

DESIGN CHRONOLOGY TURKEY

MUSIC



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ARE WE HUMAN?

The Design of the Species

2 seconds, 2 days, 2 years, 200 years, 200,000 years

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WHAT ABOUT MUSIC?*

The fact that music is a field of design is a proposition that can still be deemed odd, unfamiliar in Turkey, or more precisely in the Asia Minor – Middle East geography we are situated in; this field is either not taken seriously enough, belittled as trivial, “recreational”, dispensable, or elevated to the status of an elusive “feat” beyond earthly conceptions, practices with an enchanting label of “creativity”, or as is repeated also in many other cultures, considered worthy only as it is reproduced under the sanction of “primeval traditions”. And for this very reason, music, like many other disciplines, has only found the opportunity to shake this status quo and make somewhat novel breakthroughs with the –at times overtly vulgar–moves of Modernism. When we avoid reducing design to merely physical mediums and place emphasis also on its intellectual context, its abstract predicates–ranging from method to model, from imagination to the “artwork”–it would not be misguided to assert that music has been subject to a process which has gained momentum especially with the Republic, while its most primal moves can only be deciphered in the Tanzimat reform era, and that its reflections–products–have gained visibility again along the axis of this process.

Okay, but what about long before these times?... Has music had no reign in this geography in ancient ages? Has our geography made no contribution to the theory, design, and beyond this, to the different aspects of the practice of music? To the contrary! Let us quickly summarize a few apexes, basic concepts, important paraphernalia.

* This introductory section of the text and “a very brief summary of the first 5000 years” have been authored by Alper Maral; the subsequent sections have largely relied on preliminary work and articles drafted by Gökhan Akçura and Pelin Derviş; some of these entries have been retained as is, and sometimes additions or cuts were made. Tanju Eren and Barış Gün have also contributed to Akçura and Derviş’s work; Maral has joined this sample of the chronology focusing on objective data through small touches, either with an effort to introduce more subjective perspectives or by proposing new headings/entries. On the other hand, some sections of the text include passages that are previously unpublished or subject to debate; the authors of such entries have been noted specifically as Alper Maral (AM) and Gökhan Akçura (GA).



MUSIC

4000+ BC

FROM ANCIENT CIVILIZATIONS TO THE NEW AGE: A VERY BRIEF SUMMARY OF THE FIRST 5000 YEARS

Our geography has been in a leading position since the Neolithic ages. Countless civilizations make significant advances in fields spanning agriculture to politics, social organizing to culture and arts, and engenders, establish the fundamental the institutions of these fields: Civilizations stretching from Sumerian, Hittite, Urartian, Phrygian, Lydian, Greek, Roman, Byzantine... to the Ottoman embody a landscape in which the “state tradition” and imperial rhetoric instrumentalize culture and arts institutions predominantly in the name of governance and governmentality. The implication of instrumentalization here is the fact that music represents power, the government, and sovereignty with a certain ceremonial guise; and sovereigns know and use it as one of their principle abstract symbols. For evidence, remnants, one can look at the entrance halls on the ground floors of our museums where we start our tours, especially the Museum of Anatolian Civilizations (Ankara) and Gordion Museum (Polatli): it is possible to find instruments that could only be financed by a prosperous central authority, made of precious ores, with very fine craftsmanship, sometimes adorned with jewelry—castanets to lyres to string and wind instruments the likes of which we use today (without subscribing to their bizarre and speculative names and rather using the accepted classification in musicology; from the families of *chordophone*, *aerophone*, *idiophone*, *membranophone*—string, wind, vibrating as a whole, producing sound with the vibration of a stretched membrane as per their sound production principle). On the other hand, striving to trace an origin in instrument design will be a slightly naïve endeavor today, since instrument designs of such early ages using rather basic and simple technologies have been developed and used in many geographies of similar conditions with minor modifications we could call “variants” as opposed to major differences.

In the name of the theoretical context of design, it is possible to allude to modes, *echoi* (modes in Byzantine music theory), *makam* (modes in Turkish music) that signify similar concepts according to sound systems and sequencing choices; *vezin* (meter), *usul* (rhythmic cycles), and *talea* (rhythmic pattern) which we could call rhythmic modes according to inclinations of organizing time. If we are to espouse them, many glorious figures and scholars from Pythagoras to Al-Farabi, Al-Kindi to Rumi have had their say and written on these topics. In addition to *marifetnames* (encyclopedic works), music theory books/epistles, which

are known as *edvar*, shed light on the design and perception of music as heirlooms of this bygone era. At this point, it might be appropriate to offer a few etymological (and slightly mythological) notes: *qanun* (a large zither) is attributed to Al-Farabi; with this *saz* (string instrument), our scholar, just like Pythagoras, has proposed a sound system parallel to the length of the strings and concretized the laws of sounds and music. The *saz rebab* points to a similar origin: with some knowledge of Arabic grammar, it is possible to decipher that it puts emphasis on measures of sounds; that just like *qanun*, it is an infinitive of music theory. As for the previously mentioned concept of *edvar* (ages, cycles), it derives from the word *devir* (cycle): these books where rhythmic lines are depicted on circle drawings—thus winking at the time designs constructed of loops—are the most important theoretical documents of Middle Eastern music.

It is clear that music, in addition to state authority, also represents military and religious authority—notwithstanding the fact that these are the most fundamental mainstays of state authority in those periods; experiences outside these, for instance folk culture, have not been included in histories written under the monopoly or sanction of sovereigns for many long years. Naturally, while the trumpets in Roman armies (*tuba*, *cornu*, *larynx*, *buccina*, *lituus*, ... depending on their function/region/period), *tabilhane* (military bands), which are the counterparts of these in the Seljuk army, *mehter* (janissary bands) that has defined the concept of military music by the doing of the Ottoman Empire, and *mehterhane* (military music) culture can be precisely documented in this history, the people’s—particularly earthly—practices of music have been left in a thick darkness for centuries. Just how entrenched in music religious practices are can be traced particularly through the very subjective Christian cultures in our geography (Byzantine, Greek Orthodox, Armenian, Apostolic, Catholic, Evangelical, and Assyrian), the Jewish culture that assumes a critical position in this region as of the end of the 15th century, and of course through the Islamic culture, which still dominates the sound landscape. All these belief systems convey their teachings, rituals or numerous institutions through sensory means—from simple chants to interjections and summons; from azan to complicated masses, *mevlüd* (Islamic memorial services), from *tilavet* (chanting of the Quran) in modes, recitations to cantillations to polyphonic choral music, and even the organ, which could be considered an element, a wonder as much of architecture as music, and its divine music. In a similar manner, the rituals of countless sects, which could be considered the satellites or byways of the basic belief systems cited above, and envisagement shaped by Islamic mysticism (Sufism) also attain the state of

ecstasy their followers are after; the transcendental, elated, ecstatic motion that will put them in a trance through the catalyzing effect of music. Another important line in the context of the belief systems of our geography is the ancient and rich field of existence that has been known as “folk Sufism”. These teachings, especially Alevite and Bektashi cultures, which have been pursued as distinct belief systems in their own right, have placed music at the core of their religious practices—their worship and rituals—acknowledging it as a transmitter in and of itself. (AM)

1800s

1834 MUZİKA-İ HÜMAYUN MEKTEBİ (IMPERIAL MUSIC SCHOOL)

As we say design, let us note that it is necessary to first design institutions, and even train and construct—let’s make a play on words—design the very people who will use, nourish, and at the same time need them. Thus, new institutions are needed for a new age, and new people for new institutions. In the intersection set of all these is obviously education, and schools as an institution. Let us start with one, a very important one:

The Imperial Music School is established as a school to train the Ottoman palace ensemble and other ensembles, as well as teach Ottoman classical music. In 1831, Mekteb-i Ulum-ı Harbiye (the War Academy) is established upon the proposal of Mahmut II, Mustafa Reşid Bey (Pasha) and Seraskier Hüsrev Pasha to train officers for the newly founded military organization. Additionally, the Imperial Music School is opened in 1834 in Maçka to train the Muzika-i Hümayun (Imperial Music) ensemble, which will constitute the core of the bands in the reorganizing army, and *muzıkacı* (musicians) for bands. Thus, some sort of a conservatory is founded. Here, on one hand, music classes are taught and servants to work in the service of the imperial court aghas as well as the sultan are trained; and on the other courses are taught on the Ottoman, Arabic and Persian languages, as well as religion and society.¹

With its large faculty and organization that is almost unprecedented in history, the Imperial Music School has the identity of an institution that is run by some sort of centralized system. It is an organization that includes the Military Palace Ensemble, the Palace Orchestra, the Palace Opera and Operetta orchestras, the Palace Choir, various salon and chamber music ensembles of the palace, and the music instructors of the palace, as well as the orchestras that

play in concert halls and theatres outside the palace, and the musical education board. Since it is not possible for all these ensembles to be conducted by one single person, it has been the case that certain music aficionados of the pasha rank have also conducted orchestras, operas, and concerts. Music School staff, which is a total of 21 people in the early years of Giuseppe Donizetti, initially increases to 750 then drops down to 500 people in the Abdülaziz era (1861-1876); under Abdülhamid II (1876-1909) this number is decreased to 325 then 300. After the proclamation of the Second Constitutional Period (1908-1920), the faculty is downsized to 120.²

1847 FRANZ LISZT'S FIRST CONCERT IN ISTANBUL

The much sought icon is found: creating examples for Romanticism’s excesses and exuberances as much with his actions as his music, the “mega-star” of the era, the cult, eccentric role model of those who want to surpass themselves, Franz Liszt, comes to Istanbul in 1847, and gives concerts before Sultan Abdülmecid; he composes a paraphrase on themes of Giuseppe Donizetti’s *Medjidie March*.³ Thus, it could be assumed that the piano, which is an icon of culture in and of itself, begins a new adventure in Ottoman geography, at least in the eyes of an elite group. If you want to see the house Franz Liszt stayed at during his visit to Istanbul, where he enchanted his elite audience at the Old Çırağan Palace with a Gaveau of Paris crystal piano—which is on display at the Dolmabahçe Palace today; unfortunately not a local design, but even the fact that it was requested is interesting—sitting on his again glass stool, it is on Nur-u Ziya Street: close to Tünel on Istiklal Avenue, toward Galatasaray High School, on the right (old Polonya Street, no. 19 at the time). The house used to belong to musical note printer A. Commandiger. Liszt stayed here for five weeks. It has been said that he has earned the favor of the sultan, and been awarded with a Medjidie Order of the fourth class and a jeweled box worth 12,500 golds.

1855 THE PIANO'S ENTRY INTO HIGH SOCIETY

The piano Leyla (Saz) Hanım’s father, Chief Physician İsmail Pasha has brought to his mansion from Italy starts the piano craze in Istanbul high society. Leyla Hanım is a pupil of Mademoiselle Ronano, who is the piano instructor of the exalted sultan in Istanbul. After Leyla Hanım gets married in 1870, she composes around 200 songs and marches.⁴ In one of the most famous photographs of Leyla Hanım, she can be seen playing a harmonium, which we could call a portable pump organ, on a rowboat excursion. That harmonium has been exhibited in scope of the “Plurivocality: Visual



1



2



3

**1 - TERAKKİYAT-I ASKERİYE-İ BAHRİYE SÜBYAN MIZIKASI
(PROGRESS OF THE JUNIOR NAVY MILITARY BAND)**

Malûmat newspaper no. 27, 1313 (1897).

Source: Alper Maral Archive

2 - The Gaveau of Paris crystal piano (not a local design, but even the fact that it was requested is interesting) at the Old Çırağan Palace; it is now on display at the Dolmabahçe Palace. Sitting on his again glass stool, enchanting his elite audience on this piano, Franz Liszt was no ordinary virtuoso but a megastar, a cultural icon of the era who lit the fuse of the "Lisztomania" phenomenon.

Source: National Palaces Archive

**3 - LEYLA SAZ (1850-1936) PLAYING THE HARMONIUM ON A
ROWBOAT EXCURSION AROUND THE ISLANDS**

Source: Nezih Neyzi Archive

Arts and Music in Turkey” exhibition in 2014, and by being played again after almost a century, it has given voice to Leyla Hanım’s music. Another famous harmonium has been acquired by Barış Manço, and has been put on display at the popular artist’s house that was later turned into a museum in Moda, which was a district where life resembled that in an English suburb at the time. Harmoniums, which were treated as portable organs in the 19th century, have helped Christian missionaries and devout merchants feel at home also in remote colonies. This is the historical reason why they can frequently be found in India or Pakistan in addition to Moda. For two tristful representations of it being a Westernization icon, one can look at the films *African Queen* (John Huston) and *Rhapsody in August* (Akira Kurosawa). (AM)

1872 THE FIRST TURKISH OPERETTA: ARİF’İN HİLESİ (ARİF’S TRICK)

Dikran Çuhacıyan’s *Arif’in Hilesi* is the first Turkish operetta. This work, with its libretto written by Hovsep Yazıcıyan is composed using only Turkish music modes and is performed for the first time on December 9, 1872 at Gedikpaşa Theatre.⁵ Here, it would be useful to note that for Europe, the opera signified the transition from Renaissance to Baroque; and for the rest of the world, the moves of Modernization and Westernization. In Wagner’s terms, the concept of *Gesamtkunstwerk*, roughly translated as “total work of art”, must still be the definition that best meets this colorful, voluminous, intricate field of design. And let the operetta be the more compact version of the opera that flirts with more popular genres, perhaps slightly more theatrical; more readily consumable with its relatively simple and oftentimes jovial stories. A genre that precisely reflects the spirit of the late 19th century and the tastes of the era’s bourgeois; the charming design that will evolve into the musical with its fast and clear arithmetic, one which is preferred to the opera even though it barely survives in Turkey.

1900s

FROM THE PHONOGRAPH TO THE GRAMOPHONE

The phonograph, which is an invention of T. A. Edison, can be found in the Ottoman capital Istanbul as of 1895. This date is also an indication of the beginnings of the new invention cinema and its arrival in Istanbul almost as soon as it is invented (1896). Phonograph recording and use generates much interest and gains much popularity due to its conveniences. *Hafız* (people who have memorized and can recite the Quran; literally guardian or keeper), who are

outstanding performers of one of the prominent art forms of the era, the *Gazel*, are at the same time artists with religious identities. Artists like Hafız Sami, Hafız Osman lend their voices to the phonograph, enhancing their fame. Various bands of the Ottoman army, Karagöz artists who recite funny monologues also make recordings on phonograph cylinders. It has been documented that, Tanburi Cemil Bey, who will become the most famous figure of the 78 rpm records in later years, has also recorded *taqsım* (a melodic improvisation preceding a composition) and *saz* works on cylinders.

