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Turkish Music.

Its roots and traditional instruments,  
with the emphasis on *darabuka* and its rhythms.

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Její kořeny a tradiční nástroje  
s důrazem na *darabuku* a její rytmy.

Hudební výchova – anglický jazyk

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Praha

## Declaration

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## 1. Introduction

The world of Turkish Music had developed through the centuries, until it has reached the point known nowadays without losing its original character and diversity. Traditional instruments, as well as rhythms and melodies, are well recognized by the young in modern Turkish culture. It is extremely fascinating how, in the age of globalization, Turks are stressing their own origins and musical styles. Their music is recognized all over the world, it is very rhythmical, mostly joyful, having great variation of instruments, that are not used in European music.

Traditional Turkish music was shaped under the influence of folk tunes brought by peoples who came from Middle Asia. Great impact on it has as well music of the nations conquered by Turks and Islam religion. Classical Turkish music developed around 17<sup>th</sup>-18<sup>th</sup> century and was cultivated in Istanbul till 20<sup>th</sup> century. It was a monody with a rich melodious style and varied scale. Traditional asymmetrical rhythms were popular. On top of rich vocal culture, there was as well broad instrumental music interest. Classical instruments were usually similar to the one of Near East: lutes with short or long neck, bow instruments, cymbals, flutes and percussion instruments.

Important musical centers were hubs where Quran was declaimed or sung and called to payers and dances were practices (like *Dervish* dancing to an improvised instrumental music).

Folk music from the other hand remained with an important marks of *Turkmens* (Turks who came from Asia). It has monodious melody, usually down-motined, with accompaniment of a bass sound. There are long folk songs, short lively ones, there are as well more specific ones like ballads, love songs or many dance melodies. Traditional Turkish dances are usually quite demanding – number of steps and tempo are high. People are dancing with folk songs accompaniment in a semicircle with a person at front holding a white handkerchief. In the folk music percussion instruments play a great role. Connected with a kind of oboes and flutes, they create very specific style.

Many of Turkish instrument, like kettledrums or zurna spread all around the world.

Professional music was started in the court, where musical skills were passed from musical masters to their students. *Mehter* – army music – played an important role until 1826. Then, Giuseppe Donizetti started in Istanbul Europe-like orchestra.

Nowadays, in Turkey are many music conservatories, operas, musical theatres and others. Music plays a great role in Turkish culture, the rhythms are recognized well. Even on a discotheque when the certain rhythms are played, one can see that young people know traditional moves that are performed to those rhythms.

Having such rich musical culture, Turkey is perfect object to take a closer look at and learn about its great musical world in details. Broad history and long development of Turkish music tempt to discover its colors. But probably the most fascinating for an European musicologist are the instruments. The variety of them in Turkey is wide, with some of them existing only there. The primary focus of one the following chapters will be *Darabuka*. Naturally, history and cultural background has to be depicted as well.

I have chosen the topic of Turkish Music, because I'm personally connected with their culture. My husband is of Turkish origin and every year, we spend some time in Turkey travelling and learning about the country. Music of Turkey is especially fascinating for me, because even before going to Turkey for the first time, I was belly-dancing. I managed to receive faculties of belly-dance teacher and during the course I have learned many fascinating information about oriental cultures.

Turkish culture is not well-known in Europe, so hopefully my thesis will help some teachers to picture this beautiful world of music colorfully. I think that this music can be interesting for the pupils, because it is sometimes very lively and rhythmic. Simple instruments play as well a great role in Turkish music, so during the lecture children may be given for example simple tambourine, which is similar to Turkish *def*, or flute which is similar to Turkish *mey*, or wooden spoons- *kaşık*.

In the first chapter I would like to introduce historical background of a Turkish music, and its development through the centuries. In the second chapter Turkish traditional instruments will be described and in the third chapter *darabuka* – famous drum will be described more in details. In the fourth chapter focus will be paid to the contemporary and pop music as well as the artificial music composers and pop singers.

Great part of the sources were collected during my stay in Istanbul – in the heart of the city is a *Borusan* Music Library with many fascinating books written in mostly in Turkish but as well in English. Probably the most interesting and extensive work about Turkish Culture is “The Music Makers in Turkey” written by Ahmet Say. This book covers all the possible aspects of music – from the Historical point of view, through some history and instruments to ballet, opera, ensembles, choirs, popular music, jazz music and other styles. It is simply amazing to read about all this wonderful and varied puzzles that come into one picture of the nation. Another publications that were rich in information important for my thesis are: “Turkish Bands of Past and Present” written by Pars Tuğlacı, “Magnificent Ottoman Composers” written by Boyut Publishing Group and “Meanings in Turkish Musical Culture” written by Eugenia Popescu-Judetz.

