolia resulted in a new colourful cultural life-style.

There are different styles of music in Turkey:

- a) Turkish Folk Music (popular mostly in rural areas)
- b) Traditional Classical Music usually similar to Folk Music, but also influenced by the music of neighbouring countries.
- c) International Classical Music also known as "Universal", "European" or "Contemporary", "Western" music.
- d) Pop Music influenced by Western traditional and folk music.

### **Traditional Classical Music**

Traditional classical music was developed during the Anatolian Seljuk and Ottoman periods and was performed at court. It was popular amongst people living in cities and is still being performed today. This style developed parallel to the emergence of Ottoman art and "divan" or court literature.

### **History:**

The oldest manuscripts describing Traditional Classical Music date back to the 15th century.

Turks who arrived in Anatolia in the 11th century integrated their culture with that of the indigenous Anatolians, which resulted in a blend of cultures. When we recall that such countries as Syria, Yemen, Iraq, Algeria, Tunisia, Egypt and, after the conquest of İstanbul, the Byzantines had lived under Ottoman rule, we can understand why Turkish traditional classical music has elements resembling the music of those countries.

The names of musicians and instruments have been ascertained from manuscripts dating back to the Seljuk period (1071-1308). Taptuk Emre, a "Mutasavvıf" or sufi, was an ascetic Islamic mystic who devoted himself to God through contemplation and ecstasy. He played a six-stringed instrument called the "şeştar". Also Celaleddin Rumi, the founder of the Whirling Dervish order and his son, Veled Çelebi played the "rebab", another stringed instrument.

The first hand-written manuscripts on musical theory (edvar) appeared in Anatolia during the 15th century and among the important ones can be cited:

Ahmedoğlu Şükrullah's manuscript which includes translations from Arabic and Persian. It describes "makams" or modes and instruments. Hızır bin Abdullah's "edvar" submitted to

Sultan Murad II included two "edvars," "Fethiye" and Zeynü'l-Elhan" by Mehmed of Ladik. The edvar of Abdülkadir of Meraga was in Persian namely the "Camü'l-Elhan", "Şerhü'l-Edvar", and Makasidü'l-Elhan". In addition there was Abdülaziz Çelebi's book entitled "Nekavetü'l-Edvar".

These manuscripts tell us that Turkish music was highly developed during the 15th century. New "makams" and "usuls" (style) were introduced in these books and former ones were revised. In addition, many songs written by anonymous composers date back to the 15th century.

Between 1520-1826, Traditional Classical Music reached its peak as regards repertoire and performance. Music forms such as "Kar", "Beste" ("Murabba"), "Peşrev", and "Mevlevi Ayini" were very popular. Many individuals, from sultans to statesmen and musicians composed songs. They were the patrons of music.

During that period, such musicians as Tabi Mehmed, Abdülali Efendi, Çengi Yusuf Dede, Hafız Post, and Buhurizade Mustafa Efendi appeared. Albert Bobowsky, a Pole, who converted to Islam in 1640 and changed his name to Ali Ufki Bey. He compiled more than 400 songs and transcribed them into musical notation. Until that time there was no musical notation and songs were passed on to the next generation by ear, ("meşk"). That is why Ali Ufki Bey's book, "Mecmua-i Saz ü Söz" (Book of notes and lyrics) is very significant. Prince Dimitri Kantemir, who devised his own musical notation method, transcribed more than 300 "peşrevs" and "saz semaisi" in 1690. His book offers important information about the music performed in the Ottoman Court in the 17th century. In his theory book, "Kitab-ı ilmi'l-Musiki ala Vechi'l-Hurufat, Kantemir describes the popular "makams" and "usuls" of the time. Evliya Çelebi, author of the famous "Seyahatname" or Travelogue, was also a good musician. His book describes his travels through Ottoman territory in the 17th century, and gives detailed descriptions of the music of the regions he had visited.

Nayi Osman Dede, who composed the only known "Miraciye" in history also wrote other works and Tamburi Mustafa Çavuş, whose songs are still performed, were prominent composers of the "Lale" (Tulip) period. The most important achievement in music was recorded during the reign of Sultan Selim III. Selim III, who played the "ney", devised 14 "makams" and composed many popular songs.

With the support of Selim III, Abdülbaki Nasır Dede created a new musical notation method, "ecbed" and wrote two books on music, "Tahririye" and "Tedkik ü Tahkik".

Since 1826 to the present, traditional classical music has experienced a period of stagnation. Although all the sultans had supported Traditional Classical Music, Mahmud II disbanded the Janissaries and then the Mehter Band and adopted in its place a European-style military brass band. Mahmud II did not consider traditional classical music important.

With the declaration of the "Tanzimat" (Reform Decree) in 1839, musical forms such as the "Kar", "Beste" and others of valuable artistic worth, lost their popularity as the taste of the people had changed. Famous Turkish composers of the time, such as Hacı Arif Bey (1831-1885), Şevki Bey (1860-1891) and Rıfat Bey (d. 1895) concentrated on "Şarkı" (a kind of song, especially in verse). Other important composers of the period included Zekai Dede and (1825-1897) Bolahenk Nuri Bey (1834-1910) who composed music using the "Karlar", "Ağır" and Yürük" forms.

In 1876, the first theory books were printed in series. The important music publishers of the time were Hacı Emin (1845-1907), Şamlı Selim and Şamlı İskender.

Darü'l-Elhan, was the first conservatory established by the state in 1917. Its named was changed to the İstanbul Municipality Conservatory in 1927.

Rauf Yekta Bey, Ali Rıfat Çağatay and Ahmet Irsoy of the Traditional Classical Music Association collected and published compositions which had almost been forgotten. Contemporary music became more popular with audiences than traditional classical music as it had many elements of European and Near Eastern music.

In the second half of the 20th century traditional classical music began to be performed on the State Radio and Television network under the title Turkish Art Music.

### **The Note System of Traditional Classical Music**

In traditional classical music, each note is called a "koma" which means "minik". These "komas" were used alone, or in combination that is two, four, five, eight or nine together. However, some differences may occur during the performance. With this rich sound, hundreds of makams have been created (see examples 1, 2, 3, 4). Every "makam" has its own characteristics and every "koma" its own sign.

Another characteristic of traditional classical music is the use of the "usul" or rhythmic pattern which regulates the structure of a composition. Each "usul" has a different name. "Usuls" are divided into two types: "küçük" (small) and "büyük" (large).

Today "küçük usul" (small) is widely used:

- 2 time "usul": "Nim Sofyan"
- 3 time "usul": "Semai"
- 4 time "usul": "Sofyan"
- 5 time "usul": "Türk Aksağı"
- 6 time "usul": "Yürük Semai"
- 7 time "usul": "Devr-i Turan" and "Devr-i Hindi"
- 8 time "usul": "Düyek" and "Müsemmen"
- 9 time "usul": "Aksak", Evfer" and "Raks Aksağı"
- 10 time "usul": "Aksak Semai" and "Oynak"

Although traditional classical music has some similarities with music performed in the Near East, it is very different in technique.

### **Types:**

Traditional classical music is divided into two categories: sacred and secular:

1. Religious Music:

A) Mosque Music:

Performed to enhance sacred texts there is no musical accompaniment. Its forms are "Ezan", "Sela", "Kıraat", "Münacaat", "Na't", "Mevlit", Miraciye, "Temcid" and "İlahi".

## B) Dervish Retreat Music

Although all religious sects have their own music, this particular type was used by the Mevlevi and Bektashi orders. It is with or without lyrics. There are many forms such as İlahi, Na't, Durak, Mersiye, İlk Peşrev, Mevlevi Ayini, Son Peşrev, Yürük Semai, Nefes, Savt.

## 2. Secular music

This in turn is divided into two sections

### A) Instrumental

The forms consist of Taksim, Peşrev, Saz Semai. Medhal (Longa Sirto. Çiftetelli. Zeybek)

### B) Music with lyrics

The forms comprise "Kar", "Beste" (Murabba), "Ağır Semai". "Yürük Semai", "Nakş", "Zengin Semai", "Karçe", "Kar-ı Natık", "Şarkı" and others.