Leaving its archeology aside, industrial voice recording history in Turkey starts with gramophone records. Because as compared to phonograph cylinders, 78 rpm records bear superior qualities, distinguishing features in terms of mass production, marketing, repertoire, choice of artist, etc. Record producers introduce their products to the Ottoman markets by underlining the diversity. It becomes evident that Ottoman lands will become a lucrative market, and Istanbul is selected as a center just like Moscow, Cairo, Milan, Madrid, Athens, Paris, Berlin, and London. Pioneer recording teams stop by Istanbul simultaneously with these cities. Beginning with the outset of the 20th century, many companies, spearheaded by E. Berliner’s The Gramophone Co., make recordings in the country via the technicians they send. Those who first lend their voice to this recording medium, which also is known as *taş plak* (stone record) in Turkish, are vocals and *saz* masters who are experienced in phonograph recordings. Even though male vocalists, ensembles do not experience any problems, Muslim Turkish women only begin to lend their voice in 1926-1927. Since this restriction is introduced on religious grounds, the first women vocals are Jewish, Armenian, Greek and Gypsy origin Turkish citizens.

Even the palace ensemble Muzika-i Hümayun under the patronage of the sultan makes various march records. The vast geography and diverse ethnic groups living in the Ottoman Empire are also epitomized in these recordings. Many examples of local/regional music (folk songs, *dağı havalar* (unmetered tunes from the mountains), Kurdish, Armenian, Albanian, Pontus Greek tunes...), the fashionable music genres of the era (songs, *Gazels*, *taqsıms*, *saz* works, choir, *fasıl* (suite in Ottoman music) records, operettas, tangos, Western music, ...), marches, funny records comprised of monologues and dialogues, especially Karagöz and *tuluat* (improvisation) records, earn themselves an important place in the recording history of the world with the rich diversity they entail.

The Blumenthal family, who enters the record business in Istanbul, works as the representative office of Zonophone

and Odeon as of 1904. Hundreds of important recordings are made in this period. E. Berliner's The Gramophone Co. enters the markets of Turkey as a strong player in 1907-1908. The representation of this firm is assumed by Sigmund Weinberg, who is previously the representative of Pathé and brings cinema to Turkey. In the same years, Favorite Record also makes important records. The Turkish representative of this firm, Ahmet Şükrü Bey, makes binding contracts with all the prominent artists of the era—it is assumed that the nationalism movement that develops in these years also plays a role in this.

The Blumenthal family establishes what is considered the first Turkish record factory and studio, Orfeon Record in 1912. Working with a German patent, this factory produces very important records for around a decade including the war years, to the extent that these records constitute over 20 per cent of the local 78s in the country. The most important artists are featured in these collections with their most important performances.

As in the rest of the world, the most important era of Turkish recording history gains momentum with the start of “electronic recording” technology (the previous mechanical recording technology with horns has been replaced with electric microphone mechanism). Notable among the leading actors of this era are Grünbergs; this Jewish family has become the Turkey representative of the German firm Odeon. Meanwhile, the Armenian Gersaryan family is now the Turkey representative of The Gramophone Co., which now operates under the name His Master's Voice. In 1927-1928, this company establishes a factory that operates with the new technology in Istanbul. The merger of these three big firms in 1931 under the name EMI and using the same factory makes significant contribution to the advancement of record production.

Despite the fact that it is very widely used, for some reason foreign companies do not establish gramophone companies in Turkey; the machines are imported. The fate of local equipment production, which still lags much below expectations, has perhaps been sealed in those early years of music technology, in the crawling stages of electro-mechanics. On the other hand, another historical turning point should not be disregarded either: the Second World War, which erupts before the industry is fully recovered, has a significant effect on this line of work; record production decreases. The device of the era that comes to the fore and gains popularity with its newly discovered unique propaganda power is the radio. The Turkey representatives of leading firms, whose roots/headquarters are in the boiler

room of this war in Europe, also become radio sellers in no time.⁶ Let us also suggest a tour in this context—its name would suffice: Radio and Democracy Museum (A little further up Basmane Train Station, in İzmir).

1908 THE FIRST PRIVATE MUSIC SCHOOL IN THE OTTOMAN EMPIRE: DARÜ'L MUSİKİ OSMANİ MEKTEBİ (OTTOMAN ACADEMY OF MUSIC)

Founded in a building across from Ragıp Pasha Library on Koska Avenue in Laleli, Istanbul in 1908, the school is initially established as a society under the patronage of Şehzade Ziyaeddin Effendi. Turned into a school in 1912, the first faculty members of the school include artists such as Kanuni Hacı Arif Bey, Muallim İsmail Hakkı Bey, Leon Hancıyan, Udi Sami Bey, Neyzen Tevfik, Arap Cemal and Hafız Aşir. The school moves to another building in Çemberlitaş in 1914 and closes down shortly thereafter.⁷

1910-1911 TANBURİ (TAMBOUR VIRTUOSO) CEMİL

If the first star the gramophone created across the world is Enrico Caruso, here it is Tanburi Cemil Bey.⁸ Tanburi Cemil will become such a legend that years later, he will be the inspiration for Yahya Kemal's poem “Tanburi Cemil is playing on the old record”. When we read about this legendary life from his son Mesud Cemil's account, we find out interesting things: for instance, Tanburi Cemil, who experienced the age of the phonograph and that of the gramophone both “loathed” these devices, and was allured by them. Mesud Cemil recounts as follows: “In the times of the cylinder phonograph, the cylinders he records one by one, travel to the most distant corners of the empire like magical boxes, selling at a quarter lira up to a few gold coins. These cylinders would be put on a roller when they were empty, and move left to right along their length under a fixed diaphragm, rotating around their axis; and when they were engraved with sound lines, they would constitute sound accumulators that were singular and impossible to reproduce. Therefore, the recording of each cylinder required playing again, necessitating much labor and a long time; and in the end, only a few were produced, they were expensive and couldn't become available for common use.”⁹

1916 THE LONGEST RUNNING PRIVATE MUSIC SCHOOL: DARÜ'T-TALİM-İ MUSİKİ (SCHOOL OF MUSIC)

The longest running private music school, the Darü't-Talim-i Musiki, is opened in Şehzadebaşı in 1916. Its founders include Fahri Kopuz, Ama Nazım Bey and Neyzen İhsan Aziz Bey;

later Sadettin Arel and Suphi Ezgi also join its faculty. The school makes serious contribution to Turkish music with its concert oriented curriculum, including also theory education, publication of notes, recordings, and tours abroad. The school, which closes down in 1931, is later re-opened by Fahri Kopuz. Upon Kopuz's appointment to Ankara Radio, the school's activities are terminated for good.¹⁰

1917 THE FIRST OFFICIAL MUSIC SCHOOL OF THE OTTOMAN EMPIRE: DARÜ'L-ELHAN (HOUSE OF MUSIC)

The first official music school founded in the Ottoman Era is Darü'l-Elhan (House of Music), established in Istanbul in 1917. The precursor institution of House of Music is the musical department of Darü'l-Bedayi (House of Fine Arts) founded in 1914. Established under the Municipality of Istanbul, Darü'l-Bedayi is a national conservatory that aims to teach stage music, classical Turkish and Western music and theatre all together.

The founding objective of the House of Music, on the other hand, is summarized as the scientific education of the art of music, the production and revival of classical works by old Turkish composers. The four year curriculum includes classical Turkish music focused courses on notation, solfege, chants, and *ayin-i şerif* (whirling ritual music), instruction in instruments such as *ney* (reed flute), tambour, violin, oud, qanun, lute, *kudüm* (small double drum), *santur* (hammered dulcimer), *def* (tambourine) and *gına* (vocals); these are supplemented by courses on harp, cello, viola, piano, and general music history and harmony.¹¹

1921 FREDERICK BRUCE THOMAS AND THE OPENING OF MAKSİM

Frederick Bruce Thomas, who owns a big and famous restaurant-bar in Moscow in Tsarist Russia and is originally an African American, comes to Turkey in 1919 after the Bolshevik Revolution. First, he opens Stella next to La Paix Hospital in Şişli. That summer, an advert of the venue published in newspapers dated August 31, also announces the entry of the first Jazz band to Turkey: "A jazz-band in Istanbul for the very first time: Mr. F. Miller and Mr. Tom who have created a huge sensation in Europe." Rather than the jazz bands we are accustomed to, this duo is a group who dances and does funny performances using the fashionable jazz songs of the era. Constantly on a quest to do more, Thomas finds a new venue in 1921. This is the basement of one of the fanciest movie theatres of the era, Majik, located at the beginning of Siraselviler Street. Thomas imports the

name of his club from his venue in Russia: Maxim, or as it is spelled in Turkish, Maksim. Maksim opens on November 22, 1921. As in Thomas's previous venues, the club becomes the most favored night club of the city with its first class cuisine and drinks, strong jazz music, beautiful Russian waitresses and variety shows.¹² The venue goes into a decline with Thomas's death (1928); turns into a gambling and barrelhouse; later, during the Fahrettin Aslan period, it defines the *gazino* (Turkish night club) culture; and with the spread of television it first turns into a garage then falls to waste.

1924 OPENING OF MUSİKİ MUALLİM MEKTEBİ (SCHOOL OF MUSIC TEACHER TRAINING) IN ANKARA

The first institution that gives music education with the aim of training subject teachers in the Republican period is Musiki Muallim Mektebi. When a contemporary curriculum and practice with scientific methods is adopted in education, it becomes unavoidable to include Western music education in schools. This issue is debated in the Education Congress convened in Ankara on July 16, 1921, and the necessity of training a large number of teachers versed in Western technique is put forth. The School of Music Teacher Training is established with this aim to educate teachers to teach national music education throughout the country. With the foundation of the Republic, radical changes have taken place in terms of music education; this transformation manifests itself distinctly with the opening of the school, which is important in terms of music education, in Ankara on November 1, 1924.¹³

1924 YOUNG COMPOSERS ON THE PATH TO A NEW MUSIC

The first quarter of the 20th century, which is a period dominated by "national movements" throughout the world consistent with the nationalism ideology that has been inherited from 19th century Romanticism, also has significant manifestations in the newly established Republic of Turkey in this respect. On the one hand, there has been a drive in pursuit of origins and "self-identity" in line with the construction of a new identity and "national interests", on the other hand, processes of synthesis and adjoining the world that are found to be imperative have begun to gain momentum. The most definitive move of this phase can no doubt be observed through the composers/composer candidates, who can be defined by the quality of "being sent by the hand of the state", supported, financed, and in some sense appointed to study "Western style" music abroad at

fashionable institutions. Putting Cemal Reşit Rey aside, who studies abroad through his own means (1913-1914, Paris; 1914-1919, Geneva; 1920-1923, Paris), the years and places in which these “First Generation” Turkish composers have studied or worked abroad can be summarized as follows: Ekrem Zeki Ün (1924-1930, Paris); Ulvi Cemal Erkin (1925-1930, Paris); Necil Kazım Akses (1926-1934, Vienna-Prague); Hasan Ferid Alnar (1927-1932, Vienna); A. Adnan Saygun (1928-1931, Paris). This generation of composers, who are among the most important figures of polyphonic Turkish music, have begun to teach at conservatories upon their return to the country, or in other words “pay their loans”, oftentimes with great dedication.¹⁴ (AM)

1924 THE IMPERIAL MUSIC ENSEMBLE MOVES TO ANKARA AND IS RENAMED RİYASET-İ CUMHUR MUSİKİ HEYETİ (PRESIDENTIAL MUSIC BOARD)

With the foundation of the Republic, the Imperial Music Ensemble based in Istanbul is summoned to Ankara and begins to give regular concerts under the name Presidential Music Board. The orchestra later assumes the names Presidential Philharmonic Orchestra, and the Presidential Symphony Orchestra respectively. Thus, the story of the Presidential Symphony Orchestra that begins with the Imperial Music Ensemble follows a trajectory parallel to the development of Western music in Turkey.¹⁵

1927 ISTANBUL MUNICIPAL CONSERVATORY IS ESTABLISHED

Founded in 1917, the House of Music becomes unable to operate four years after its foundation due to the hardships experienced following the occupation of Istanbul and closes down in 1921; however, the institution, which is attempted to be revived after the foundation of the Republic, makes progress especially in scope of its activities under the municipality in 1927. For instance, the Western Music Department is opened in the institution in 1923 and the Eastern Music Department is closed down in 1927 (the friction between these two worlds that can barely be reconciled even today causes Turkey to suffer considerably in the field of culture). The curriculum is revised and the name of the institution is changed to Istanbul Municipal Conservatory. With its Classical Turkish Music department abolished, the school becomes an entirely Western music conservatory. Home to the City Orchestra, City Choir, Classical Turkish Music and Folklore Ensemble, this institution trains many artists. In time, alongside music studies, theatre and ballet departments are added to the school.¹⁶

1928 SÜREYYA OPERETTA ENSEMBLE IS ESTABLISHED

The impresario of Süreyya Operetta Ensemble, founded by the renowned general and businessman from Kadıköy Süreyya [İlmen] Pasha is Muhlis Sabahattin [Ezgi]. The first performance of Süreyya Operetta Ensemble, the *Asaletmeap* operetta greets the audiences on June 15, 1928 at the French Theatre (currently Ses Theatre) in Beyoğlu. Even though it is as short lived as four years, the Süreyya Operetta Ensemble holds an important place in the operetta history of Turkey thanks to both Muhlis Sabahattin's music that fuses Western music with classical Turkish music, and the fact that it triggers the succeeding “operetta movement”.¹⁷ Its building has served as a movie theatre for many years afterwards, and went through an important technical renovation in 2003, and was restored according to its original and reopened as an opera and concert hall in 2007. In this day and age dominated by a utilitarian neo-liberal climate (2016), it assumes the identity of a “fortress of culture” as it opens its doors to the gradually more scarce operas, ballets, and concerts, and almost all its tickets are sold on the spot. (AM)

1929 FIRST “ARRANGEMENTS”

The beginnings of the “arrangements” made by writing Turkish lyrics to foreign songs do not date back to the early 1960s as assumed by many historians of popular music. Numerous foreign songs have been performed and recorded with Turkish lyrics starting from as early as 1929. Most noteworthy among those who record such “arrangements” is Afife Hanım. The first two records she makes for Odeon Company are *Ramona - Waltz / Acem Baba - Charleston* and *Güzel İstanbul- Foxtrot / Monbey- Charleston*. Approximately around the same time Suzan Lütfullah also makes records singing a series of German songs with Turkish lyrics. (GA)

1930s

SONGS OF THE MODERN TIMES

The “new habits” introduced to our lives by the Republic and Westernization also affect the songs, both the traditional classical compositions and the “fantasy” songs that are popular in the period... Songs like *Otomobil Uçar Gider* (The Automobile Flies Away) / *Kız Binelim Tayyareye* (Girl Let's Take the Plane) / *Otomobil Şarkısı* (Automobile Song) / *Asri Hovarda* (Modern Rascal) / *Tayyare Marşı* (Plane March) / *Bobstile Maşallah* (Great Coxcomb) / *Asri Kızlar* (Modern Girls) / *Perestiş* (Worshipping) / *Fülurya, Güzel Fülurya*

HALK TÜRKÜLERİ

Istanbul
Konservatuvarı
Neşriyatı

ÇANKIRI VE KASTAMONİDE ÜÇÜNCÜ SEYAHATTE
TOPLANAN OTUZİKİ TÜRKÜYÜ MUHTEVİDİR



Defter : 9

Tertip ve tanzim hakkı mahfuzdur



İSTANBUL
Efkaf matbaası
1929

FOLK CULTURE

Immediately after the foundation of the Republic, it was naturally embarked upon to build a folk culture beyond a national identity. One of the most important moves of this process was the compilation efforts aimed at identifying the ethnographic data,

folkloric materials and especially the music products of "abstract" cultural value. One of the first examples printed in "new script" is the Istanbul Conservatory publication *Halk Türküleri* [Folk Ballads]. Istanbul: Istanbul Efkaf Matbaası, 1929.