### Instruments:

In traditional classical music, instruments are divided into three groups.

#### 1. Percussion:

"Kudüm" (see photo No.1), "Def" (see photo No.2), "Darbuka", "Mazhar" (all types of drums and tambourines) "Zil", "Halile" and "Çalpara" (cymbals)

#### 2. Stringed

a) Played with a plectrum: "Tambur" (see photo No.3), Ud" (see photo No.4), "Kanun", "Lavta", "Santur", "Kopuz". Mugni, Çeng, Çögür and Şeştar.

b) Bowed: "Violin", "Viola", "Violoncello", "Kemençe". "Rebab", "Sine" Violin and String "Tambur".

#### 3. Wind:

"Ney" (see photo No.5), (3 types "Esas Ney", "Ara Ney" and "Nısfıye") "Girift Mizmar" and Clarinet.

## Turkish Folk Music

Turkish folk music has been written by anonymous composers and has come down through generations to us in folk songs and dances. Turkish folk songs are lyrical and depict sentiments and events in life including, love, happiness, sorrow and sadness. This type of music consists of variations on a tune.

Turkish folk music is divided into two categories:

1. "Kırık Havalar": Consist tunes composed of rhythmic and measured melodies. (Refer to Note 5) generally known as "Türküler", and classified according to the words "Koşma", "Varsağı", "Mani", "Destan", "Karşılama", "Semai", "Divan Kalenderi".

2. "Uzun Havalar": These give the impression of improvised tunes with a series of high to low notes. They have no rhythm or measures. (Refer to Note 6)

Tunes in the Uzun Havalar group are often known by different names in various regions. They include Maya, Bozlak Uzunhava, Ağıt, Hoyrat and Kesik (Kesük) Yanık.

Turkish folk songs have an average range of one-and-a-half octaves. Arrangements differ in every region. Structurally Turkish folk music has six outstanding modes: They "Kerem", "Garip", "Bozlak", "Derbeder",

"Müstezat" and "Misket" (refer to examples 7, 8, 9 and 10) which vary depending on the region.

Rhythms in Turkish folk songs are not given special names as in Turkish classical music which are two stage, seven stage, nine stage rhythms, etc. Terms for Turkish folk music differ regunally.

#### Musical Instruments

Instruments used in Turkish folk music are divided into four groups in accordance with their usage and structure.

#### 1. Plectrum Instruments

a) Stringed instruments: Divan Sazı. Meydan Sazı. Bağlama (see photo No.6), Tambura, Cura (see photo No.7) etc. Bağlama type instruments have three strings which are tuned to la-re-sol ("Bozuk düzen" or order), la-re-mi ("Bağlama düzeni" or order), la-re-fa diyez ("Misket düzeni" or order ) and la re fa ("Müsteza düzeni" or order).

B) Tar-stringed instruments. (plucked, with a leather top)

#### 2. Wind Instruments:

These are divided into four groups: dilli üflemeli, dilsiz üflemeli, kamışlı üflemeli and tulumlu üflemeli. In the dilli üflemeli group wind instruments constitute the dilli düdük, kaval düdüğü, tütek, dillice and others. The çığırma, made of eagle bones is a dilsiz wind instrument. Among kamış (reed) instruments the most widespread is the "zurna" (see photo No.8) type. The smallest of these are the Cura zurna and zil zurna, the medium sized ones are the orta kaba zurna and the largest The kaba, zurna. The "sipsi" made from water reeds is also a wind instrument. The "ney" type of wind instrument is grouped according to size such as cura ney, orta ney and ana ney (biggest). The tulumlu (bagpipe) is classified as a tulum zurna and tulum (see photo No.9). They are played mostly in Thrace and the Eastern Black Sea region. There is also an instrument called the "çifte" which is made by tying two sipsi's together. It is used in various regions of Anatolia.

3. Other types of stringed instruments are the İkliğ, Kemençe (see photo No.10), Kıl Kopuz, Kırbız Kabak Kemane, Nahora and Yay.

4. Percussion Instruments: Primary among these is the "davul" or drum. It is played with drumsticks. This group includes the Tef, Darbuka and Koltuk davulu, Çitfe Nare, Baraban, Tabla and others. Among cymbals there are the Zil, Kaşık (Spoons), Zilli Maşa and Çalpara. Collections

The first compilation of folk music was undertaken in 1925 by Seyfettin and Sezai Asal, two brothers, who researched the subject in Western Anatolia. Their work was later published in İstanbul by the Conservatory under the title "Tunes of our Country". A year later, through the intermediary of the National Directorate of Education, melodies played in Anatolia were collected from the people whereby close to 100 musical scores were given to the Conservatory.

These works can be grouped under three headings.

1. Darü l-Elhan (was the first conservatory to be established in İstanbul)

On their first trip at the end of July 1928 to Adana, Gaziantep, Urfa, Niğde, Kayseri and Sivas Yusuf Ziya Demircioğlu, Rauf Yekta, Dürri Turan and Ekrem Besimdağ compiled 250 folk melodies.

On the second trip to Konya Ereğli, Karaman, Alaşehir, Ödemiş and Manisa, in July 1927 Yusuf Ziya, Ekrem Besimdağ, Muhittin Sadak and Ferruh Arsunar gathered close to 250 melodies.

The third trip made in 1928 to İnebolu, Kastamonu, Çankırı, Ankara, Eskişehir, Kütahya and Bursa Yusuf Ziya Demircioğlu, Ekrem Besimdağ, Muhittin Sadak and Ferruh Arsunar collected more melodies.

A fourth trip was made to Trabzon, Rize, Gümüşhane, Bayburt, Erzincan, Erzurum, Giresun and Sinop in August 1929. During that time, Yusuf Ziya Demircioğlu, Mahmut Ragıp Gazimihal, Remzi and Ferruh Arsunar gathered even more melodies.

2. Ankara State Conservatory

From 1937 to 1957, a trip was undertaken every year to compile melodies. Ferit Alnar, Necil Kazım Akses, Ulvi Cemal Erkin, Halil Bedii Yönetken and Sarısözen took part in five of the trips. After the 6th trip, Muzaffer Sarısözen, Halil Bedii Yönetken and Rıza Yetişen carried on the work alone and some 10,000 melodies were compiled, and many were recorded on wax records. They are preserved in the archives of the Ankara State Conservatory at Hacettepe University.

3. TRT Collection

Teams of the Turkish Radio and Television Corporation (TRT) undertook trips to Kars, Erzurum, Van, Hakkari, Erzincan, Diyarbakır, Elazığ, Urfa, Adana, Bitlis, Muş, Bingöl and Siirt in 1961 and recorded melodies for their archives. During 1967-8, the teams made recordings in Gaziantep, Burdur, Van, Erzurum, İzmir, Trabzon and Balıkesir which are still used on their broadcasts. A one-month trip was also made to Erzurum and Kars, during which time special attention was devoted to melodies in the aşıklaşma, atışlaşma and davul zurna classes, and examples were recorded. The trip was undertaken by Nida Tüfekçi, Zihni Derçin and Muzaffer Yönden.

Another organization that has contributed to the research and compilation of Turkish folk songs was the Halkevleri (People's Centres). The activities of this organization are worth mentioning.

Work started by Muzaffer Sarısözen at the Turkish State Radio on compilation, musical notation and broadcasts of Turkish folk music is still continuing. Today the TRT has a collection of more than 3000 works.

Institutions Dedicated to Music Schools:

Prior to the proclamation of the Republic, the study of western music started with the establishment of the palace band.

A) Mehterhane (military band headquarters)

During the Middle Ages "Tabilhane" music groups that played drums, pipes and cymbals were formed in Asia and in the Islamic states. During the Seljuk and Ottoman periods, these were the official music groups.

Documents reveal that music has played a very important role in Turkish armies, since ancient times.

The "Tabilhaneler" played five times a day at Moslem prayer services (namaz) and were called "nevbet" during the Seljuk and Ottoman periods.

Mehter band musicians playing the "saz", called the 'şakirdan' were educated at the "Enderun" (Palace school to educate state officials). "Şakirdi's" were taken into small rooms in the palace and at the end of their education and after promotion to a higher rank, were sent to other rooms according to their talent, and later sent abroad to serve. The "Mehters" began their musical training education by playing the "Mehter düdüğü" or pipe. People outside the palace also served as teachers.

The "Mehter" era ended in 1826 by the disbanding of the Janissary corps and the establishment of the new system by Sultan Selim III.

B) Muzika-yı Hümayun (Royal Music)

"Muzika-yı Hümayun" is the name of the military band and school attached to the Ottoman palace. It replaced the "Mehterhane" of the Janissaries, and the former "Meşkane"(2) for palace music. Donizetti, who was employed at the Palace ordered musical instruments from Europe and tried to form small musical groups the members of which played string instruments. When Donizetti died in 1856 and since Sultan Abdülaziz did not like Western music, the work stopped. At the end of the 1860's, Guatelli was employed at the palace and stayed there until he died.

In the Constitutional period that began in 1908, all foreigners were sent home. The "Muzika-yı Hümayun" was reorganized and duties were assigned to Turkish musicians.

During the "Muzika-yı Hümayun" period, important events in Turkish musical history took place. One was the formation of a band consisting only of female musicians. This "harem" band performed music for the Sultan at ceremonies.

Another event was dividing the orchestra of the palace into two, and experimenting with polyphonic Turkish music. There were various branches of entertainnet at the "Muzika-yı Hümayun in addition to the band and orchestra. Especially during the reign of Abdülhamit, operas, operettas, theatre, the commedia del Arte (ortaoyunu),acrobatic and, shadow and puppet shows and juggling were added.

At the Muzika-yı Hümayun, general musical knowledge such as harmony was taught. Italian musical terms still used today were taught at the Muzika-yı Humayun

### C) Darü'l-Elhan

Darü'l-Elhan, the first official music school was established in İstanbul in 1917 where Western and Turkish music were taught.

Emphasis was placed on Turkish music until the school which was closed during World War I, reopened with the proclamation of the Republic, when more importance was attached to Western music. Traditional and folk music,was compiled and recorded and published magazine "Darü'l Elhan". The school was closed in 1926, and was turned into a conservatory with a new administration and education programme. A Turkish music group and a classification group was established and conservatories in the West were were taken as a model for the İstanbul Conservatory.

### D) Musiki Muallim Mektebi (School of Music Teachers)

The "Musiki Muallim Mektebi" (mektep:school) that was the core of the State Conservatory was opened by the National Education Minister in the State Symphony Orchestra building and later moved to its own premises on 7 May, 1928. The first teachers of this school were members of the Presidential Philharmonic Orchestra, education was only in French.

The "Musiki Muallim Mektebi", which only trained music teachers for secondary schools, remained open until the establishment of the Ankara State Conservatory in 1936. Later, when the Gazi Teachers' Training Institute was opened, the school moved there.

## 2) SCHOOLS TODAY

### A) Hacettepe University State Conservatory

In 1934, the National Education Ministry asked Cevat Dursunoğlu, a school inspector in Berlin to find an expert to establish the conservatory. Dursunoğlu invited Paul Hindemith, the German composer in 1935, to form the institute. Entrance examinations for the conservatory were held between 6-12 May 1936 and it was officially opened on 6 May 1936. After the department which trained music teachers was transferred to the Gazi Teachers' Training Institute, a commission was formed in 1938-39 and new regulations were prepared. In later years the regulations changed from time to time and the administration was attached to the Culture and Tourism Ministry Fine Arts Directorate-General which lasted until 1982. The same year Ankara State Conservatory was brought into the framework of the Higher Education Council and attached to Hacettepe University Faculty of Fine Arts. The Conservatory is a school of higher learning.

B) Gazi University Teachers' Training of music Department Institute's training.

The Gazi University Teachers' Institute Music Department which trains secondary music teachers for secondary school is the continuation of the "Musiki Muallim Metebi" established in 1924, and was added to the institute between 1938-39 as a new department headed by Prof.Eduard Zuckmayer.

C) Mimar Sinan University State Conservatory

İstanbul State Conservatory is a school of higher learning arts which also has a theatre department. It complies with the regulations of national education and conservatories.

Training at the conservatory began in the 1971-72 academic year and was headed by Fuat Türkay at the "Agavat Köşk" in the Yıldız Palace complex. Education in music and theatre arts consists of composition, piano-harp, stringed, wind and percussion instruments, singing-opera, ballet and theatre.

İstanbul State Conservatory was attached to the Mimar Sinan University Faculty of Fine Arts under a decree in 1982. Since 1981 it has been holding entrance examinations. Summer courses began to be held in 1983.

D) İstanbul University State Conservatory

İstanbul University State Conservatory which is the oldest music school in Turkey has gone through various stages and has had different names throughout its history: Darülbedayi (1914-16) Musiki Encümeni and Darü'l-elhan (1917-23), İstanbul Conservatory (1927-44) İstanbul Municipality Conservatory (1944-55), Municipality Conservatory (1955-86), and İstanbul University State Conservatory (1985).

E) 9 Eylül University State Conservatory

Following the application of İzmir's music enthusiasts to state authorities in 1954, a music school was opened where training was given to secondary and high school students in piano, violin, singing and solfeggio. The school became a State Conservatory in 1958-59 and rapidly developed to include music and theatre arts. In 1982, İzmir State Conservatory was included within the framework of the Higher Education Council as other State conservatories and was attached to Dokuz Eylül University.

In addition to these institutions, Çukurova University State Conservatory, Mersin University State Conservatory, Bilkent University Music and Performing Arts Faculty, Anadolu University State Conservatory, Gaziantep University Turkish Music State Conservatory, Ege University Turkish Music State Conservatory, İstanbul Teacher's University Turkish Music Conservatory, and the 19 Mayıs University Training Faculty Music Department were established.

Other music institutions in Turkey are:

Turkish State Music Conservatories attached to the İstanbul and İzmir Universities and the Education Faculty Music Department attached to Marmara University in İstanbul, the music department attached to the Dokuz Eylül Education Faculty in İzmir's Buca, and the music

department attached to Uludağ University's Education Faculty in Bursa in addition to conservatories in many provinces affiliated to municipalities, and Eskişehir University State Turkish Music Conservatory.

## Executive institutions

### 1- Ottoman and Republican era institutions

#### A) Mehterhane:

Mehterhane is not only a school, but also an executive institution.

The military band (Mehter) performed in the sultans' palaces, during military campaigns to encourage the soldiers. The band also played at coronations and at marriage ceremonies of sultans and princes. The mehter bands were referred to as six-fold Mehter, seven-fold Mehter or eight-fold Mehter, according to the number of instruments. Some important government personages also had Mehter bands.

In certain districts of İstanbul, Mehter bands used to play three times a day. After disbanding the Janissaries and Mehter bands on June 15, 1826 Sultan Mahmut II established a modern band called the "Muzikai-Hümayun".

#### B) Muzika-yı Hümayun

The Janissaries were replaced by a modern army "Asakir-i Mansure-i Muhammediye", which during ceremonies, was accompanied by chorus band and a choir called the Muzika-yı Hümayun which played during the sultan's excursions in the suburbs of İstanbul, and at weddings and palaces. In 1840 a small string orchestra was formed. In 1896, Zati Arca formed a 60-member orchestra and Muzika-yı Hümayun was later renamed the "Presidential Symphony Orchestra."

### 2- New Institutions

#### A)Symphony Orchestras

##### a) The Presidential Symphony Orchestra :

The Muzika-yı Hümayun, one of the oldest symphony orchestras in the world, has managed to survive through the centuries under different names. During the reign of Sultan Vahdettin, it was called the "Muzika-yı Hümayun" and during the reign of Sultan Mejid, "Makam-ı Hilafet Muzikası". After the proclamation of the Turkish Republic, Atatürk had the orchestra move to Ankara from İstanbul and renamed it the "Presidential Symphony Orchestra." The orchestra was no longer a group of musicians playing for the palace but a modern orchestra that gave concerts, for the public. Many of these concerts were conducted by under the baton of Zeki Bey.