Source: Alper Maral Archive

(Florya, Lovely Floyra) / *Akşamki Baloda* (At the Ball) / *Maçkalı* (Girl from Maçka) / *Kadın Asker Olursa* (If the Woman becomes a Soldier) begin to roll on gramophones. Among composers of such songs, names like Yesari Asım Arsoy, Dramalı Hasan, Kaptanzade Ali Rıza, Sadettin Kaynak, İsmail Hakki Bey, Refik Fersan immediately stand out. (GA)

1930 THE FIRST TURKISH OPERA SONG IS RECORDED

Lale Hanım (Lebibe İhsan Sezen, 1896 Thessaloniki – 1971 Istanbul) and Nerkiş Hanım (Neyyire İpekçi, 1895 Thessaloniki – 1975 Istanbul) are daughters of a family from Rumelia. They use the pseudonyms Lale and Nerkiş in the records they make, and since they record many songs together, their names are oftentimes recalled as a duo. Some of their records feature the initials of their real names, “L. İ. Hanım” and “N. İ. Hanım”. The fact that some of Lale Hanım’s recordings bear the signature “L.İ. Hanım” causes the “İ” to be interpreted as “İpekçi”, and these artists are mistakenly called “the İpekçi sisters” by some. In the early 1920s, Lale and Nerkiş Hanım take Western music piano and vocals classes from Ms. Monçanova, who is an instructor from the conservatory of St. Petersburg living in Istanbul at the time, and Madame Namer, who is an instructor from the Paris Conservatory, and classical Turkish music lessons from Oud virtuoso Nevres Bey. Also attending the special gatherings that bring together renowned music aficionados of the time, they benefit from the expertise of various virtuosos. Recording almost 120 songs on 78 rpm records between the years of 1928 and 1937, performed either solo or together and often accompanied by the *saz* of Oud virtuoso Nevres, Mesut Cemil and Nubar Tekyay, they are among the first women performers who make records in the Republican period. Even though they never perform on stage and are never broadcast on the radio, they spark great interest in music circles with their records and influence women vocals coming after them. Lale and Nerkiş Hanım have also made Western music records accompanied by the famous pianist of the time Voskovi, and the acclaimed violinist Zirkin, and made the first aria and lied records with Turkish lyrics in Turkey with their mezzosoprano and soprano voices.¹⁸

1931 CÜNBÜŞ

In 1931, magazine and newspaper readers encounter a brand new invention, which they learn about through an advert. Beginning with the sentence, “We hereby present the Turkish inventor who has made a great revolution in the realm of Turkish music,” the ad promotes Zeynel Abidin Bey and his invention *cünbüş* (oud-like string instrument)

as follows: “The musical instrument *Cünbüş*, which you see in the picture below, is a real wonder of art among the musical instruments that have been made and used to date.” According to the ad, “The person who picks up this automatic musical instrument does not have to buy three instruments.” Because the *cünbüş* player can play the following four instruments simply by changing the neck and strings: tambour, guitar, mandolin, and banjo. Zeynel Abidin Bey not only prints an advert, but also publishes a book titled *Rehber ve Metod* (Manual and Method) the same year. The virtues and usage of the instrument are explained at length and accompanied by drawings. According to what we learn from the explanation at the end of the volume, Zeynel Abidin Bey presents his invention to President Gazi Mustafa Kemal at the Marmara Mansion. “This new musical instrument I presented had the honor of his admiration, and by his command was recognized in the official report of the Presidential Orchestra Directorate and School of Music Teacher Training Directorate dated January 27, 1930.”

1931 THE OPERA SOCIETY IS FOUNDED

The Opera Society is founded in 1931 with the support of the government. The society gives its first concert on December 18, 1939 at the Fine Arts Union Concert Hall located in Alay Mansion. Arias performed by tenor Avni Bey and Celile Kenan Hanım are presented to the audience in the concert.¹⁹

1932 HALKEVLERİ (PEOPLE’S HOUSES) ARE OPENED

“Halkevleri, also known as Halkevleri Derneği (People’s Houses Association), is an organization that works across Turkey for the protection and advancement of the rights to housing, health, education, and environmental, women’s and disabled people’s rights.”²⁰ One of the most distinct manifestations of the newly founded Republic’s education and cultural mobilization, People’s Houses have also introduced the thousands of people trained at these institutions to the joy and basics of the practice of music and socialization through music. Almost each and every political move has resulted in definitive decisions against it or in its favor: the Demokrat Parti (Democrat Party) has closed them down (1951); they have been reopened after May 27, 1960; closed down again with the 1980 military coup; their prosecuted members were acquitted in 1987 and People’s Houses have opened again. Today, the organization is still active as an opposition force, but now what it first brings to mind is no longer the mandolin and sewing courses, but political demonstrations against exploitation, violence and reactionism.

ZEYNELÂBİDİN

Türk Güneşi Musiki Ticarethanesi

Toptan ve perakende her nevi musiki aletleri, alaturka ve alafranga bilûmum nota ve metotlar mevcuttur. Keman, Ut, Tanbur, Mandolin, Kitara, Çello, Banço tamirleri fevkalâde itina ile yapılır. Yaylara kıl takılır.

Yeni icat ettiğim ve Gazi Hazretleri tarafından da takdire mazhar olan Cûnbüş sazını bütün dünya musiki heveskârlarına tavsiye ederim.

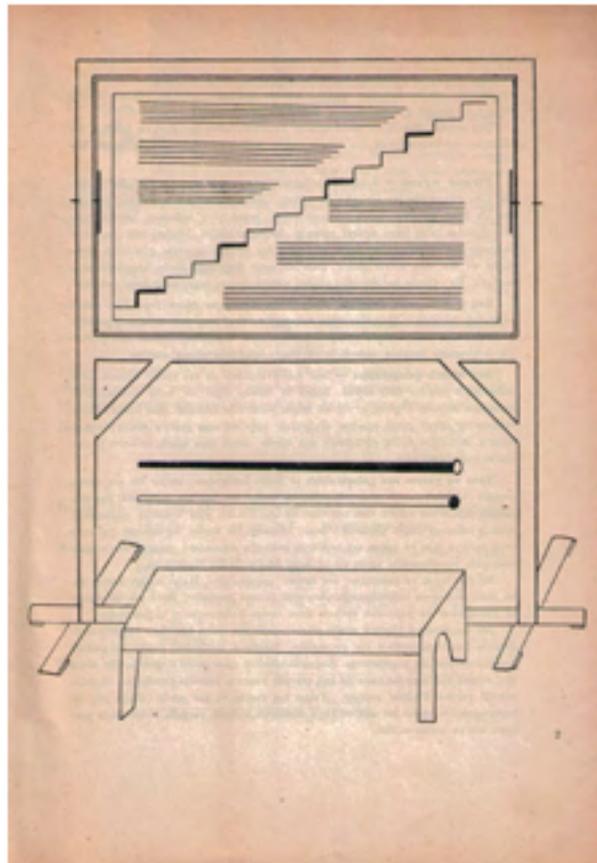
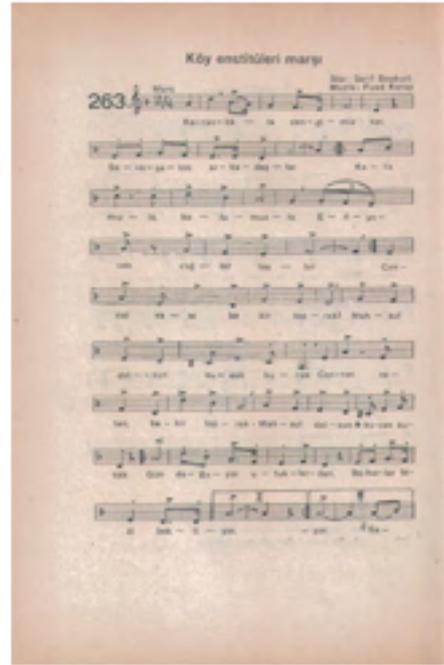


En yüksek üstatların raporla teyit ve takdirleri bu saz hakkında kâfi derecede fikir verir. Aynı gövde üzerinde, sap değişerek, mızrapla çalınan umum şark ve garp musiki aletlerinin vazifesini görür.

Satış yeri: Beyazıt No. 39-41

Mühürsüz nüshalar saktedir.

İstanbul NÜMUNE M. baası



MUSIC EDUCATION AT THE VILLAGE INSTITUTES

Halkevleri (People's Houses) and Köy Enstitüleri (Village Institutes) have an exceptional place in the history of the Republic as unforgettable steps, important foci whose influence on the mobilization for education of a society in the throes of creating itself anew can still be observed today. Unorthodox methods and extremely bold, original, high quality programs have been devised to be studied at these institutions that educated thousands of people while also introducing them to the principles of music appreciation

and practice as well as socialization through music. For example, the book by Bedri Akalın, the "Head of Music" at Gölköy Institute, features the diagram of a blackboard specially designed for an interesting method developed to teach musical notation (p. 17). Akalın, Bedri. *Köy Enstitülerinde Müzik Eğitimi Kılavuzu* [Manual for Music Education at Village Institutes]. İstanbul: Milli Eğitim Basımevi, 1945.

Source: Alper Maral Archive

1932 THE FIRST TANGO IN TURKISH

If we do not count Muhlis Sabahattin's instrumental *Türk Tangosu* (*Tango Turquie*-Turkish Tango) recorded in 1927-28, the first Turkish tango with lyrics is composed by Necip Celal Anel in the early 1930s. The tango is first performed for a record in 1932 by Seyyan Hanım. The other side of the record also features a composition by Necip Celal; *Ayrılık* (The Break Up).

1932 ISTANBUL CITY THEATRE DEPARTMENT OF OPERETTA

Following the success of the Süreyya Operetta Ensemble, Istanbul City Theatre also decides to make a move in the field of operettas. The first play that is performed in this genre is *Yalova Türküsü* (Yalova Song), with music by Ferid Alnar. The important contribution of the Department of Operetta to the field is that it has enabled the Cemal Reşit and Ekrem Reşit [Rey] brothers to write operettas. The first operetta of the Rey brothers performed in 1933 by the Department of Operetta is *Üç Saat* (Three Hours).²¹

1932 FIRST MUSICAL FILMS

The shootings of the films *Bir Millet Uyanıyor* (A Nation is Awakening) and *Karım Beni Aldatırsa* (If My Wife Cheats on Me) begin in the summer of 1932. In addition to sound films, films with songs are also beginning to get popular in cinema. The same tendency is experienced in theatre. The operetta performances, initiated by the City Theatre a year earlier with *Yalova Türküsü* generate much interest. Even though Muhsin Ertuğrul (director, producer, stage and film actor) is inclined to produce serious and quality works, he decides to continue the operettas in order to reach broader audiences. The *Üç Saat* operetta of Ekrem Reşit - Cemal Reşit brothers is followed by *Lüküs Hayat* (Luxurious Life) and others. When İpek Film also wants to focus on operetta films, in the summer of 1933 Muhsin Ertuğrul makes the operetta movies *Söz Bir Allah Bir* (The Word is One God is One) and *Cici Berber* (Sweet Barber).²²

1934 ÖZSOY, WHICH IS CONSIDERED THE FIRST EXAMPLE OF NATIONAL OPERA, IS COMPOSED

The first opera in the history of the Republic of Turkey is *Özsoy Opera* (Op.9) composed by Ahmed Adnan Saygun with its libretto written by Münir Hayri Egelı adapted from Ferdowsi's *Shahnameh* (Book of Kings).²³ Commissioned in honor of Shah of Iran Reza Shah Pahlavi's visit to Turkey by Atatürk himself, who personally made revisions to its text., this work is a cultural icon serving to demonstrate

to its Eastern neighbor how Turkey attained the level of modern civilizations in a short span of time and that opera is espoused as the pinnacle of the Westernization movement.

1934 MÜZİK VE SANAT HAREKETLERİ DERGİSİ (MUSIC AND ART MOVEMENTS MAGAZINE)

Müzik ve Sanat Hareketleri Dergisi, which began to be published in 1934, is acknowledged as the start of music press in Turkey. The magazine mostly features reviews on classical music and performers.²⁴

1934 TURKISH MUSIC BAN ON THE RADIO

An outright picture of the country: Put in a nutshell; one sentence spoken by Atatürk while talking about modernization, Westernization, music reform, etc. ("The music attempted to be performed today is far below the ranks to be proud of...") was completely exaggerated, and in a chaotic environment and helter-skelter manner, a vulgar decision was made; even worse still, with widely shared nonchalance, this ingratiating act, despite all its ludicrousness, remained in force for almost two years (November 2, 1934 – September 6, 1936). Muammer Sun recounts that the person to ignite the fuse of the ban was a very important cultural figure, Director General of Press and Publications of the time, Vedat Nedim Tör; and in order for this faulty step taken not with a direct order but a mere "suggestion" or "precognition" to be retracted, it was again waited for Atatürk to give the word. It would not be wrong to say that those who kept their silence in the meantime also left their mark on this page of shame. On the other hand, the fact that an entire discourse of opposition was built upon this incident is also extremely troublesome: analyses made without taking into consideration innumerable parameters such as the organization-prevalence of radio broadcasting in the 1930s, the regions it was able to reach, broadcast durations and agendas, distribution of radio receivers across urban and rural areas and economic means, and the demographic data pertaining to the listeners have often come to eclipse other realities and nursed an attitude of cutting corners as in serving a hefty bill to a single address. (AM)

1936 ANKARA STATE CONSERVATORY IS ESTABLISHED

Ankara State Conservatory is established in 1936 under the School of Music Teacher Training with the aim of advancing and promoting national music and training personnel for the different types of performing arts. With the law on State

Conservatory adopted in 1940, departments of music and drama are separated. The music department comprises the branches of composition and orchestral conducting; piano, organ, harp; stringed instruments; wind and percussion instruments; and vocal training. Thus, the Ankara State Conservatory constitutes the beginning of musician training in the contemporary sense. In the aforementioned period, Ankara State Conservatory offers secondary and higher education. It is planned to provide free boarding education to a sufficient number of students every year to train personnel required by the State Opera and Presidential Symphony Orchestra. According to the bylaw issued in 1941, the duration of the post-elementary school is one preparatory year followed by two years of secondary education and six years of higher education. From the onset, Ankara State Conservatory offers "Folklore Compilation Studies" and "Folklore Archive" along with its main fields of study.

1936 FIRST CONCERT TO BE HELD IN THE MIDDLE OF THE BOSPHORUS

Şirket-i Hayriye (Auspicious Company), which once provided transportation along the Bosphorus, concentrates its efforts on reviving the Strait during the 1930s. In the ads it gives to various publications, the company praises the Bosphorus and declares that it will offer various benefits to those who move here. These praises culminate with the publishing of a magazine titled *Bağaziçi* (Bosphorus) by Şirket-i Hayriye. First one of the special cruises organized by the company in order to promote the Bosphorus and help turn it into a town of entertainment is the "Moonlight junket on the Bosphorus" held on August 4, 1936. In *Yücel* magazine dated September 1936, this excursion is recounted as follows: "Şirket-i Hayriye (...) prepared a raft decked with flowers, glowing with colorful lights. Such a raft that besides these dazzling decorations, on it was also the Deniz Kızı (Mermaid) Eftalya along with a band of musicians, *zeibek* dancers, and the City Theatre actor Hazım. Fastened at the back of this raft were a number of rowboats like in the old days. Şirket-i Hayriye had decked its three ferries and prepared another two in case there was a big turnout. However, the public showed so much interest in this moonlight junket, which was as cheap as 37.5 *kuruş* (Turkish cents), that a total of 14 ferries took off. These ferries surrounded the raft and traveled from Bebek to Kanlıca, from Kanlıca to Yeniköy, from Yeniköy to Beykoz, and from Beykoz to Büyükdere. The people on the shore greeted the ferries with green, red, yellow lanterns and torches, and partook in the festivities. Echoing in hearts, the Mermaid's voice mixed with the sound of nightingales in the groves. *Zeibeks* performed many dances and Hazım sang several songs."²⁵

1940 MUSIC AND DRAMA DEPARTMENTS ARE SEPARATED WITH THE STATE CONSERVATORY LAW

In 1940, the State Conservatory is divided into two departments: music and performance. The initial performances are put on stage three years after the opening of the conservatory and in the meantime students begin to give concerts on the radio and at the conservatory.²⁶

1940 TAKSİM GAZİNOSU (TAKSİM NIGHT CLUB) IS OPENED

Gazino culture in Istanbul develops considerably as of the foundation of the Republic. Sarayburnu, Molenruj, Kristal, Belvü, Tepebaşı, etc. are the prominent *gazinos* of this period. Taksim Gazinosu, on the other hand, is set apart as an establishment constructed by the Municipality of Istanbul itself, in a way reflecting the state's sense of entertainment. The construction of the *gazino* begins in July 1939; completed in three and a half months, it is opened on the Republic Day of the same year. Rüknettin Güney is the architect of the *gazino*, which opens before the Taksim Gezisi (Taksim Promenade, Gezi Park) is completed. Set on a 2,250 square meters area, the Taksim Municipality Gazino essentially comprises a "grand hall", a *pavyon* (men's night club) on the basement, and summertime sections. The decoration of the *pavyon* is done by Professor L. Süe. First manager of the *gazino* is a Romanian by the name Jorgulescu, whom Istanbul Mayor Lütfi Kırdar meets on his Romania visit.

1945 (ISTANBUL) CITY CHORUS IS FOUNDED

The founding of the City Chorus is reported in Municipality publications as follows: "In 1945, a City Chorus has been created with a staff of 84 people. This chorus, which includes the valuable vocal constituents trained by the Conservatory, has achieved great successes over the course of a short time." Muhittin Sadak is appointed to the head of the City Chorus founded in 1945 as a result of Hüseyin Sadettin Arel's efforts. Now the chorus works "officially and with a permanent staff". The City Chorus gives its first concert on February 4, 1946. The ensemble introduced in the program as "City Chorus Committee" is conducted by Muhittin Sadak. Works by Monteverdi, Brahms, Mendelssohn, Handel, Mozart, von Sauer, F. von Statzer, Tchaikovsky, and C. Cui and three folk songs are performed in the concert given at the City Drama Theatre. F. von Statzer and Semih Argeşo accompany the chorus. Ekrem Reşit Rey describes the event as "a great artistic headway".²⁷

1945 THE PHILHARMONIC ASSOCIATION IS FOUNDED

Istanbul Philharmonic Association begins its activities immediately after the foundation of the City Chorus. In a report of the association this period is recounted as follows: "Esteemed musicians constituting the City Orchestra indulge our Association through their honorary performances at our subscription concerts given every season with the participation of acclaimed foreign artists. As can be seen in our statutes, one of our Association's main duties is to advance our people's taste in music by organizing symphonic concerts. There is only one orchestra in Istanbul, and that is the City Orchestra. Our Association has rendered valuable services to the musicians of this orchestra by creating the opportunity to give concerts together with world renowned masters of music. Orchestra members, among them also orchestra conductor master Cemal Reşid, have participated in these concerts without asking for any compensation. In the Philharmonic Association's subscription concerts, the orchestra has oftentimes been conducted by Cemal Reşid. Aside from Cemal Reşid, subscription concerts have been given under the direction of Ferdi Ştatzler, Ankara Opera Orchestra Conductor Hörner, Athens Philharmonic's Conductor Economides, and the great Italian Orchestra Conductor Carlo Zecchi as well." Philharmonic Association has given its first subscription concert on April 9, 1946 at the Saray Movie Theatre.²⁸

1948 ANKARA OPERA STAGE

Şevki Balmumcu is the architect of the original building constructed in 1933-1934. Until 1948, the building is used as an exhibition hall. In 1948, it is transformed into an opera house designed by the German architect Paul Bonatz. The building that lends its name to the district it is located in is the only opera hall in Ankara today.

1948 MELODİ DERGİSİ (MELODY MAGAZINE)

The first magazine to feature popular music is *Melodi Dergisi*, which starts to be published in 1948.²⁹

1949 MÜZİK GÖRÜŞLERİ (OPINIONS ON MUSIC MAGAZINE)

Published by Mithat Fenmen in Ankara between 1949 and 1954, *Müzik Görüşleri* magazine features texts by the most influential men of music: Halil Bedii Yönetken, Mahmut Ragıp Gazimihal, Adnan Saygun, Lico Amar, Mithat Fenmen, İlhan Usmanbaş... Its content comprises school music, folk music compilations, music in prisons and translated texts.³⁰

1949 STATE THEATRES

State Theatres that comprise fields of theatre, opera and ballet is founded in 1949 with law no. 5441. Until 1970, the State Opera and Ballet constitutes a Department within the organization of State Theatres and operates under the same management until 1958.

1950s

FROM GRAMOPHONE TO RECORD PLAYER

In the 1950s, as wind-up gramophones are replaced with electric gramophones and later with record players, the record market booms. The 1950s is an illustrious era of the Turkish recording sector. New firms such as Grafson, Şençalar Plak are founded.³¹ Mihran Gürçiyân, who co-founds Grafson in 1955 with Agop Ürgüplüoğlu, has been trained in the firm Sahibinin Sesi. Grafson imports all-transistor phonographs from Europe and establishes a factory in Topkapı. This factory is later moved to Küçükköy. The sound recording studio is in Beyazıt. Grafson is the first production company founded with domestic capital and also the first record factory. Another important subject is the system called "fixation" launched by Mihran Gürçiyân: that is, making a contract with the recording artist and copyright holders for a fixed sum at the outset. This is a revolution because it introduces payment proportional to the number of records sold (*pourcentage*). This is how Zeki Müren is persuaded. One thing leads to another and Grafson makes a name for itself in the market.³² This era creates many record stars, most notably Zeki Müren.

1950s, ANKARA³³

The capital city of Ankara, which on one hand is caught in a heavy traffic of bureaucrats, spies and sycophants with no respite throughout the Second World War, on the other attains the position of a city that is witnessing and experiencing the results of the innovation movements the foundations of which are laid with the Republic. The opuses of our contemporary composers gradually begin to see the light of day, and start to be mentioned alongside the achievements in the fields of literature and visual arts. The Helikon Association initiative no doubt has an important role in this leap. At any rate, it seems like the artists who personally take initiative instead of awaiting the attention of the state, whose support for culture and art is gradually waning, do not have another way out. The association opened in 1952 by Bülent Arel, Selma Arel, Bülent Ecevit,

1960s

CONTESTS

Music contests organized in the 1960s are geared towards promoting Western music. Among these contests are; Caddebostan Singing Contest, Ankara Second Amateur Orchestras Contest organized by Faculty of Social Sciences English Club, and Boğaziçi Music Festivals organized by Robert College. Various newspapers, among them *Hürriyet*, *Milliyet*, *Hafta Sonu*, *Son Saat* also organize music contests. The Golden Mike Award Contest launched by *Hürriyet* in 1965 and lasting four years shapes the Western style Pop Music made in Turkey. In 1967, *Milliyet* also launches an Inter-High School Light Western Music Contest aiming to train musicians. The fact that the records of groups ranking the highest in the contest are released by Sayan Plak is an attractive factor. Even though this practice is stopped after 1970, the contest continues with a different name until 1999.³⁶

MAGAZINES

Especially in the 1960s, many short-lived magazines are published on Pop and Rock. *Ritm* and *Diskotek* can be cited as examples of these.³⁷ In Ankara, *Opus* magazine is published by Faruk Güvenç between 1962 and 1965. *Ankara Filarmoni* magazine begins to be published in 1964 and continues until the 1970s. First published in 1962, *Orkestra* magazine soon assumes an important role in the field of classical music. Published by Panayot Abacı, the magazine brings articles by many respected composers, music writers and people of music to its readers over the years.³⁸ The longest-running monthly music magazine *Orkestra*, published for 53 years, is discontinued after the death of Panayot Abacı in 2015.³⁹

RECORD, RECORD PLAYER AND TAPE PLAYER INDUSTRY

The 1960s cause hitches in the Turkish record industry. The reason is the transformation in format introduced by the development of long playing (33rpm) and extended play (45rpm) records along with cassettes and reel-to-reel tapes, which start to become widespread as a brand new technology. In 1965, the production of 78s is completely discontinued; 45s suddenly take over the market.⁴⁰

Grafson puts into operation its plastic records facility in its Küçükköy factory (durable, elastic records made of polymer blend fetishized with the concept of “vinyl” expunging the

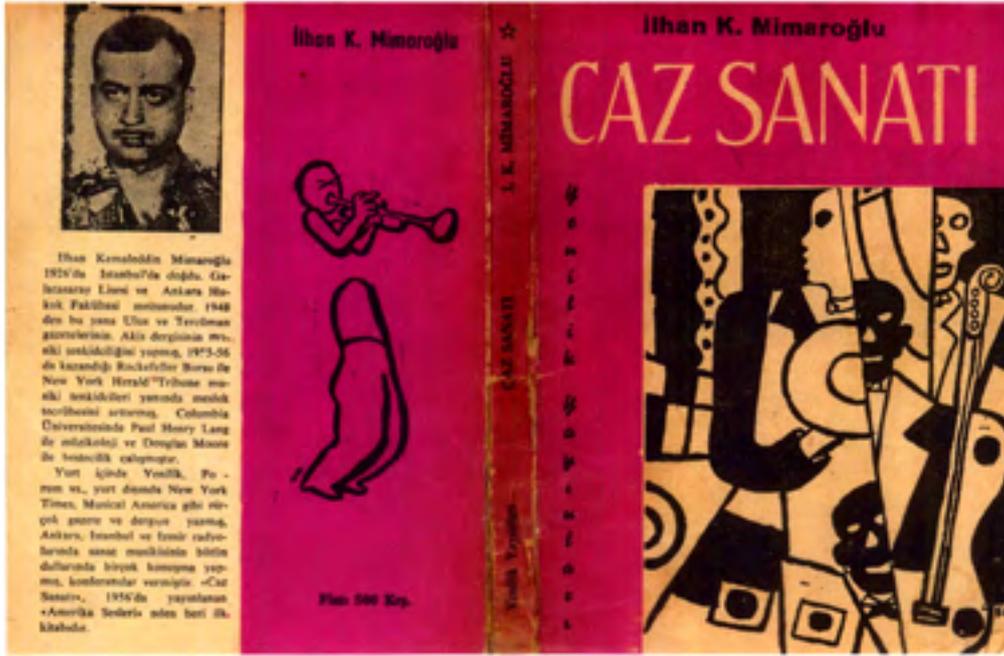
Rahşan Ecevit, Rasin Arsebük and Zerrin Arsebük in an apartment in Kızılay hosts numerous activities such as contemporary music seminars and concerts, contemporary art talks and exhibitions. As for the story of its closure that makes one say “that is just ludicrous!”: Following the September 6-7 incidents, due to the Greek connotation in its name, it is assumed (!) to be a Greek association and closed down by the martial law in effect. (AM)

1957 KUARTET VE ELEKTRONİK FREKANSMETRESİ İÇİN MÜZİK (MUSIC FOR A QUARTET AND ELECTRONIC FREQUENCYMETER)

During these years, Bülent Arel is a very important, key figure. He undertakes several important tasks such as Helikon Chamber Orchestra conductorship, Ankara Radio tonmeister, and later Music Broadcasting Director. He is a very good pianist, accompanist, composer and instructor; but perhaps his most important quality can be traced in his awareness, skill and courage that will pave the way for him to be a pioneer in the field of electronic music not only in Turkey but also the world: his composition titled *Kuartet ve Elektronik Frekansmetresi İçin Müzik* (1957) is performed in the second edition of the legendary Ankara Music Festival in 1958 at the National Library.³⁴ The electronic device used in this work (actually an oscillator, which he has christened “frequencymeter”, enabling frequency control) has been personally designed and crafted by him. Long and the short of it; later he goes to the States where he comes a long way in this field, upon his return he embarks on founding an electronic music studio in Turkey but is not allowed to clear through customs the devices he brought, and his dreams are trampled with the disappointments created by the unflinching institutions. It is possible to think that thereby while at an extremely advantageous position in this field of design, (experiencing a 30-40 year relapse in the nearly 60 year long history of electronic music), we missed out on very important opportunities. (AM)

1958 CAZ SANATI (ART OF JAZZ)

Another key figure of these years is İlhan Mimaroglu. Before he became known as another pioneer of electronic music, he has contributed to the culture of Turkey with his extremely idiosyncratic productions on Ankara Radio; articles in almost every key magazine of the period; and the first jazz book³⁵ of Turkey; his contributions to the building of music culture continue to be drawn upon even today. The music of Mimaroglu, who is also a very unique, eccentric composer, can be accessed at the İlhan Mimaroglu Archive in Yıldız Technical University Faculty of Art and Design. (AM)



FIRST JAZZ BOOK TO BE PUBLISHED IN TURKEY
Mimaroğlu, İlhan. *Caz Sanatı* [Art of Jazz]. İstanbul: Yenilik Yayınevi, 1958. (First edition)
Source: Alper Maral Archive

78s “phonograph record” technology). EMI, Grafson and Melodi release their own productions, they do not do contract manufacturing. In 1962, businessman İzzet Şefizade founds a vinyl record company and also opens his music production firm with the name Diskofon. İzzet Şefizade allocates the basement of Doğubank İşhanı (Office Building), which he owns at the time, to record companies. Many firms turn to music production here. Şefizade record factory also contract manufactures on demand. This method expands the market.⁴¹

Among the important brands of record players are Grundig, Telefunken, Markoni and Philips. A radio commercial during those days introduces the slogan: “Telefunken at work, Telefunken at recess. Telefunken radio and record players are everywhere.” In automatic record players, the stylus is placed on the record, when the record is finished playing the stylus automatically returns to its place and the player stops. Automatic record players also have a type called “record changers” that can stack up to ten records. When ten 45s records are stacked on top of one another and the start button of the player is pressed, without any need for intervention, once a record is finished the next one falls in place by itself and the music continues to play. With this technology advanced toward the mid-1960s, a 50-60 minute music broadcast can be listened to uninterrupted merely with a 3-5 second interim process. The most professional of these players are found in cafés or big pool halls; these coin-operated machines are called the jukebox. Fifty records are placed inside the jukebox, and they can be seen from outside. The names of the songs in the records are written on the sides. 25 *kuruş* coins are most often used to operate these machines.⁴²

In the 1960s, minibuses and taxis have 45s record players that correspond to present day radio/tape/CD players.