In 1934 Ahmet Adnan Saygun was appointed conductor of the orchestra. The orcherstra gave many performances in Turkey and abroad, and also played on radio and television. The concert hall located on Talatpaşa Boulevard, Ankara was opened on October 29th , 1961.

##### b) İstanbul State Symphony Orchestra

The İstanbul State Symphony Orchestra dates back to the "İstanbul City Orchestra" The orchestra gave concerts conducted by world's renowned conductors.

The İstanbul city orchestra, first started to give concerts on İstanbul Radio on Tuesdays and Fridays. The majority of the orchestra members transferred to the İstanbul City Opera when it was established in 1969.

In 1972 it was established as the "İstanbul State Symphony Orchestra" with the support of the state and since then, has given two concerts weekly and has made successful tours at home and abroad.

#### c) İzmir State Symphony Orchestra

The İzmir State Symphony Orchestra is now the third largest orchestra in Turkey. It was established in 1975 with the efforts of Hikmet Şimşek, Mükerrerem Berk and Tuncay Olcay. In ten years, it had 67 members. Hikmet Şimşek was appointed artistic director and Tuncay Olcay orchestral director. The orchestra gave very successful performances in Cyprus and Europe under the baton of Şimşek. It made a recording in Munich, the first Turkish orchestra to have made a record abroad.

With the foundation of Çukurova State Symphony Orchestra, Bursa State Symphony Orchestra and Antalya State Symphony Orchestral and Antalya State Orchestra, orchestral music has been heard by wider audiences.

#### B) State Opera and Ballet

##### a) Ankara State Opera and Ballet

With the proclamation of the Republic of Turkey in 1923 and the declaration of Ankara as the new capital, all cultural efforts opera were centred in Ankara. In 1934, new operas were composed at the request of Atatürk.

The present building of the Ankara State Opera and Ballet was completed in 1948 and served as the

"State Theatre". "Carmen" was the first opera performed.

Ballet started in Turkey in 1948. The first ballet school opened in 1950 at the Ankara State Conservatory and the first graduates, in 1957, were admitted to the State Opera and Ballet.

Despite its short history, its repertoire has developed to include world classics.

##### b) İstanbul State Opera and Ballet :

Founded in 1959, Tosca was opera the first performance to on March 19, 1960 to be performed This company has since added popular western works to its repertoire and many Turkish and foreign conductors have lent their talents making this company world famous.

The ballet section began in 1973, but difficult working conditions, and insufficient ballet dancers resulted in delays. After 1973, a new work was staged each season. The İstanbul State Opera and Ballet went on many tours at home and abroad, performing in Austria in 1973 and between 1978-1980 in Cyprus.

##### c) İzmir State Opera and Ballet :

This company had an unfortunate start on October 21, 1982 but with the appointment of Nejat Tekebař on January 10, 1985 as director "La Traviata" was performed on March 2, 1985 and it received high acclaim.

Last year, a new State Opera and Ballet was added to the existing three:

The ukurova State Opera and Ballet was founded in Mersin in 1993. It has also performed in Ankara.

Mersin State Opera and Ballet and Antalya State Opera and Ballet were added to the institutions mentioned above.

### C) Choruses

In the 1980s, the Ministry of Culture formed choruses for polyphonic music, Turkish folk music and traditional Turkish classical music in Ankara, İstanbul and İzmir.

A few years ago, the Konya Sufi Music Chorus, the Elazig Traditional Music Chorus and the Turkish Folk Music chorus were formed.

The Turkish Radio and Television Corporation (TRT) has polyphonic, folk traditional and youth choruses in Ankara, İstanbul and İzmir which give concerts on radio and TV on special or national days and go on tour.

In addition, choruses have been established in various Turkish universities.

### D) Bands

Army, Air Force and Navy bands not only play on special military occasions, welcoming ceremonies and national holidays but also give concerts abroad.

Some municipality bands play on special days and ceremonies in big cities and towns.

### Musical Interaction With Europe:

The first musical interaction between Turks and Europeans started during the Ottoman Tanzimat period. (1839-1876) but the introduction of Turkish military music to Europe via Anatolia is another aspect. Not only did Turkish music influence European music but European music also influenced Turkish music.

The King Francis I of France sent a team of musicians to the court of Sultan Suleyman the Magnificent in 1453 as a gift in return for his help.

This was the first orchestra to come to İstanbul. Sultan Suleyman welcomed the musicians and had them give three concerts in the palace. The sultan liked one of the works performed which was in 3/4 time and ordered that a musical composition be composed for him. An anonymous musician, wrote a few pieces in this rhythm and called it "Frenk işi" or "Chino-European" and it is still used in Turkish music today.

During Ottoman rule, Western musicians were influenced by Turkish music, and composed music with similar motifs. On the other hand, the "Muzika-yı Hümeyun" (Royal Music), set up during the reign of Mahmut II, tauguta blend of composite of Turkish and European music.

In the 20th century, Bela Bartok and Paul Hindemith became interested in Turkish music and exerted great efforts to establish Ankara State Conservatory. The Turkish Five (Hasan Ferit Alnar, Ahmet Adnan Saygun, Cemal Resit Rey, Ulvi Cemal Erkin and Necil Kazım Akses) studied abroad on state scholarships and on their return composed important works in Turkish and Western styles of music.

Turkey's neighbours:

Turkey's eastern neighbours also have melodic music. The Ottomans' long rule in these countries created strong cultural interactions. Several names of traditional Turkish melodies are names of Eastern cities and the majority of musical instruments are also the same.

Music technology:

Instrument Production: Studies show that musical instruments found in Anatolia date back to ancient times. Initial information on Turkish musical instruments is found in Farabi's (870-950) "Büyük Müzik Kitabı" (Great Book of Music). Ahmetoglu Sükrullah, a Turkish musician of the 15th century, described the making of musical instruments of his period in the book, "Musical Instruments of the Turks". This book is of great importance as it marks the beginning of the "Luthiyeciler" (those manufacturing and selling musical instruments) among Turks.

Turkish musical instruments were produced by the master-apprentice method in the Ottoman period. The masters, who produced drums, shawms and horns, were the best in their field. But when instruments were brought from Europe for Donizetti's palace band, these instruments with their technical and acoustical aspects replaced domestic instruments, which then experienced falling production, except for the shawm.

The first scientific study of instrument production came with the work of the German composer- musician Paul Hindemith (1895-1963), who came to Turkey in 1935 and Heinz Schafrat who came in 1936 to establish a "string instrument production department" and an "instrument repair shop" at Ankara State Conservatory. In addition, Necati Orbay lectured in instrument repairing at the Gazi Teachers' Training Institute.

Score publishing

The first publication on music was in 1876, during the Constitutional Monarchy Movement. Hacı Emin Efendi (1845-1907) studied traditional classical music and Western music at the Muzika-yı Hümayun, and began to transcribe Turkish classical music on note-paper in 1876. Later, he published a 30-page "fasıl" (suite). He mostly published works composed by Calliso Guatelli, conductor of the Muzika-yı Hümayun.

Other printing houses also published scores of traditional Turkish classical and Western music. Those operating between 1868 and 1950 were as follows:

A. Comendinger, Ali Galip, Karl-Alfred Kopp, Şamlı Selim, J. D'Andria,  
S. Christides, Musiki-i Osmani, International Music (note),  
C. Nomismatides, Şamlı Iskender, Darü't Ta'lim-i Musiki, Onnik  
Zaduryan, Darü'l-Elhan, Udi Selanikli Ahmet, Arşak Çömlekçiyan,

Andre Jorjeviç, Jorj. D. Papajorjiu and the Conservatory.

Mass media

#### A) Music Scores and Books in the Press:

Music has gained a respected place in Turkish society in recent years. The Turkish media give wide coverage to music and musical events around the world in newspapers and journals and well-known musicians write columns/contribute articles.