“Grundig tape players at Bak-Bak (Look-Look), Bak-Bak on Yüksekkaldırım!” is a commercial often heard on the radios in the 1960s. In those years, the tape player and the brand of Grundig are almost synonymous with one another. These are small tape players also called “reel-to-reel”. In this period, the Grundig tape players are important above all because they are the first music device that makes it possible to make recordings. It is possible to make recordings by connecting one end of the tape player’s cord to the radio. Tape players also have an external microphone; poems, songs are read into that mike and later listened to in awe. These are amateur recording and listening devices for public consumption called “3.5 inch tape”. “Vertical” tape players with big reels are also developed; but these are

found mostly in sound recording studios and the homes of music professionals. Alongside these very expensive tape players, headphones also enter the field of interest. With these headphones, music becomes private. This German miracle device, which makes its mark on an era, holds many functions. The tape can be listened to as two channels. Standard reels are approximately one hour long, but two recordings can be made on the same side and listened to from different channels. Since the “other side” (or rather the other “track” which will correspond to the tape head of the same side when the reel is turned) allows for the same thing, a one hour tape means four hours recording time. Parties are organized with these tape players; records that cannot be found on the market are played on and danced to from these tapes.⁴³

In the 1960s, there are music cabinets in the homes of the privileged few. These closed cabinets, manufactured like a chest of drawers resembling a sideboard and containing the record player, radio and tape player are placed parallel to the widest wall of the living room. As the guests arrive, the naperies and trinkets and small picture frames on it are carefully set aside, the cabinet is opened and records are taken out from the bottom cupboard. Or the tape player is turned on; archival radio recordings and original records copied from friends are listened to. In the late 1960s, the radios placed at the central corner of homes always with their embroidered naperies are replaced by black-white televisions again covered with embroidered naperies and several small trinkets. The televisions are usually Grundig, Schaub-Lorenz, Philips and Telefunken.⁴⁴

A NEW PROFESSION ON THE RADIOS: DISC JOCKEY

One of the people who is heard by millions on Istanbul Radio is Fecri Ebcioğlu. In the tiny room of the young disc jockey in Cağaloğlu there are hundreds of records and tapes. Ebcioğlu who has 200 33 rpm, 700 45 rpm, 150 78 rpm and 60 tapes has also been to the States. He makes the background music of films such as *Hancı* (Innkeeper), *Yaban Gülü* (Brier Rose), *Cambaz Kızın Aşkısı* (Love of the Acrobat Girl), *Yaman Gazeteci* (Daredevil Journalist). In 1961 he adapts *C'est Écrit Dans le Ciel* to Turkish with the name *Bak Bir Varmış Bir Yokmuş* (Once Upon a Time).

1961 EROL BÜYÜKBURÇ: LITTLE LUCY

Erol Büyükburç, the first popular music idol of Turkey, makes his first successful advances to this end through the contract he makes with Odeon record company in 1961. When Büyükburç meets Monsieur Filiba, the owner of Odeon, in

Kulüp (Club) Reşat, and is offered to make an album with four songs in his repertoire, he lays down the condition of also recording his own composition *Little Lucy*. Following a showdown Büyükburç's condition is accepted and the record of *Little Lucy* is released. Thereupon, for the first time in Turkey, a Turkish record enters the list of Western style popular music records in its own country. Selling over 2000, which is a considerable number for those days, the record conduces to, albeit not a real sectoral development, but the entrance of our first popular star to the music market. In that period Büyükburç performs in Karavan, Kulüp Reşat and Hilton.

1961 SES (VOICE) MAGAZINE

The famous cinema, theatre and popular music magazine of an era, *Ses* begins to be published on November 25, 1961 as a weekly cinema and theatre magazine. Şevket Rado publishes and manages the magazine. After the second half of the 1960s, it concentrates increasingly more on music.⁴⁵

1961 PRESIDENTIAL SYMPHONY ORCHESTRA CONCERT HALL

Presidential Symphony Orchestra Concert Hall is the concert hall with 800 seating capacity where the Presidential Symphony Orchestra in Ankara gives its concerts and does its rehearsals. It is located on Talatpaşa Avenue to the south of Gençlik Park in the Ulus neighborhood of Altındağ district. Constructed as an exhibition hall in 1958, the building is allocated to the orchestra in 1961 and turned into a concert hall by architects Ertuğrul Özakdemir and Feridun Helvacıoğlu in 1962. Grey, red, ivory-white travertine is used on the exterior façades of the building, which bears the architectural qualities of the period it was constructed; with this quality it resembles the Ankara Opera Stage.

1963 FIRST TURKISH TWIST: ÇIT ÇIT (CLICK CLICK) TWIST

A new dance emerging from the States spreads across Europe like a flash. The name of this dance is twist. With some delay, in 1961, the dance also arrives in Turkey. 1962 Istanbul Twist Championship is held at the Caddebostan Gazino. First Turkish twist album of Barış Manço and Harmoniler *Çit Çit Twist* is released in 1963.⁴⁶

1963 BOSSA-NOVA Nİ NA NAY

Dario Moreno arranges the folk song *Ni Na Nay* in bossa-nova style (the dance in vogue in those days). On one side of the

record is *Ni Na Nay* in Turkish and on the other in French. Bossa-nova is an extremely attractive hybrid style that fuses Brazilian rhythms and melody contours with American song forms based on jazz harmony. Especially its serene sound braid causes it to rapidly spread across the entire world.

1963 A "LIGHT WESTERN MUSIC" FESTIVAL IS ORGANIZED FOR THE FIRST TIME

Turkey's first light Western music festival organized by Robert College students is held in 1963 in Istanbul with the name 1st Boğaziçi Music Festival. The Festival Organization Committee, which expresses its goal as "emancipating light western music endeavors in Turkey from an unproductive mimicry of European-American light music", invites the most famous orchestras of the period to the festival. Selected by the invitees, the festival's best song is *Adieu Mon Pays* (Erol Büyükburç), best arrangement *Kara Tren* (Black Train) (Faruk Akel Orchestra), most successful vocalist Erol Büyükburç; most successful instruments: piano, Şerif Yüzbaşıoğlu; bass, Giani Penzo (Faruk Akel Orchestra); guitar, Ersin Ünlüsoy (Ş. Yüzbaşıoğlu Orchestra); alto saxophone, Hırant Lüsikyan (Şevket Uğurluel Orchestra); and drums, Nejat Alpay (Faruk Akel Orchestra). Galatasaray Vocal Group features Timur Selçuk on piano and Mehmet Teoman on bass. The pianist of Faruk Akel Orchestra is Doruk Onatkut.⁴⁷

1964 TURKISH MUSIC GROUP PARTICIPATING IN THE 1ST BALKANS NATIONAL MELODIES FESTIVAL GETS THE FIRST PLACE

The "National Orchestra" that participates in the 1st Balkans National Melodies Festival wins first place. The orchestra is made up of the following artists: vocals Tülay German, Erol Büyükburç and Tanju Okan; piano Selim Özer, tenor saxophone and flute Erol Erginer; guitar Yurdaer Doğulu; double bass Alper Feyman; and drums Vasfi Uçaroğlu. Among the songs performed by the orchestra at the contest are *Keşanlı Ali Destanı* (Epic of Keşanlı Ali) (Yalçın Tura) sung by Tülay German, *Burçak Tarlası* (Vetch Field), *Mecnunum Leylamı Gördüm* (I am Majnun I saw My Layla) (arranged by Doruk Onatkut), *Yarının Şarkısı* (Tomorrow's Song) (Erdem Buri); *Karakaş Gözlerin Elmas* (Your Black-browed Eyes are Diamonds) (folksong), *Kara Tren*, *Little Lucy* (Erol Büyükburç), *T'amo T'amero* sung by Erol Büyükburç, and *Kundurama Kum Doldu* (Sand in My Shoe), *Katibim* (My Clerk), *Oy Feliz Sin Tu Amor* (Selim Özer), *Stasera Pago lo* sung by Tanju Okan. The song to create the most stir at the festival is *Yarının Şarkısı* composed by Erdem Buri. This song will later become the semiofficial march of TİP (Workers' Party of Turkey). Meanwhile, *Burçak Tarlası* will become an example of early

Anatolian Pop as the first pop music record employing *saz*. The most interesting event of the festival on the other hand is Tanju Okan taking the stage with a glass of drink while singing *Stasera Pogo Jo* and breaking this glass at the end of the song. Okan, who is almost disqualified due to this act, is saved at the last minute thanks to the enthusiasm of the people.

1964 FOREIGNERS SINGING IN TURKISH: HER YERDE KAR VAR (TOMBE LA NEIGE)

In the 1960s, foreign singers making Turkish albums has also become a trend. In this process two figures come to the fore as songwriters: Fecri Ebcioğlu and Sezen Cumhur Önal. In his adventure as a songwriter, Fecri Ebcioğlu drops the big bomb in 1964 with Adamo. Let us relay the story of this song in Ebcioğlu's words: "Adamo had a concert in Atlas Movie Theatre. Erkan Yolaç was the presenter. I strongly cautioned both of them not to disclose that I had written the lyrics of the song. Because I was afraid of being booed. Towards the end of the program, Adamo suddenly started to sing 'Her Yerde Kar Var, Kalbim Senin Bu Gece'. There is not a peep in the hall. I virtually wanted to curl up and die. If I could hide in my jacket believe me I would. I shrank and shrank. The song finished, again not a peep. A few seconds passed and there was a thunder of applause. It was bringing down the hall with shouts of "We want more... encore". Adamo performed the song for the second time. As soon as the song was over, I was carried to the stage on people's shoulders. Together we sang the song once more. Then, as you know, this song of mine became number one. After that day interest in foreign songs waned. The entire youth turned to songs with Turkish words..." Upon his return from his Istanbul tour, Salvatore Adamo records the song *Tombe la Neige* on playback with Turkish words: "Her yerde kar var, kalbim senin bu gece". This record receives the title of bestselling song in Turkey to that date.⁴⁸

ELECTRO BAĞLAMA AND ARABESQUE

Neither its date is clear nor is there a consensus on who invented it; but the generally accepted (or endlessly speculated) names are the Erkin Koray - Orhan Gencebay duo and Yavuz Top. It is not surprising that Erkin Koray took out the bridge from electro guitar; what is surprising is the camaraderie and joint action motif which is uncommon in present day: Rumor has it that Gencebay and Koray developed this stringed instrument together, and Gencebay made it popular with his outstanding performance. On the other hand, it should be conceded that our rock icon Erkin Koray grasped Arabesque ahead of everyone else; that

his widely acclaimed works such as *Şaşkın* (Befuddled), *Estarabım*, *Çöpçüler* (Garbage men), *Fesuphanallah* (God, lo and behold) can be considered in this genre; and therefore he laid a causative groundwork for the use of electro *bağlama* (a plucked-string instrument). On the other hand, the *bağlama*, detached from its village in the urbanization process and doomed to fail in making itself heard in the changing, expanding new venues exposed to the opaque city rumble, has thus been the subject of a vital move. Although much has changed since the 1970s and 80s when advantaged self-declared elite masses looked down on and negated these new developments, shunning them with the label "degenerate"; the notion that Arabesque is an extremely genuine, pluralistic, real and existential design that corresponds to the needs of this geography has not become prevalent. In that vein, the first explanation to spring to mind as to why while the entire world was pursuing electro guitar its electrical brother was shunned can be conservatism. A deep conservatism.

1969 ISTANBUL KÜLTÜR SARAYI (CULTURE PALACE) IS OPENED

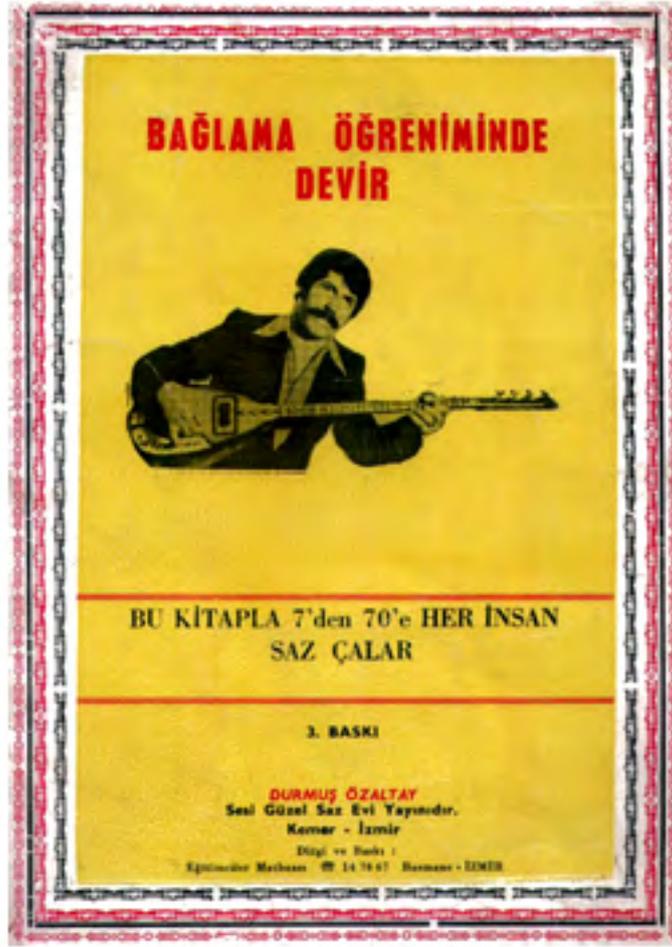
It is the building set on Taksim Square, used for opera, ballet, theatre, concert and congress purposes, housing also an exhibition hall and a movie theatre. Its project is drawn by the architects Feridun Kip and Rüknettin Güney. Its foundations are laid on May 29, 1946. It cannot be completed due to the lack of allocated funds. In 1953, it is handed over to the Ministry of Public Works, and in 1956 the construction resumes with the project of architect Hayati Tabanlıoğlu. The building goes into service on April 12, 1969 with the name Istanbul Kültür Sarayı. At the opening, Ferit Tüzün's *Çeşmebaşı* (By the Fountain) ballet and Verdi's *Aida* opera are performed. The building which goes into service as the world's fourth biggest art center is one of the edifices symbolizing the Republican era in Turkey.

1970s

CONTESTS

In addition to the music contests organized by newspapers, notably *Milliyet* and *Hürriyet*, in 1974, the one-time only 1st Toplu İğne Beste Yarışması (1st Pin Composition Contest) is organized by Şanar Yurdatapan and Atilla Özdemiroğlu's production company ŞAT and broadcasted live on TRT. This contest is an important music movement of the second phase of Turkish Pop which begins in the 1960s. TRT Television and Radios broadcast programs promoting Turkish Pop.⁴⁹

1



2



3

1 - The cover of the daring book by Durmuş Özaltay, who on one hand enables the society to espouse “our traditional stringed instrument” *bağlama* with an extremely pluralistic approach (employing a motto like “With this book every single person of all ages can play the *saz*”), and on the other defies tradition by making an appearance with the electro *bağlama*.

Özaltay, Durmuş. *Bağlama Öğreniminde Devir* [Revolution in *Bağlama* Education]. İzmir: Sesi Güzel Saz Evi Yayını. (Undated publication)

Source: Alper Maral Archive

ATATÜRK KÜLTÜR MERKEZİ (ATATÜRK CULTURAL CENTER - AKM)

The building opened in 1969 under the name Istanbul Culture Palace suffers a fire in 1970. Following restorations, the building will go into service in 1978 with the name Atatürk Cultural Center.

2 - AKM Grand Hall, 1977

Photo: Reha Günay

Source: SALT Research, Hayati Tabanlıoğlu Archive

3 - AKM Main Stage, 1977

Photo: Reha Günay

Source: SALT Research, Hayati Tabanlıoğlu Archive

EUROVISION SONG CONTEST

It is a song contest organized since 1956 to date for the participation of European Broadcasting Union member countries. Every one of the participating countries selects one song broadcast live to the public via television and radio, and, in order to determine the most popular song of the contest, gives points to the songs of other countries. The contest, which has been continually organized every year since its inception in 1956, is one of the world's longest running television programs. Encouraged by the development of light Western music during those years and the interest audiences show in the Eurovision song contest it broadcasts live twice from Europe, TRT Television decides to participate in this international competition in 1975. This first Eurovision experience generates great interest as "a national event". The first Eurovision experience does not result in any international success but contributes to our music history through the new names it introduces to our popular music. Artists such as Semiha Yankı, Cici Kızlar, Ali Rıza Binboğa are the first prominent names of this contest.

MAGAZINES

At the mention of music publication in Turkey the first periodical to spring to mind is *Hey* magazine. The magazine, which first comes out in the early 1970s under Milliyet Publications, continues to be published until the end of the 1980s. In the years when it is especially popular its circulation reaches 60 thousand.⁵⁰

RECORDS ARE BEING REPLACED WITH TAPES

Record industry lives its golden eras until the mid-1970s.⁵¹ 33 rpm LPs are produced during these years.⁵² However, through the tapes brought home to Turkey by the migrant workers living in Europe, the sound recording system undergoes a change; compact cassette tapes that can be erased and recorded over are released.⁵³ Grünbergs found Plaksan in Haramidere. Raks begins to manufacture blank tapes.⁵⁴ As firms like Plaksan, Raks, and Kervan completely dominate the market, music turns into an industry accessible to wider masses. Importing automatic machines, Kervan and Yavuz firms begin mass production. The tape technology is relatively cheap and flexible; that is, it makes it possible to swiftly meet the demand. The sudden and rapid increase in demand, along with the gap created by legal regulations, results in the emergence of a "pirate" music market. "Pirate" on one hand creates a new industry and a new source of employment, and on the other, inflicts heavy damages on music companies and artists. It takes the heaviest toll on

foreign music companies which begin to pull out of the Turkish market. This in turn contributes to the development of the local music industry.

UNKAPANI PLAKÇILAR ÇARŞISI (UNKAPANI RECORD PRODUCERS MARKET)

Recognized as the first shopping center of Istanbul, Istanbul Manifaturacılar Çarşısı (İMÇ, Istanbul Drapers Bazaar) is opened in 1967 (architects Doğan Tekeli, Sami Sisa, Metin Hepgüler). Taking advantage of the drapers' unwillingness to move to İMÇ, record companies, which were located in the lower bazaar of Doğubank İşhanı in Sirkeci, begin to take up offices in the 5th and 6th blocks of this new building one after another. Thus the Unkapanı Plakçılar Çarşısı which will leave its mark in the music history of Turkey is established. The dominance of music companies, most of which are run by Jews, Greeks and Armenians, is shaken toward the end of the 1950s and they are replaced by companies that turn to new productions with quite different identities.

The growth in the industry is unbelievable. Those with beautiful voices pound the streets of Istanbul with *bağlama* in their hands, and try their luck in hopes of becoming a star. The new goal of entrepreneurs, who sell their homes and fields, is to land a store in Unkapanı Plakçılar Çarşısı. At the market where there is a very rapid flow of money, those who make the money are naturally the music companies. Then follow the artists, composers and songwriters, respectively. The type of music catered to is mostly Arabesque. Throughout the 1980s, annual album sales reach 3 million, predominantly with Arabesque's sphere of influence. Such that the release of any Arabesque album causes meters long queues. In the 1980s, with the generation of CDs the tape format begins to lose its popularity in the course of a few years. At the end of the 1990s, the mp3s emerge causing the tape to be almost forgotten. By the 2000s, the tape turns into an object of nostalgia like the old records. During these years music is shared through a platform accessible through the internet. There are no longer mediators like the tape or the CD or record companies. Thus, the Unkapanı Plakçılar Çarşısı, which made its mark on an era in Turkey and collected all music companies under a single roof, also loses its former importance.⁵⁵

PARAPHERNALIA

Owing to the fact that the necessary equipment could not be brought into the country, in the 1950s some musicians had begun to make their own amplifiers and simple devices, embarking on the path of producing ingenious solutions

from within the dearth. However, in the 1970s when marginal solutions no longer suffice as “electronic” music gets more and more widespread, there is an attempt to overcome this deficiency with a few brands. Firstly, tube guitar amplifiers are produced with the brand Len-Der. These are “local variations” of foreign brands. Then pursuing a name resemblance with Sonakord and the German brand Dynacord, tube amplifiers and echo gadgets are produced under the brand name Dinakord. During the 1960s and 70s, minibuses and taxis also have 45 rpm record players some of which are produced in Turkey. In the 1970s, ITT-Schaub Lorenz brand music cabinets enter the homes. These are manufactured through the assembling of partly local partly foreign components.

1970 ANADOLU (ANATOLIAN) POP/ROCK YEARS

Anatolian Rock is a music genre formed by the fusing of Turkish folk music and rock music. In the 1960s and 1970s, while rock music performers, most famous ones being those from England and the States, take the music market by storm, Turkey also gets its share from these developing movements. In 1967-68, many groups and musicians in Turkey as well, most notably Barış Manço and also Cem Karaca, Erkin Koray, Fikret Kızılok and Moğollar release their first 45 rpms, which will earn them international fame, and the foundations of Anatolian Rock, which is a movement pioneered by Murat Ses, the keyboard player of early Moğollar, is thus laid in the same years. Moğollar's *Dağ ve Çocuk* (Mountain and the Kid) released in 1970 is recognized as the first Anatolian Pop record.

1970 ISTANBUL CULTURE PALACE IS BURNED DOWN

The Istanbul Culture Palace building completed in 23 years and opened in 1969 is destroyed in the fire that breaks out on November 27, 1970 during a performance of Arthur Miller's *The Crucible*. The source of the fire, which does not result in any loss of life, cannot be determined. The building restored after the fire under the oversight of Hayati Tabanlıoğlu is opened for the second time eight years later on October 6, 1978 with the name Atatürk Kültür Merkezi (Atatürk Cultural Center). It remains operational until 2008.⁵⁶

1970 DIRECTORATE GENERAL OF STATE OPERA AND BALLET

As per the Law on the Establishment of State Opera and Ballet, the institution is defined as an “affiliate organization” of the Ministry of Culture and Tourism, and assumes the name Directorate General of State Opera and Ballet in 1970. The Directorate General is established in Ankara as a central organization as per the Establishment Law no. 1309 dated 1970. The Opera and Ballet Company in Istanbul, which has been continuing its activities as a separate, local institution since 1960, is incorporated into the Directorate General as a branch, under the name Istanbul Directorate of State Opera and Ballet, also in 1970. Later, İzmir (1982), Mersin (1990), Antalya (1997), and Samsun (2008) Directorates are also established as separate units operating under the headquarters in Ankara.

1971 ISTANBUL STATE CONSERVATORY IS OPENED

Present-day Mimar Sinan Fine Arts University State Conservatory is established in the 1971-1972 academic year under the name Istanbul State Conservatory.

1973 ISTANBUL MUSIC FESTIVAL

Istanbul Music Festival, the flagship of the Istanbul Festivals organized by Istanbul Foundation for Culture and Arts (İKSÜ), is held for the very first time between June 15 and July 15, 1973 under the name Istanbul Festival. In its early years, Istanbul Festival brings together outstanding examples of artistic creativity from various fields in its program. While events of İKSÜ diverge into separate festivals and biennials in time, each focusing on a different field, this festival is renamed as the Istanbul Music Festival in 1994. With its Lifetime Achievement Awards, Istanbul Music Festival promotes the appreciation of composers, researchers, distinguished conductors, innovative and creative artists, and individuals who make notable contributions to our cultural heritage and underscore the unifying force of music with their projects. In addition, the festival has also been contributing to the enrichment of the repertoire of contemporary music through commissioned pieces from promising young composers, as well as renowned ones since 2011. Istanbul Music Festival also encourages research in musicology and plays a leading role in special projects exploring shared cultural values through its productions. Istanbul Music Festival has been a member of the European Festivals Association since 1977.⁵⁷

1976 ISTANBUL TECHNICAL UNIVERSITY (ITU) TURKISH MUSIC STATE CONSERVATORY STARTS EDUCATION

The longstanding antagonism between Turkish music and Western music has created grounds for the most absurd of decisions, actions, bouts of envy and conflict; in the end only bringing harm to the continuity and communication of culture. Finally, a decision in 1975 has allowed the establishment of the Turkish Music State Conservatory (TMDK) under ITU, with names like Muharrem Ergin, Cahit Atasoy, Neriman Tüfekçi, Yücel Paşmakçı, Cüneyd Orhon, Yılmaz Öztuna, İsmail Baha Sürelsan and Alaeddin Yavaşca on its board of directors chaired by Ercümen Berker. Nevertheless, clashes do not subside entirely: following the change of government in 1978, the conservatory is transferred from the jurisdiction of the Ministry of National Education to the Ministry of Culture through a protocol between the two ministries. During this process, several faculty members are dismissed only to be later reinstated. Training the largest number of personnel for the music industry to this day, TMDK continues, on the one hand, to hold a mirror to the debates/disputes on music that rage the country, while occasionally serving as a stage for them on the other.

1976 ERKAN OĞUR DESIGNS A FRETLESS GUITAR

The biggest advantage of the fretless guitar is that it is a continuous pitch instrument; allowing for the *makams* used in Turkish music to be performed also with a popular instrument like the guitar. Perhaps the most cherished performance of this *saz*, which virtually turns into a cultish object through the iconic personality and the talented hands of Erkan Oğur, is the artist's solo in the song *Güllerin İçinden* (Through the Roses) in the album titled *Ele Güne Karşı Yapayalnız* (All Alone in Face of the World) by Mazhar Fuat Özkan.

1980s

CONTESTS

Since the *Arabesk* craze begins in the early 1980s, there is not much dynamism in pop music in these years. Following the music contest launched by *Güneş* daily newspaper in 1985, the most important step for pop music is the initiation of Kuşadası Altın Güvercin Müzik Yarışmaları (Kuşadası Gold Pigeon Music Competitions) in 1986. This contest, held for 17 years, is the longest-standing music competition.

These early examples are followed by the *Hey* magazine competition, Altın Portakal Müzik Yarışması (Gold Orange Music Competition), Altın Çınar Şarkı Yarışması (Gold Sycamore Song Competition), and TRT Ses Yarışması (TRT Voice Competition).⁵⁸

MAGAZINES

Censorship policies of the September 12 regime steer the content of print journalism towards tabloid press. As a result, news stories on the private lives of artists and celebrity gossip come to the fore. The music press also opts for tabloid journalism covering music stars. First published in 1987 and still standing, *Blue Jean* magazine assumes an important role in acquainting readers with foreign pop music, and remains among top-selling magazines for many years. The longest-published magazine in Turkey's history of music, *Blue Jean* begins to also print the supplement *Headbang* focusing on rock and metal music from 2007 onwards, and *Pop Up* targeting teenage girls as of 2009.⁵⁹ *Stüdyo İmge*, starting its publication life in 1985, remains in print until 1993 with occasional interruptions. As of its initial issues, the magazine starts a series of articles called "Kültür/Müzik Dosyası" (The Culture/Music Dossier) in an attempt to depict and situate the history of rock music in the context of Turkey.⁶⁰

MUSIC SYSTEMS INDUSTRY

The 1980s mark the beginning of the golden age of cassettes. Smaller and mostly unlicensed (pirate) outfits that invade the market become a threat to larger companies. Columbia and Sahibinin Sesi, managed by the second generation, close down. Odeon turns into an entity that provides support services without producing albums.⁶¹

Raks begins to produce recorded tapes in 1980. Revived by singer-pianists Ferdi Özbeğen and Ümit Besen, the cassette market sees record highs with İbrahim Tatlıses and Sezen Aksu.⁶² The Walkman enters the Turkish market in 1983. Philips and Sony manufacture the first Compact Discs (CD).

Bojidar makes a name for itself in the field of solid-state amplifiers and sound systems in the 1980s. Shov-Amp, produced in small numbers, can also be included in this category.

Aslan Han, located in Şişhane and also selling musical instruments, holds a critical position in the speaker systems market. Off-brand products particularly handmade speakers for sound systems are also produced at this venue.