Score and book publishing, which gradually increased during the first years of the Republican period, has been rapidly increasing ever since the first publications carried out by associations and the Conservatory. Then, an increasing number of private publishing houses assumed this task with great success in content, typesetting and binding.

#### B) Cassette, Record and CD Production

The Ministry of Culture issued the Copyright Law in 1952 to encourage high quality production and to protect the rights of people engaged in cinema, video and music. Turkey's two big cassette firms, Raks and Nora, present an important portion of the global music repertoire to the market. In addition, they periodically produce world pop music series. The Ministry of Culture produces, albeit irregularly, non-periodically sets of cassettes of works performed by state choruses.

#### C) Radio and TV:

The first radio station in Turkey was founded in İstanbul in 1926, followed by one in Ankara, but their broadcasts were brought out under limited restrictions. Then, Radio Ankara, an undertaking of a British firm, started test broadcasting in July 1938 and continuously increased transmissions. Radio stations were also founded in other cities broadcasting long, middle, short and very short (FM) wover. TV broadcasting commenced after 1965. There is a permanent music staff to prepare programmes. There are five state-owned and numerous private TV channels in Turkey.

Radio and TV of the Turkish Radio and Television (TRT) Corporation broadcast in line with certain principles . All kinds of music are included in their programmes.

#### International Classical Music

We have already briefly examined the entrance of international music to Turkey before the Republican period. After the Republican period, most of the Western music entered Turkish archives from schools and related institutions. The lack of international music was felt more in time and the **State** supported musicians to overcome this deficiency. Those musicians are:

Yesarizade Necip Pasha (1815-1883), Dikran Cuhaciyani (1836-1898), Hacı Emin Efendi (1845-1907), Edgar Manas (1875-1904), Osman Zeki Ungör (1880-1958), Cemal Reşit Rey (1904-1985), Hasan Ferit Alnar (1906-1978), Ulvi Cemal Erkin (1906-1972), Ahmet Adnan Saygun (1907-1991), Necil Kâzım Akses (1908- ), Kemal Ilterici (1910-1986), Ekrem Zeki Un (1910-1985), Bülent Tarcan (1914- ), Bülent Arel (1919-), Sabahattin Kalender (1919- ), İlhan Usmenbaş (1921- ), Nevit Kodallı (1924- ), Muammer Sun (1932- ), İlhan Baran (1934-

), Yalçın Tura (1934- ), İlhan Mimaroglu (1926- ), Cetin Işıközlü, Ozan Dizmen, İstemihan Taviloglu, Turgay Erdener, Burhan Onder, Ertugrul Bayraktar, Ertuğ Korkmaz, Kamran Ince, Hasan Uçarsu, Fazıl Say, Ayşe Önder, Mahir Çetiz, Özkan Manav and Muhittin D. Demiriz. Among the leading composers in Turkey we can cite names of Hikmet Şimşek, Gürel Aykal, Rengim Gökmen, Erol Erdiñ, Cem Mansur, İnci Ozdil, Emin Güven Yaşlıçam.

The composers, Cemal Reşit Rey, Ulvi Cemal Erkin, Hasan Ferit Alnar, Ahmet Adnan Saygun and Necil Kazım Akses are known as "The Turkish Five".

Kemal İlerici exerted efforts to set up a national school of music style in 1944, by adapting the melodies of traditional Turkish folk music to classical "art" music. A method was developed to create polyphonic music to suit Turkish tastes. While traditional western harmony, as in most European folk melodies, are based on thirds, for example, with a "la" (F), "do" which is its third and "mi" the third of "do" are considered harmonious, most Turkish melodies are based on fourths (e.g.: la-re) and fifths (e.g.: la-mi), and consequently a new system taking this into consideration, put forward that "re" and "mi" notes would be considered harmonious. Shortly after he presented his theory and started to make it known to his close friends such as Bülent Arel, İlhan Usmanbaş, and Nedim V. Otyam, İlerici, was relieved of his duties at the State School of Music in Ankara (1949), and consequently became a lycee teacher. He continued to teach theory at home to private students and conveyed his ideas to young composers among whom were Muammer Sun, İlhan Baran, Cengiz Tanç, Sarper Özsan, Necati Gedikli and Ertuğrul Bayraktar. He influenced those students and a wide circle around him with his book: "Composers' Book of Turkish Music and Harmony" (1970). However, "Çoban Yıldızı" ("Venus"), written by Necdet Levent, was performed in İzmir in 1983 (1) using İlerici's method. Levent had learned this technique from Muammer Sun. It was the first ballet score to be performed using İlerici's method.

Besides composers, there are famous musicians who have represented Turkey with great success, namely: Suna Kan (violinist), İdil Biret (pianist), Ayla Erduran (violinist), Verda Erman, (pianist), Gülsin Onay (pianist), Güher-Süher Pekinel sisters (pianists), Gülay Uğurata (pianist), Muhittin D. Demiriz (pianist), Emre Elivar, Hüseyin Sermet (pianist), Mehveş Emeç (pianist), Şefika Kutluer (flutist), Ahmet Kanneçi (guitarist), Şirin Pancaroğlu (harpist) and Ali Doğan (cellist).

Every year, musical contests and festivals are held in different provinces and districts of Turkey. The most important are the International İstanbul Culture and Arts Festival, the Ankara International Culture and Arts Festival, the Ankara Opera Days, and the İzmir Çeşme Festival of Pop Music.

## POP MUSIC

We do not consider the term "Turkish Pop Music" to be an equivalent of its international meaning of American pop music or British pop music but as something especially Turkish. The first popular music of foreign origin in Turkey was the "Tango". When radios were beginning to become widespread, and with 78 r.p.m. records, the tango was very much in demand. Şecaattin Tanyerli, and Zehra Eren were popular tango singers.

Towards the 1960's, pop music, began to grow rapidly throughout the world, and it influenced Turkey. Songs once sung in their original language started to be sung with Turkish lyrics. Composers such as Fecri Ebcioglu and Sezen Cumhuri Önal, began to write Turkish lyrics for

foreign popular songs. In time, several professional singers and groups emerged, some of which composed (\*)"Original Music" inspired by Turkish folklore. Among these performers are Alpay, Erol Büyükburç, Cem Karaca, Fikret Kızılok, and Esin Afşar. As radio and TV broadcasts developed, pop music gained an important dimension. Şeref Canku, father of Doğan Canku a member of the "Modern Folk Üçlüsü" (Modern Folk Trio) has made invaluable contributions to Turkish pop music. Singers and groups using Turkish traditional music themes, began to increase. However, as Turkish pop music gradually reached its zenith, it began to rival considered negative form of music "Arabesque".

Migration from rural to urban areas increased between the 60's and 70's and shanty towns began to surround the big cities. The music market in Turkey had no difficulty in finding from the music of the masses who move to the villages to Ankara, İstanbul and İzmir to live an urban life style Although these people were full of desires, their socio-economic conditions were limited, and they faced unhappiness, pessimism and fatalism. Thus, the music world welcomed Arabesque, which was a mixture of pop, folk and traditional music in content and instrumentation, as if it were a hidden treasure. Starting with Orhan Gencebay this trend increased as it became profitable and new Arabesque stars appeared. While some authentic musicians declined in importance, others made concessions and turned to Arabesque. As time went on, the number of Arabesque performers increased so much that styles like "Taverna" and "Heavy Arabesque" appeared.

The best known pop singers of today include Ajda Pekkan, Barış Manço, Sezen Aksu, Kayahan, Nilüfer, Yonca Evcimik, Fatih Erkoç, Selçuk Ural, Neco, Zerrin Özer and Nükhet Duru, and the arrangers and composers: Garo Mafyan, Şehrazat, Esin Engin, Selmi Andak, Melih Kibar, Ali Kocatepe and Timur Selçuk and the late Onno Tunç.

Present Turkish Arabesque singers are: İbrahim Tatlıses, Orhan Gencebay, Ferdi Tayfur, Kibariye, Müslüm Gürses and Emrah.