Amplifiers are manufactured also for electro-*bağlamas* under several different, short-lived brands. Until the 1980s, local drums, first with the brand name Şeref, and later Yıldırım (both eponymous with their manufacturers) are produced. With the 1980s, drum machines called *ritm-box* begin to be manufactured for singer-pianists. Most popular among these is the one playing Eastern rhythms under the brand Atak Ritm Box. Panther Electronic also manufactures diverse instruments during this period and gains recognition in the local market. Such local products are now regarded as “fetish products” which attract certain collectors.

1980 ŞAN MÜZİKHOLOĞÜ (ŞAN MUSIC HALL) IS OPENED

Uluslararası Sanat Gösterileri AŞ (International Art Performances, Inc.) finances the transformation of Şan Theatre into a music hall, spending a sum of 25 million Liras in the times' currency. Previously serving as a movie theatre, the building starts to be run under the name Şan Müzikholü as of November 4, 1980. Tens of musicals are staged here. Conveying all of these would imply recounting almost the entire show business of a period. So let us confine ourselves to a brief list of performances held at Şan Müzikholü: *Yedi Kocalı Hürmüz* (Hürmüz with Seven Husbands), *Merhaba Müzik* (Hello Music), *Hisseli Harikalar Kumpanyası* (The Joint Venture Company of Wonders), *Çöpçatanın Fendi* (*Selam Meloş*) (The Cunning of the Matchmaker Hello Meloş), *Sait Hop Sait* (Sait Hey Sait), *Müzikal Kahkaha* (Musical Laughter), *Ve 10 Yıl Geçti* (And 10 Years Have Gone By), *Sezen Aksu Aile Gazinosu* (Sezen Aksu Family Casino), *Hababam Sınıfı Müzikali* (The Chaos Class Musical), *Neşe-i Muhabbet* (Merry Confabs), *Şen Sazın Bülbülleri* (Nightingales of the Merry Reeds), *Sade Vatandaş Şvayk Hitler'e Karşı* (Schweik in the Second World War), *Carmen*, *Bizim Şarkılarımız* (Our Songs) (Nükheth Duru - Timur Selçuk), *Artiz Mektebi* (Starz Academy), *Bin Yıl Önce Bin Yıl Sonra* (A Thousand Years Ago, A Thousand Years Later)... Alongside musicals, special performances and concerts are also held at the music hall. Among musicians performing in concerts organized by Egemen Bostancı are Ajda Pekkan, Nükheth Duru, Sezen Aksu, Ahmet Özhan, Edip Akbayram, Arif Sağ, and Zülfü Livaneli. In an interview, Bostancı enumerates the musicals bringing the highest revenue as follows: “Plays starring Emel Sayın, Ajda Pekkan, Erol Evgin and Nükheth Duru have grossed huge amounts. Sezen Aksu's *The Joint Venture Company of Wonders* was the longest-running show. But *Büyük Kabare* (The Grand Cabaret) with Ajda Pekkan, which ran for the shortest period, fetched better; since it was staged in venues with a capacity for 4000 people.”⁶³

1981 “İSTANBUL” CYMBALS

“Istanbul” is the common brand name for two cymbal brands manufacturing special handcrafted cymbals in Istanbul: Istanbul Agop and Istanbul Mehmet. Handmade cymbals, mainly produced by Armenian craftsmen for the janissary bands in the Ottoman Empire, become acclaimed and sought after worldwide. The secret process of cymbal making that survived from those times to the present day is still known by very few people. The inventor of this process is Avedis Zilciyan, whose last name, meaning cymbal smith in Armenian, is given by Sultan Osman III. The story of the company begins in 1623 when Zilciyan establishes a foundry in Samatya, Istanbul with the permission granted by Sultan Murat IV. In 1851, Avedis Zildjian II presents his cymbals in European fairs, while his younger brother Kerope Zildjian (after whom the present-day K line of Zildjian is named) starts exports. In 1868, the company receives subsidy from the state with the endorsement of Sultan Abdülaziz. Later, in 1909, a second factory is opened abroad. It is initially reckoned that this craft, passing on from father to son in the family, dies out with the demise of Mikael Zildjian, grandson of Kerope Zildjian: it is presumed that the secret process has vanished with him. Nevertheless, the nine year-old apprentices of the master, Mehmet Tamdeğer and Agop Tomurcuk, carry on this legend. They start manufacturing cymbals again in 1981, on a hand loom in Istanbul.⁶⁴

1985 THE FIRST JAZZ FESTIVAL

Bilsak Jazz Festivals, organized for the first time in 1985 in Istanbul by Bilsak and hosted by Emin Fındıkoğlu, are held at the Şan Movie Theatre. The First Bilsak Jazz Festival features nine concerts over the course of three days.

1986 TÜRKİYE MUSİKİ ESERİ SAHİPLERİ MESLEK BİRLİĞİ (MESAM -MUSICAL WORK OWNERS' SOCIETY OF TURKEY) IS FOUNDED

MESAM is the first among the four vocational organizations established in Turkey in the field of musical works. It works to protect the interests of rights holders (composers, lyricists, arrangers and editors) and people entitled to exercise pertinent financial rights, and ensure the proper management and monitoring of rights granted by Law no. 5846, the collection of payments, and their distribution to right holders.⁶⁵



HİSSELİ HARİKALAR KUMPANYASI (THE JOINT VENTURE COMPANY OF WONDERS)

The poster of the play designed by Sadık Karamustafa.
Source: Gökhan Akçura Archive

1986 PAN YAYINCILIK (PAN PUBLICATIONS) IS ESTABLISHED

Işık and Ferruh Gençer, a couple in love with music which they had engaged in as listeners, artists and enthusiasts as students establish Pan Yayıncılık with the goal of facilitating a better understanding of music and making an informed listening and reading of music possible for everyone. Founded in Istanbul in 1986, Pan Yayıncılık is the preeminent publishing house for music books in Turkey. Tabar Music Library located in Beşiktaş, which can be considered a satellite of the publishing house, has been open to readers since 2013.⁶⁶

1987 LALE PLAK (LALE RECORDS)

Managed by Hakan Atala, Lale Plak is opened on May 13, 1954 by Hakan Atala's father İbrahim Atala and uncle Yusuf Atala initially as a shop selling stationery, and later also foreign magazines, on Galip Dede Avenue in Beyoğlu. Back then, the avenue is a place where music instruments are sold end to end, frequented by everyone interested in music. In 1987, with Hakan Atala taking over the business, everything other than music is cast aside, and the shop turns into a boutique music store selling 45 rpm and 33 rpm records, and later tapes, CDs, and once again vinyl records. While initially the store's focus is predominantly jazz, classical music items are also sold later on.⁶⁷

1989 POZİTİF

Pozitif has retained its status as one of the pioneering institutions in the live music and event management industry in Turkey since 1989. Bringing together people and brands for many years with the festivals, concerts, and arts & culture events it has been organizing, the ultimate goal of Pozitif Live is to offer the audience positive experiences with recurring international music and art & culture events. Pozitif has two live music venues: Babylon and Volkswagen Arena. Established in 1999, Babylon Istanbul has hosted many local and international musicians and artists from various genres and disciplines since its opening. Volkswagen Arena, opened in 2014, is used for entertainment and arts & culture events in Istanbul. Doublemoon Records, founded in 1998, is among Turkey's leading independent record labels. Pozitif Group has launched *Babylon Dergi* (Babylon Magazine) with the Babylon imprint in September 2009. Pozitif's additional activities in media and publishing include compilation album projects, web platforms, and an online radio, Radyo Babylon.⁶⁸

1990s

CONTESTS

TRT Golden Antenna Composition Contest is among the most prominent contests of the 1990s. As the number of private television channels increases various such events are launched: the Roxy Music Days in 1995; Kral TV Music Awards as of 1997; İzmir Songs Contest in 1997 organized by ATV and İzmir Municipality and broadcast live on ATV; and Pop Show song and composition contest organized by Show TV in 1993 and held until 1997. Notable among other contests are Onno Tunç Composition Contest (1997), Boğaziçi University Amateur Music Contest (1998), and the still conducted KADSAV Inter-High School Music Contests (1998) organized by Kadıköy Municipality.⁶⁹ These contests, like the earlier Golden Mike, Milliyet and Eurovision Song Contests, are important for providing the first motivation to numerous names, who will later shine and become public figures, and create the opportunity for public recognition.

MAGAZINES

One of the most popular music magazines of the 1990s is *Boom*. It appeals to a wide audience by featuring both pop music and derivatives of rock music. In 1991, the rock/metal focused *Laneth* magazine is launched as a fanzine without a tax label. The magazine, which prints 35 copies of its first issue, has a circulation of 2700 by the year 1994.⁷⁰

1990s is an era when new magazines emerge in the music press. One of the important magazines that begins to be published in this period is *Roll*. The magazine takes leave of the publishing world in 2009 with its 144th issue.⁷¹ Proprietors of private equity radio and television channels that commence operations in the 1990s also publish music magazines, and are active in the printed press alongside radio and television broadcasting. The first such example is the music magazine named *Number One* published by the Number One Media Group. This weekly magazine is followed by *Kral Magazin* published by Uzan Media Group. While *Number One* magazine is discontinued in the beginning of the 2000s, *Kral Magazin* continues to be published until 2008. Additionally, the *Dream* magazine of Dream TV channel broadcast under the Doğan Media Group continues to be published throughout the 2000s until its closure in 2008. Two magazines published in the 1990s and appealing to popular culture are *Top Pop* and *Popsi*. *Top Pop* published by Avrupa Holding and *Popsi* published by Doğan Group compete for many years and continue to be published every week cashing in on the rise of Turkish Pop music enjoying

a resurgence in the 1990s. While *Top Pop* is discontinued in late 1990s, *Popsi* continues to be published until 2006.⁷²

Fanzines that circulate in a much narrower circle also emerge in these years as the media of punk and “underground culture” in Turkey. In an environment where the adjectives “marginal” and “intellectual” are swearwords, for those who test the boundaries or embrace eccentricity, a more organized, functional milieu of communication is at most a dream until the prevalence of the internet or even “social media”.

SCHOOLS

After 1980, Turkey has taken a new bend; while making most of the “blessings of Liberalism” on one hand, on the other it has begun to seek remedies to the cultural abyss it fell into in the same process. Waiting for an opportunity for new breakthroughs for some time, the visionary academicians and educators have considered, conceived the 1990s as a period when they would make innovative moves in the field of culture and arts in Turkey. On one hand, the framework of arts education has been broadened by its extension to formal secondary education through the recently established Fine Arts High Schools; on the other hand, new faculties and departments have been opened aiming to liberate arts education from the traditional conventions it was stuck in through innovative, universal approaches and specialized curricula. Yıldız Technical University (YTÜ) Faculty of Arts and Design with its interdisciplinary orientation and Istanbul Bilgi University—especially with its emphasis on “urban music”—present two pioneering models, while also new fine arts faculties and music departments are founded in numerous cities of Anatolia.

MUSICAL INSTRUMENTS

The few luthiers subsisting in different parts of Istanbul gradually begin to gather in the Tünel area along with the 1990s. Notable among them are Yüksel Öztoprak and Ekrem Özkarpaz. The electric guitars at first made individually on demand begin to become microbrands. Murat Sezen, who passes away in 2016, is among the first to become a brand with his guitars.

In the field of music electronics as well, workshops/firms or masters first making boutique then mass production begin to come to the fore. Among these, the first ones to come to mind are Atılım, Mes, Servo, Star, Startech and ADD, which offers a very wide range of products.

AKMAR PASAJI (AKMAR ARCADE)

Akmar Pasajı, which becomes a second home for rock and metal music fans especially in the 1990s, is still a lively venue filled with records, band t-shirts and books. Another characteristic of Akmar Pasajı located in Kadıköy, Istanbul, is the role it plays in the generation of a subculture independent of the music industry. Up until a decade ago, the youth producing music would record their demo albums on tapes and distribute them free of charge in the shops here. Also all sorts of fanzine found in the arcade would facilitate the communication of this subculture. At the time, the youth engaging in an unregulated communication and creating a subculture was met with disapproval. The arcade was raided on accusations of Satanism; illegal tapes and fanzines in the stores were confiscated; and the youth were escorted by the police to the barber where their hair was cut to “reintegrate them into the society”. Fortunately, the arcade still maintains its quality as an important music artery.

1991 AKBANK JAZZ FESTIVAL

The Akbank Jazz Festival, which has become the most established jazz festival of Turkey, begins with concerts organized in Istanbul in 1991. The festival that not only hosts the world’s most important jazz musicians but also bolsters the new, promising names of the young generation toward stardom has today become an all-round organization with panels, workshops, film screenings, concerts and even social responsibility projects. In scope of its musical range broadening over the years, it includes classic and modern jazz along with electronic music and different projects of world music. The festival realized in a number of different venues such as Akbank Sanat, Hagia Eirene Museum, Babylon, Cemal Reşit Rey Concert Hall, Zorlu Center PSM has to date featured many important figures from different generations of jazz and other music genres. With the Jazz on Campus concerts it has been organizing since 2006, it reaches many cities of Turkey outside Istanbul. Jazz on Campus concerts are organized in Ankara, Eskişehir, Gaziantep, İzmir, Trabzon, Adana, Erzurum, Kayseri, and Kars. Akbank Jazz Festival is a member of European Jazz Network.⁷³

1991 KALAN MUSIC IS FOUNDED

Kalan Music is founded in 1991 by Hasan Saltık. Its founding objective is to compile an archive of lesser known cultures and music genres and create a market for this accumulation of history in the music sector. The unique position of Kalan Music in the current music sector is rooted in the singularity

of this aim. Firstly, the 78 rpm records are cleaned and reissued. Thus, Kalan becomes the pioneering institution to realize this in Turkey. The first product of this series is the album *Seyyan Hanım'ın Tangoları* (Tangos of Seyyan Hanım), which brings the tangos of the past to the music enthusiasts of present day. This album is followed by the treasures of classical Turkish music: *Tanburi Cemil Bey*, *Şükrü Tunar*, *Udi Hrant*, *Yorgo Bacanos*, *Gazels*, *İstanbul'un Hanımları* (Ladies of Istanbul)... With the support of a large number of musicologists and scholars who are experts in their respective fields, numerous near-forgotten records, which draw academic interest for their historical significance and are of considerable import for international ethnomusicology studies, are compiled and begin to be reissued. The archive series is thus generated.⁷⁴

1991 İSTANBUL CAZ DERNEĞİ (İSTANBUL JAZZ ASSOCIATION)

The association founded in 1991 aimed to bring together the jazz aficionados and musicians of Istanbul (some of the names in the initial team: Zuhâl-Önder Focan, Görgün Taner, Ahmet Uluğ, Mehmet Uluğ, Cengiz Işılay, Neşet Ruacan, Saadettin Davran, Merih Akoğul, Selim Selçuk, et.al.). Although this association does not survive to present day, it paves the ground for the *Jazz* magazine (1996) and then the Nardis Jazz Club (2002) to enter urban life.

1993 BİLKENT SYMPHONY ORCHESTRA

Bilkent Symphony Orchestra is founded in 1993 as the private ensemble of Bilkent University, which is one of the first private universities to provide music education in the country. With its large staff comprised primarily of the university faculty and students, it has given many concerts and recorded many CDs, contributing to the cultural life of the country.

1995 CAZ DERNEĞİ (JAZZ SOCIETY OF TURKEY) IS FOUNDED IN ANKARA

The Jazz Society of Turkey, founded in 1995 led by a group of jazz fans, continues to organize festivals, concerts and workshops today. The Jazz Society of Turkey, which is a civil society organization promoting the existence and advancement of jazz in Turkey, subsists on the contributions of art-supporter institutions and event revenues. To this end, it collaborates with other art institutions, universities, organizations and embassies in Turkey. Besides organizing festivals and concerts, the Society provides scholarships for successful jazz students, lays the groundwork for young

musicians to develop themselves by organizing workshops with jazz virtuosi, promotes the establishment of young jazz groups, and organizes exhibitions. The association organizes the Ankara International Jazz Festival that started in 1996 as METU Jazz Days. With over 500 activities it has organized since its foundation to date, it facilitates the music of Turkey to also contribute to jazz, which is a stage performance. Among the major activities organized by the association are concerts in scope of the Ankara Jazz Festival, Saklıkent World Music Festival, Jazzed Tuesdays, Ankara Palas Jazz and Dance Nights, Tribute to Turkish Jazz Virtuosi Night, Jazz Mix Culture and Marchfest METU.⁷⁵

1995 AÇIK RADYO (OPEN RADIO) IS FOUNDED

Açık Radyo, which went on air on November 13, 1995, is a “regional” radio station broadcasting to Istanbul and its vicinity. Founded by 92 partners as a joint-stock company, in its founding declaration Açık Radyo states that it aims to be a “free, independent, and democratic” radio. With its hundreds of different music programs by independent producers and hosts, Açık Radyo leaves lasting impressions on the understanding of music in Istanbul and its vicinity. Some of the genres of music programs broadcast on Açık Radyo can be enumerated as follows: world music, jazz, blues, rock, oldies, folk, classical music, pre-classical music, medieval music, opera, Turco-Ottoman music, Turkish folk music, rebetiko, Sephardic songs, flamenco, chansons, reggae, dub, rap, hip-hop, Latin, Brazil, Cuba, operetta, musicals, various types of electronic music, Soviet, Scandinavian, American, British, French, Russian symphonies; individual years-long special programs on musical instruments such as viola da gamba, cello, piano, guitar, clarinet, etc., or the human voice... Along with its regular radio broadcast Açık Radyo continues to broadcast online.⁷⁶

1999 MÜZİK İLERİ ARAŞTIRMALAR MERKEZİ (CENTER FOR ADVANCED STUDIES IN MUSIC) IS FOUNDED

Since 1999, the institution called Dr. Erol Üçer Müzik İleri Araştırmalar Merkezi (MİAM) has been providing graduate music education in fields of performance, composition, conducting, music theory, musicology, ethnomusicology, music business and management, sound engineering and design, sonic arts, baroque music and chamber music, filling an important gap in its field. The institution, which comes to the fore also with its rich music library and quality recording studio, has generated a significant motivation especially by focusing on contemporary music genres and organizing concerts predominantly featuring these genres.

1999 MUSİKİ ESERİ SAHİPLERİ GRUBU MESLEK BİRLİĞİ (MSG -MUSICAL WORK OWNERS GROUP) IS FOUNDED

Musical Work Owners Group (MSG) is a vocational organization that provides licenses and authorization for the use of works of its members (composers, song writers, producers, arrangers), collects royalties and distributes these royalties to its members.⁷⁷ This organization has become a significant model in the industry over the years with its work on documentation, digital rights, and creating royalty pool.

2000s

CONTESTS

The medium of contests shift from the print press to visual media in the 2000s. Private TV channels have burgeoned and become a forceful communication tool. TV channels bring the formats of music contests broadcast in Europe and America to Turkey, and set out to select “popstar” candidates from among the people, again through the votes of the people. Even though *Henüz Duyulmayanlar* (Not Yet Heard) (TV8) does not resonate throughout Turkey since TV8 is new, it is a first in terms of such competitions on television. *Sing Your Song* (Show TV) is a contest featuring largely rock groups and musicians. A competition held in the UK, France, Germany, the Netherlands, Greece, USA, Australia, Estonia and Canada under different names is produced for the first time in Turkey by Kanal D with the name *Popstar Türkiye* in 2013. This first popstar competition, brought to Turkey by Osmantan Erkir who buys the contest format from abroad, both results in very high ratings for Kanal D and paves the way for other “idol” competitions in Turkey. Meanwhile, *Popstar Alaturka* is launched on Star TV, aiming to create new stars in genres of classical Turkish music, Arabesque, fantasy, and pop music.⁷⁸

MAGAZINES

By the 2000s, it is possible to see that there are fewer capital holders who invest in the music press as compared to the 1990s. The US-capital magazine *Billboard* and *Rolling Stone* begin to be published in this period. *Billboard*, which is the oldest music magazine of the world and is published in the USA since 1894, is also published in Turkey from November 2006 to 2010 by Doğuş Media Group. The fact that *Rolling Stone* begins to be published in Turkey as of June 2006 is an important development in terms of the history of music press in Turkey. The Turkey edition of the magazine, which adopts a publication policy focusing especially on news,

interviews, festivals, etc. featuring foreign artists/bands, closes down in early 2009 due to financial difficulties. The magazine, which also makes use of the 40 year archive of the original *Rolling Stone*, includes local content and interviews.⁷⁹

Zor (Difficult), which is launched in 2002, makes an innovation in this field by publishing a bilingual magazine in Turkish and English, but it closes down in 2009. As magazines that appeal to popular music culture begin to close down one by one in the 2000s, magazines on alternative music and music technologies continue their activities. An exception that can be cited is the classical music magazine *Andante*, which enters the field in October 2002. In addition to *Andante*, published by Serhan Bali and adopting the mission of being the “music culture magazine of Turkey” as of 2016 (and setting out to create space for all genres of music), it is possible to mention *AKOB*, which is published in Mersin by the Mediterranean Opera and Ballet Club Association since March 2010; the bimonthly *Neo-Filarmoni* published in Ankara since February 2011, and *Opus*, which has printed 23 issues to date.⁸⁰ Also worth noting are *bant mag* and *Karga* that are published in entirely different tracks and profiles and distributed free of charge. When we come to the 2010s, we see that the music “press” has shifted more or less to online media.⁸¹

MUSIC SYSTEMS

Today, tapes are still being produced for some local music. While a gradually decreasing number of tapes, DVDs, VCDs and CDs are produced through İMÇ,⁸² especially computer technologies and the possibilities offered by the internet bring down the sound recording industry almost to the brink of a crash. Now, the medium of music is portable communication media and the internet, which we can call post-media. On the other hand, it is evident that investment in music technology still continues. While new sound studios are opening, the equipment of the studios that go bankrupt are either being sold for a song or rotting in inn corridors.

Bariş Şahin-Çizmeli Kedi Gitar Atölyesi, Orhan Ümmetler, Briken Guitars, Nova Custom Guitars-Fatih Yılmaz and Om Guitars can be enumerated among the present day luthiers. Meanwhile, Masterworks is manufacturing acoustic guitars at İMÇ and selling them at affordable prices both in Turkey and to Arab countries. The brand Purus Picks is opening to world markets with the handmade guitar picks it has been manufacturing in recent years. As of the 2000s, MS Pozitron and ADD+ have begun to sell the guitar pedals they produce at affordable prices.



ONCE CUSTOM SPEAKERS: *NAR* (ON THE LEFT) AND *SU*
Source: once custom sound official

Associate Professor Tolgahan oęulu, who is the vice-chair of the Department of Instruments at Istanbul Technical University Turkish Music State Conservatory, wins the first prize at the Margaret Guthman Musical Instruments Competition held at Georgia Tech in the USA in 2014 with the “Adjustable Microtonal Guitar” he designs. The positions of the frets on the guitar (each string has its own frets) and the fact that they are adjustable are the striking elements of the design, and this feature allows particularly for performing the *makam* in classical Turkish music.⁸³

The programs Synthmaster designed under the leadership of Bülent Bıyıkoęlu and Mus2 developed by Kemal Karaosmanoęlu stand out as most successful examples in the field of software, which is becoming ever more pertinent in music technologies.

Currently, Reşit Tıęlı is manufacturing top notch record players in Nişantaşı. The special record players (Emphasis) designed and produced by Mete Kuzuer in Üsküdar and the “once custom” loudspeakers produced by Said Şahin in Bursa can be considered examples of high end designs that have become very popular in recent years. Deęer Terim is a renowned name in this field; the tube amplifiers he produces are used with much appreciation. Uęur akin, owner of Cream Audio in ifttehavuzlar, produces and sells a device that is his own design—in essence a type of server that can hold all sorts of digital sound and image files.

2000 BAęLANTILI HAK SAHİBİ FONOGRAM YAPIMCILARI MESLEK BİRLİęİ (MÜ-YAP - TURKISH PHONOGRAPHIC INDUSTRY SOCIETY) IS FOUNDED

MÜ-YAP, Turkish Phonographic Industry Society is a vocational organization founded by phonogram producers in pursuant to article 42 of the Law no. 5846 on Intellectual and Artistic Works. MÜ-YAP members comprise the commercial companies that use the highest number of musical works in Turkey.⁸⁴

2000 MÜZİK YORUMCULARI MESLEK BİRLİęİ (MÜYORBİR - MUSIC PERFORMERS VOCATIONAL UNION)

As per article 42 of Law no. 5846 on Intellectual and Artistic Works amended through law no. 4110, and the provisions of the Statute on Vocational Organizations and Federations of Intellectual and Artistic Property Owners and Relevant Rights Holders, a vocational organization called MÜYORBİR is established with headquarters in Istanbul. In pursuant to article 7 of the above mentioned Statute, the organization works for the rights of artists (music performers) and relevant rights holders.⁸⁵

2003 AKDENİZ AęDAŞ MÜZİK GÜNLERİ (MEDITERRANEAN CONTEMPORARY MUSIC DAYS)

Initiated by Ahmet Yürür in 2003 with the support of Borusan Art and organized for five years, this international festival hosts chamber music works by many contemporary composers from predominantly Mediterranean countries and features numerous world premieres. Yeni Müzik Kooperatifi (New Music Cooperative) is founded as an extension of these festivals, and as of 2008, international collaborations, concerts, workshops, and even important events such as the Asian Composers Festival are organized every year.

2003 ROCK'N COKE

Organized for the first time in 2003 at the Istanbul Hezarfen Airport in atalca with the sponsorship of Coca-Cola, Rock'n Coke has been an impressive organization featuring many performers and bands from Turkey and around the world. Accommodation facilities have been set up at the festival venue, which opens on Friday, taking into consideration the program of weekend long events: a campsite for participants to set up tents to stay overnight; a shopping area; public spaces like a carpark and an amusement park surround the stages. The main media sponsors of the festival are Kanal D and Dream TV. Coca-Cola and Pozitif announce in 2010 that the festival will now be organized only once every two years. In 2015, no announcement is made regarding the festival; it is not organized. Barışarock (Rock to Peace) that starts out with the motivation to react to this festival—particularly its sponsorship system—generates interest in its first years, but (perhaps because it is nourished more by reaction than action) it does not succeed in being long-running.

2008 ATATÜRK KÜLTÜR MERKEZİ (AKM-ATATÜRK CULTURAL CENTER)

The Minister of Culture of the time, Atilla Koç, proposes the demolition of Atatürk Cultural Center in 2005 on grounds that the building has outlived its economic life. However, as a result of the reassessments made thanks to the intense opposition of arts and architecture organizations, civil society initiatives, the persistent demonstrations, and the support of the press, Istanbul 2nd Circuit Conservation Board declares AKM a first-class cultural heritage site and the demolition does not take place. The project for the renovation of AKM, which is overtaken by the Istanbul 2010 European Capital of Culture Agency through a protocol signed with the Ministry of Culture and Tourism in November 2008, is prepared by Tabanlıoęlu Architecture. The renovations are stopped by a court decision as a result of a case filed by the

Union of Culture, Art and Tourism Workers Union. In February 2012, an agreement is signed between Sabancı Holding and the Ministry of Culture and Tourism for the restoration of AKM. Sabancı Holding is to contribute 30 million Turkish Liras to the renovation works. However, the renovation activities are called to a halt by the Ministry on May 24, 2013.

2010 BORUSAN MÜZİK EVİ (BORUSAN MUSIC HOUSE)

Borusan Music House begins its activities in a building on İstiklal Avenue, Beyoğlu in 2010 to broaden the scope of Borusan Art's activities and offer both artists and art enthusiasts a different experience. In its first three years, the venue, the opening of which corresponds to the year when Istanbul is the European Capital of Culture, contributes to the increasingly more vibrant cultural life of the city, with a rich program focusing on new music, world music, jazz and interdisciplinary performances. On the other hand, with prominent ensembles such as the Borusan Philharmonic Orchestra and Borusan Quartet, Borusan holding plays an important role and makes a name for itself in the music scene of Turkey, also providing a notable role model for other organizations.

2013 AFYON KOCATEPE UNIVERSITY STATE CONSERVATORY İBRAHİM ALİMOĞLU MUSIC MUSEUM

The idea to establish the museum located in the State Conservatory building of Afyon Kocatepe University (AKÜ) is shaped by AKÜ State Conservatory and Alimoğlu Culture and Arts Research Center (AKSAM). İbrahim Alimoğlu, a businessman from Afyonkarahisar and the President of the Board of Directors of AKSAM, has long been collecting works of ethnographic and antique value as a hobby in his factory office. When the aspiration of Alimoğlu to share these works with the public is combined with the AKÜ State Conservatory administration's desire to open a music museum in the building, the first steps to this end are taken.⁸⁶

2013 ZORLU PERFORMANS SANATLARI MERKEZİ (ZORLU PERFORMANCE ARTS CENTER) IS OPENED

Zorlu Performance Arts Center (Zorlu PSM) opens as one of the largest and best equipped performance art centers of Europe with its 2,190 seating capacity Main Theatre stage designed over an area of 55,000 square meters; a 678 seating capacity Drama Stage; a 280 people Studio equipped with the latest technology; the Skylounge that can be used for all sorts of exhibitions and institutional organizations; a

select VIP Lounge for private parties, and its foyer comprised of 2,500 square meters spread over three floors. Zorlu PSM is a part of Zorlu Center designed by EAA-Emre Arolat Architecture and TA_Tabanlioğlu Architects.⁸⁷

2015 YILDIZ ELECTRONIC MUSIC FESTIVAL

Around 50 young composers and new works are featured at this festival organized by Yıldız Technical University Faculty of Arts and Design. Following this event, which is particularly appreciated by young people studying music technologies and composition, a similar gathering titled Maçka Electronic Music Days is organized at Istanbul Technical University (2016). The future is anticipated with hope.

NOTES

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