(1) Cumhuriyet Dönemi Türkiye Ansiklopedisi, İletişim Yayınları, İstanbul, 1983, Volume 6, page 1530.

(\*) Turkish pop music created by using the rhythm of Turkish folk music and elements of traditional Turkish tunes.

## **Activities in 2007**

- İzmir's opera singer performed Turkish folk songs with dancing in a production titled "Turkey's Colors." The folk songs, performed by the soprano Aytül Büyüksaraç, the baritone Gökhan Koç and the pianist Demet Eytemiz on January 10 at the İsmet İnönü Cultural Center, were accompanied by ballet, sema (the well-known whirling dervish dance) and efe (an Aegean regional dance) displays. "Turkey's Colors." The group which will embark upon a nationwide tour this year. The dancers Zeynep Bengier and Tolga İyiuyarlar of the İzmir State Opera and Ballet will perform while Murat Yeşil of the Aegean University Conservatory; and the efe dancer Yunus Can Yıldırım will also participate in the show.
- The 4th International JTI İzmir Jazz Festival organized by the İzmir Philharmonic Association began on January 20. Aşkın Arsunan&Blue Print Project performed at the İsmet İnönü Art Center on the first day of the festival. The Hiromi Trio of Japan gave a concert on January 22. The Kerem Görsev Trio performed on January 29 while the Turkish Air Force Command's Jazz Orchestra and Nükhet Yalçın were the other participants of the festival. The festival ended by a performance given by the vocalist Anna Maria Jopek of Poland on

February 12. Jopek is the last guest of the 4th International İzmir JTI Jazz Festival, which took place under the slogan “İzmir'de All Jazz” and enchanted audiences with the melodies of Aşkın Arsunan & Blue Print Project, Kerem Görsev, Turkish Air Force Eagles Jazz Orchestra and the Hiromi Trio. Jopek, who has released 10 albums so far, performed at the İsmet İnönü Art Center on February 12.

- The first concert of the festival (Middle East Technical University’s (METU) Mart-Fest METU), which kicked off on March 7, was held on March 8 by the young Austrian music group Falb Fiction. The group performed for Ankara audiences for the first time in their concert at the METU Culture and Convention Center (KKM) with the support of the Austrian Embassy and the Austrian Culture Office. The METU Contemporary Dance Group performed at the festival as a part of the 9th International Contemporary Dance Days.

- Turkey Now took place in eight different venues in Amsterdam and Rotterdam between January 29-April 21 and featured more than 25 events, from classical and world music to jazz and pop, as well as theater, dance and films. Sezen Aksu's opening concert was on January 29 at Amsterdam's Concertgebouw Concert Hall, reputedly one of the three best concert halls in the world. On this special night Aksu was accompanied by the Metropole Orchestra conducted by Arjan Tien and an eight-person Turkish classical instrumental group conducted by Ozan Doğulu. Among the guests were Turkish Ambassador to the Netherlands Selahattin Alpar and Amsterdam Mayor Job Cohen. Aksu and the Metropole Orchestra gave a second concert which was sold-out on January 30 in Rotterdam. Distinguished Turkish performers included acclaimed pianist Fazıl Say and the Rotterdam Philharmonic Orchestra, the Ankara State Opera and Ballet, the Borusan Chamber Orchestra, Mercan Dede and Turkish rapper Ceza. The Ankara State Opera and Ballet artists performed "İlkbahar Tangosu" (Spring Tango) in Amsterdam on February 7. Choreographed by Mauro Bigonzetti, Marco Cantalupo and Robert North, the ballet consists of three acts: “Kazimir's Colors,” “Concerto” and “Entre Dos Aguas” (Between Two Waters). The festival also featured Turkish clarinetist Hüsni Şenlendirici and the famous Serbian group Balkanopolis with Uğur Işık and the Erik van der Westen duo. The festival aims to promote the modern face of Turkey with a series of cultural activities in the Netherlands. "Turkey Now Festival" is jointly organized by the İstanbul Foundation for Culture and Arts (IKSV), Foundation for Culture and Arts (KULSAN) and the Turkish and Dutch governments.

- The world premiere of “İstanbul,” an epic piece by the İstanbul State Opera and Ballet, was performed on March 25 in İstanbul's Atatürk Culture Center. The piece, with libretto and choreography by Hülya Aksular, features samples and performances from different fields of art including ballet, theater, opera, painting, sculpture and cinema. The performance received enthusiastic applause from the audience.

- Nostalgic concerts are supporting the “Girls! Let's Go to School” campaign supported by the United Nations Children's Fund (UNICEF). The Modern Folk Trio, a popular Turkish folk-pop group during the 1970s and '80s, gave a concert on May 5 together with children as part of the campaign. All proceeds from the concert will go toward the campaign. Launched in June 2003, the campaign is a joint initiative by UNICEF, the Interior Ministry and the Education Ministry that aims to achieve gender parity in primary school enrollment through the provision of quality basic education for all females in the 53 provinces exhibiting the lowest education rate for young girls. The Ankara-born group performed in the capital after a hiatus of 14 years accompanied by Bilkent University's Music Preparatory Primary School Choir of 30 children. Founded in 1969 in Ankara, the Modern Folk Trio consists of Doğan Canku, Ahmet Kurtaran and Selami Karaibrahimgil. The trio, the first band to introduce vocal harmonies into Turkish folk songs, performs traditional songs with harmonic vocal arrangements. The concert was organized by the Friends of UNICEF Central Committee, one of the constituent bodies of the Turkish National Committee for UNICEF, which collects

donations and organizes various fundraising activities in order to support UNICEF's health care, education and protection programs. The concert by the Modern Folk Trio is the second in the lineup of a series of nostalgic concerts that kicked off with a performance by famous pop singer Erol Evgin in 2006.

- The Sixth International Mersin Music Festival was held in this Mediterranean city on May 20 and 30. The festival began with a concert by the Presidential Symphony Orchestra conducted by Karel Mark Chichon and accompanied by mezzo-soprano Elina Granca. Kanlıdivane, the St. Paul Museum and Uzuncaburç were some of the historical places where the events took place. The Portuguese National Ballet took the stage at the Mersin Cultural Center on May 22. The festival featured Grammy-award-winner jazz singer Tania Maria on May 28 at the open-air theater in Atatürk Park. Another highlight of the festival was a concert by Xavier De Maistre (harper) and Wolfgang Schulz (flutist), both from the Vienna Philharmonic Orchestra, at the St. Paul Museum in Tarsus on May 30.

- The 14th International İstanbul Jazz Festival took place on July 3-17. With almost 40 concerts at various venues, the festival embraces both jazz and other styles like pop, classic and alternative rock, world music, Latin and more. Glowing with a program of stars to celebrate the 35th anniversary of the İstanbul Foundation for Culture and the Arts, the festival will be featuring renowned solo artists and groups.

- The 21st İzmir International Festival organized by the İzmir Foundation for Culture, Arts and Education (İKSEV), opened its doors on June 10. The festival was organized under the sponsorship of Eczacıbaşı Holding with cooperation from the Prime Ministry Promotion Funding Commission, the Culture and Tourism Ministry and the İzmir Greater Municipality. The festival has taken place every summer for the past 21 years and is İzmir's largest art show. It will end on July 14 at the Çeşme Alaçatı Open Air Theater with Sergey Zhilin's Symhojazz: 20th Yüzyılın Solmayanları project. The festival program is full of famous names that have evoked admiration and became legends through their art. Mikis Theodorakis, one of the most prominent Greek music composers of the 20th century, and jazz master Sergey Zhilin Trio are among the guests.

- The Mersin International Music Festival was admitted to the European Festivals Association. According to a statement issued from the festival board on June 11, the Mersin International Music Festival that was held for the sixth time this year on May 20 and 30 was admitted to EFA membership at a meeting in Brussels on May 7 and May 9. The Mersin International Music Festival proved its quality by becoming a member of the EFA with more than hundred member festivals from 38 countries. Every year the Mersin International Music festival hosts renowned musicians from Turkey and the world in historic sites that were a home to ancient civilizations. This year the festival was held in historic sites of Mersin like Kanlıdivane, the St. Paul Church and Uzuncaburç and hosted young mezzo-soprano Elina Garanca, the Turkey's Presidential Symphony Orchestra conducted by Karel Mark Chichon, the Portuguese National Ballet, famous violin virtuoso Ayla Erduran, Grammy award-winning jazz musician Tania Maria, harpist Xavier De Maistre and flute player Wolfgang Schulz.

- Özlem Adıgüzel, a violinist from İzmir, has become the first Turkish musician to join the orchestra of the world-famous La Scala Theater. "I passed the test I took when I was playing in the Arena di Verona Orchestra, and joined the Teatro alla Scala," Adıgüzel said after she qualified to join La Scala, one of Italy's leading theaters. "I'm enthusiastic to perform with musicians from various countries, particularly Europe. And I'm proud to be the first Turkish musician playing in the theater that was established in 1778." Her father Ali Adıgüzel was the conductor of the band of the South Sea Field Command. "So I grew up with music," she said. After starting to play violin at the İzmir State Conservatory when she was 11, Adıgüzel graduated from the Ankara State Conservatory in 1987. After playing in a French orchestra

for some time, Adıgüzel continued her musical education in Norway and won a scholarship from Maryland University. She continued her musical studies with Cristiano Rossi and Dora Schwarzberg in Italy.

- With 268 points Serbia won the 52nd Eurovision Song Contest held in Helsinki, Finland on May 12. Serbia was represented by Maria Serifovic's "Molitva" (Prayer). Ukraine clinched second place with 235 points, while Russia was third with 207. Turkey's Kenan Doğulu came fourth in the contest with the song "Shake It Up Shekerim" with 163 points. Germany, Belgium, France, the Netherlands and Britain each gave Turkey the maximum points possible, 12. Having secured a place in the top 10, Turkey will participate in the finals of the 2008 Eurovision Song Contest directly, without having to qualify in the semifinal.

- The 10th International İstanbul Biennial began in İstanbul on September 8. The biennial was organized by the İstanbul Foundation for Culture and Arts (IKSV) and sponsored by Koç Holding. The main theme of this year's biennial is "optimism." The 10th International İstanbul Biennial, with more than 150 projects of 96 artists and groups, will end on November 4.

- The 35th International İstanbul Music Festival featured more than 1,000 Turkish and foreign performers during the month of June. Borusan Holding sponsors the festival, which has been a vital part of İstanbul's musical life for 35 years. Borusan Holding Chairman Ahmet Kocabıyık hailed the festival as a cultural bridge between Turkey and Europe. The International İstanbul Music Festival offered a very special program, including a concert commemorating the 100th birthday of Ahmet Adnan Saygun, who contributed to the education of noteworthy composers and musicians, as well as a concert called "The Divan of Rumi and Bach" marking the 800th birthday of Jalal Al-Din al-Rumi, to share the mystic poet's wisdom and philosophy. Another big surprise was the world premiere of Sir John Tavener's choral work, "The Beautiful Names of God." In addition to events celebrating the 35th anniversary of the İstanbul Foundation for Culture and the Arts (IKSV), Maurice Bejart, a pioneering 20th century choreographer and founder of the Bejart Ballet Lausanne, staged a performance entitled "Rumi" in İstanbul. The first İstanbul Festival took place in 1973. From its inception, the annual festival has included the finest examples of artistic creativity in the fields of music (orchestral concerts, chamber music, recitals, and traditional Turkish music), classical ballet and contemporary dance, opera, folklore, jazz/pop, movies, drama and visual arts from both Turkey and abroad, as well as seminars, conferences and lectures. In 1986, after the separation of the visual arts, biennial, film, theatre and jazz as distinct events, the festival was renamed the International İstanbul Music Festival, which, since then, has carried on its activities as a specialized summer festival of classical and traditional music, ballet and opera. In its offerings, the festival particularly stresses sharing artistic inspiration and creates programs in which international orchestras and conductors perform with Turkish musicians or vice versa.

- Famous Turkish pianist Fazıl Say gave a concert in Germany on September 30. Say was accompanied by an orchestra conducted by Lothar Zagrosek in the concert at Berlin's Konzerthaus. "I spent five years in Berlin, and so I'm very glad to give a concert here," Say told reporters afterwards. Say added that individual efforts are not enough to promote Turkey, and there is need for institutional cultural promotion. Say also gave a concert at Paris' Theatre des Champs Elysees on October 13. During the concert, he played pieces by Johann Sebastian Bach and Sergeevich Prokofiev. He received a standing ovation from the French audience. Say will also give concerts in Germany, Italy and Japan this year.

- The Akbank 17th International Jazz Festival kicked off with a concert on October 16 in the ancient Byzantine church Hagia Eirine by one of the world's greatest jazz vocalists, six-time Grammy nominee Mark Murphy. The festival continues with concerts around Ankara, İstanbul and İzmir. John Pizzarelli was going to perform at the festival opening festival but due to sudden illness Murphy stepped in instead. Akbank Sanat, founded by Akbank in 1993,

has long supported culture and the arts. The building of the Akbank Art Center is in İstanbul's Beyoğlu district and hosts many events throughout the year. Mehmet Uluğ of Pozitif, the festival's art director, said: "Besides veterans of jazz, Archie Shepp Quartet, John Pizzarelli Quartet, the Phil Woods Quintet, Nublu Orchestra, and young jazz musicians performed during the festival." A Hawk and A Hacksaw gave a concert on October 17 at Babylon. Also Nostalgia 77 appeared on stage on October 18 at Babylon. Soil&Pimp Sessions, Renaud Garcia-Fons & Arcoluz, Mose Allison, Terje Rypdal, Palle Mikkelborg, Helen Davies and Moscow Art Trio also performed for the festival.

- Turkish pop singer Sertab Erener and composer- pianist Fahir Atakoğlu gave an amazing concert in New York on October 9. About 3,000 people flocked to the Isaac Stern Auditorium in Carnegie Hall – the world-famous concert hall of New York. Atakoğlu played some of his compositions like "Anadolu" (Anatolia), "Gozyasi" (Tears), "Karadeniz" (Black Sea) and "Beyoğlu," whereas Erener sang her famous songs including "Every Way That I Can," which won Turkey the Eurovision song contest. Born in 1964, Erener studied music and started her musical career working with Turkish pop singer Sezen Aksu. She released her first album in 1992, and won the Eurovision Song Contest in 2003. The song went on to top charts in European countries. Atakoğlu is an international award-winning composer and pianist, working especially in the fields of large symphonic works and film music. His works have also been performed in various music festivals in Europe and across the United States to much acclaim. He is now finding a growing audience in Europe, Japan and in North America. Amongst his many awards, he won First Prize for Documentary at the Milan Film Festival 2000 for "Exile in Büyükada" and the Best Song Award of Mega Channel, Greece, 2002, with Telos Dios Telos.

- Turkish multi-instrumentalist Burhan Öcal and his band Trakya All-Stars gave a concert co-organized by the Cologne Philharmonic Orchestra and WDR Funkhaus Europa Radio. Nearly 2,000 people watched the performance. People from different religions and cultures celebrated Ramadan Festival during the concert. Muhammed Munir from Egypt and Rokia Traore from Mali also gave concerts Öcal and his band "Trakya All Stars" also gave a concert within the scope of culture and art activities titled "Turkish Glances" in Madrid on December 15. Öcal and his band performed at Circulo Bellas Artes Hall in Madrid. Turkish artists Salih Elhan and his wife Güler Elhan introduced the art of marbling with a performance at Santa Ana square of the city.

- Turkish opera singer Tuncay Kurtuluş has won first place in Italy's Internazionale Per Cantanti Lirici contest. Kurtuluş is an opera singer in the State Opera and Ballet. The competition took place in the Italian city of Alcamo, and featured 125 artists from 25 countries around the world. Kurtuluş obtained first class honors from the jury and jury leader Joan Sutherland. Kurtuluş performed six arias during the competition and brought the house down. He was in the spotlight, and the foreign media showed great interest in him. Another Turkish artist in the competition was Mine Yenice, 24, who went on to reach the semifinals.

- Antalya hosted prominent musicians in the world during the Eighth International Piano Festival on November 16-30. "Fazıl Say and the Moscow Virtuosi, conducted by Vladimir Spivakov, took the stage in the opening gala of the festival, since 2007 has been declared the Year of Russian Culture in Turkey," said the Antalya Foundation for Culture and the Arts. Known as the Jazz Princess of Baku, Aziza Mustafa Zadeh came to the Mediterranean city of Antalya for the festival. The festival also brought in world famous pianists from around the world. Talented Turkish pianist Fazıl Say was art director. Zadeh, who combines Eastern and Western melodies, performed on November 24. Zadeh produced her debut album with Sony Records and has since been compared with musicians Keith Jarrett, Bill Evans and Chick Corea. The festival was organized with the cooperation of the Antalya Municipality, Antalya Culture and Art Foundation (AKSAV) and Kadir Dursun Productions.

- The 18th Efes Pilsen Blues Festival started in Konya on November 13. Bernard Allison, John Primer and Adolphus Bell gave concerts as part of the festival. Concerts were held in 20 provinces throughout the festival. The festival was held in Konya, Kayseri, Adana, Mersin, Gaziantep, Diyarbakır, Ankara, Eskisehir, Bursa, İzmir, Çanakkale, Kocaeli, İstanbul and Tekirdağ. The festival ended on December 11.
- Western classical music has now met the tantalizing harmonies of the bağlama. A Unique Bağlama Concerto written by renowned musician Murat Yıldırım and performed with the Thames Philharmonic Orchestra was performed on November 17 at St. John's Church in London. One of the most delicate Turkish instruments, the Bağlama, a string instrument, is one of the most important musical instruments of Turkish/Anatolian folk music, with its unique sound and playing techniques which have influenced the region's music for many centuries. Yıldırım has performed with many famous Turkish singers and participated in London community concerts since 1986. In March 2004, Yıldırım and his orchestra Mozaik London performed at the Royal Festival Hall – the first local Turkish orchestra ever to appear there. BBC 3 Radio and many local radio stations in London broadcast the concert.
- An album by renowned Turkish classical pianist Burçin Büke draws inspiration from diverse artists including Bach, John Lennon and Isaac Albeniz. Called “Secret Garden,” the album presents Büke's compositions as well as other famous compositions and was recorded with contributions by jazz musicians Cengiz Baysal on drums and Volkan Hürsever on contrabass. Concerts over the past two years form the album's repertoire. The trio finished recording the album in four hours, working at İstanbul Technical University's Music Center's studio with sound supervisor Peter Snapper. “Making jazz is every classic Western musician's dream, and it is a jazz musician's dream to play classical music,” said Büke.
- Famous Turkish violoncellist Sedef Erçetin and Greek pianist Maria Papapetropulu gave joint concerts in the cities of Ksanthi and Komotini in western Thrace, Greece. The concerts were co-organized by Turkey's Consulate General in Komotini, the Governorship of Rodop, Municipality of Ksanthi, and Western Thrace Minority Association of the Highly Educated. The concerts took place on November 22-23, and many local ethnic Turks attended. Erçetin and Papapetropulu received the 1999 Abdi Ipekçi Friendship and Peace Prize for their contribution to Turkish-Greek friendship.
- Renowned Turkish pianist Gülsin Onay took stage in a concert in İstanbul on December 15 together with Belgian Daniel Quartet. Onay, who is recognized internationally as an exceptional Chopin interpreter, performed works by Turkish composer Ahmet Adnan Saygun and Hungarian composer and pianist Bela Bartok.
- Renowned jazz singer Yıldız İbrahimova performed in Ankara on December 11. İbrahimova was accompanied by Ivo Papazov, Bulgaria's best clarinet player. She also gave concerts in İstanbul and the Aegean province of İzmir. İbrahimova started singing and playing piano in Sofia before even starting school. She graduated from the Bulgarian State Musical Academy with top honors. With a vocal range of about four octaves, she can use her voice to imitate instruments such as the trumpet and violoncello. Her repertoire is also varied, ranging from popular folk melodies to classical, modern compositions and jazz. In addition to her academic duties at various conservatories in Turkey, Bulgaria, France and Germany, she performs as an actress on stage and screen and performs concerts worldwide. Her recordings are characterized by jazz melodies based on Bulgarian and Turkish folk music.

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#### ACTIVITIES ORGANISED BY THE DIRECTORATE-GENERAL OF FINE ARTS, IN THE YEAR OF 2007

Established on 1st of June, 1933 with the instruction of Mustafa Kemal Atatürk, The Directorate-General of Fine Arts is a unit of The Ministry of Culture and Tourism, leading and effectuating many activities such as concerts, exhibitions upon the commemoration of famous people or important events and congresses and competitions. These activities, services and facilities can be framed in the titles mentioned below:

## COMMEMORATION AND CELEBRATION EVENTS

Activities Upon The Feast of Republic

23rd April National Sovereignty and Children Feast

19th May Youth&Sports Feast

Activities on Commemoration of Atatürk, The Founder of Turkish Republic

Celebrations for the Anniversary of The Conquest of İstanbul

Events for the Commemoration of Ertugrul Gazi, Founder of Ottoman Empire & Festivals of Söğüt

Commemoration Activities for Mehmet Akif Ersoy and Celebration Day for the Recognition of The Turkish National Anthem

Activities for Remembrance of Âşık Veysel Şatıroğlu, the Famous Poet

Activities on the Commemoration of the Battles of Çanakkale

Events upon “Way of Victory”

Activities upon The Naval Victory in Çanakkale

Celebration of the “Nevruz” Feast

Ceremony for the Martyrs of Sarıkamış

Commemoration Ceremonies for Mevlana Jalaleddin-i Rumi

Events of the Remembrance for Ahmet Adnan Saygun, the Composer, upon the 100th Anniversary of His Birth

Events of the Remembrance for W.A.Mozart, upon the 250th Anniversary of His Birth

Events of the Remembrance for Hasan Ferit Alnar, the Composer, upon the 100th Anniversary of His Birth

Events of the Remembrance for Ulvi Cemal Erkin, the Composer, upon the 100th Anniversary of His Birth

## FEASTS AND FESTIVALS

Activities of Spring Feast (Hıdırellez, 5-6th of May)

Turkish Folk Music Festival, in Collaboration with Municipality of Mamak

International Side Festival of Culture&Arts

International Festival of Bursa

International Aspendos Festival of Opera&Ballet

Activities In Framework of The Culture, Education and Arts Protocol, Signed Between the Ministry of Culture&Tourism and The Ministry of National Education

Events Performed in the Centres of Culture

Locational, Country-wide and International Festivals

## CONGRESS

13th International Congress of Turkish Arts (Quadrennial)

## COMPETITIONS AND AWARDS

The Great Prize of Culture & Arts

The Competitions of Turkish Folk Dances (In Local Level and/or Stylized)  
The Composition Contest in Turkish Music Forms  
The 68th State Competition&Exhibition on Painting & Sculpture  
The 7th Painting Competition&Exhibition of Şefik Bursalı  
The 14th State Competition&Exhibition on Turkish Arts of Ornament

Consequently, in the year of 2007, twenty-three (23) international exhibitions on plastic arts were held by The Directorate-General of Fine Arts. Besides, here is a list of the country-wide exhibitions organized throughout the year of 2007:

The Periodical exhibitions organized every year due to “The Week of Victory” Events  
The Exhibition: “The Railroad Stations,Being Painted”  
The Photographic Exhibition on Atatürk  
The Activities on the 92nd Anniversary of The Battles of Çanakkale  
The 2nd Aegean Days of Art  
The Activities due to “Russian Year of Culture”

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<http://www.kultur.gov.tr>