“Turkish Bands of Past and Present” helped me the most with the information about Mehter – military band, which I have written about in chapter I and described their instruments in chapter III. The book focuses in depth on Turkish Bands from the great historical perspective.

The other book that was rich in information was “Magnificent Ottoman Composers”. It consists of historical view, description of chosen Ottoman Composers and glossary of words of Turkish origin. From this book, the most interesting for me was the introduction and the glossary, which enclosed me some crucial terms. It describes as well how Turkey managed to preserve their own cultural traditions, acquiring at the same time Western culture.

Next book important for my thesis is Eugenia Popescu-Judetz’s “Meanings in Turkish Musical Culture”. The author is specialist on music from the Ottoman period. In her book, she deals with music reflected through thought, form and the musical theory and the culture.

During the creative process of writing, I have taken as well the missing information from the internet. The best source of them was [turkishmusicportal.org](http://turkishmusicportal.org), where I have found many interesting articles written by experts on Turkish Music.

## 2. Historical Background

History and development of music is very important for the understanding of the musical culture as a whole. Therefore in this chapter, basic historical background of Turkish music will be introduced.

Sources and biographies providing information about roots and creators of Turkish musical culture are greatly limited. Moreover, those limited sources undergone some changes in their structure and quality over the ages, so it is really difficult to estimate whether the source still says what was originally written, and can reflect pure, original quality. It has to be noted as well, that the sounds originally were not written into scores, but were passed on through generations in a memorized verbal form. The style of musical works was developing through the ages to reach the status known nowadays. On the other hand, those changes are not detectable, because of not knowing the original form. History pictured in writing covers only the last fifteen decades. The understanding and feeling of the music changed rapidly when the music started to be written down – now, having certain forms and principles, the music of the ancestors stopped evaluating, nothing else is being added from the players, it should always sound the same or similar. Different than original senses are being used during the performance. <sup>1</sup>

What can be added on top of those uncertainties is the influence on the Turkish Music by the regions and subcultures. Moreover, some archeological digs in Central Asia revealed, that already *Huns*, *Göktürks* and *Uyghurs* had well-developed musical culture.

Turkish musical history can be divided into three main periods:

1. Pre-Islamic Turkish music (around 8<sup>th</sup> to 9<sup>th</sup> century)
2. Post-Islamic Turkish music (around 10<sup>th</sup> to 20<sup>th</sup> century)
3. Contemporary Post-Republic Turkish music. <sup>2</sup> (from 1923 proclamation of the “Republic of Turkey” till nowadays)

## 2.1. Pre-Islamic Turkish music

Turkic\* tribes such as *Huns*, *Uyghurs* and *Göktürks* are ancestors of modern Turkish people. There is not much information available on their music, but one can learn some details from their lives.

*Huns* were nomadic people who are most famous of their ruler *Attila*. He established their power all over the world. The tribe originated from east of the Volga River, migrated to Caucasus and then to Europe by 370 AD. In 447 *Huns* invaded Balkan Thrace including Constantinople (nowadays Istanbul), that already suffered on that time series of earthquakes and riots. Peace of Anatolius was signed in 449, wars between Huns and Romans were ended. *Göktürks* were the first tribe to use the word “*Turk*” in political purposes. The name derives from Chinese “*Tujue*”, which has connotations with “strong” and “powerful”. *Göktürks* controlled broad area, and made contact with many other cultures, including Persia. It is known that cultural concepts were moved between those areas. What is known is that the music played crucial role on the social life already during times of *Alexander the Great* (356-323 B.C.). 360 drums were beaten every day, drums and horns were used during the battle. After number 9 have been considered lucky by *Turkmens*, bands consisted of nine of each instrument. This “rule of nine” spread further, until it reached *Ottomans*.<sup>3</sup>

Other extremely significant influences on Turkish music, different than Asian roots, are the ones, that grew from contacts with other peoples in Anatolia. In those ancient times music was something sacred with special significance, being used for religious and social functions and illustrating the life.

Instruments were designed to be carried during travels in migratory lifestyle. Being simple, they could have produced natural tones. The melody as such, was not paid great attention to, the lyrics played main role. Some musicologists consider Turkish music as lyrical. Oral literature in the early periods was greatly developed, and to give it more understanding music was added to accompany the words. Probably the first instruments, that had great social value, were drums. Used by religious figures such as *Shamans*, *Kames* and *Baksi*, drums were helping them to reach greater influence for their people.

\*“Turkic” is a name for nomadic people who in the 6th century founded an empire stretching from what is now Mongolia and the northern frontier of China to the Black Sea”.

Around 8<sup>th</sup> and 9<sup>th</sup> century a new type of accompaniment emerged – *kopuz*. People who brought this instrument, as well as new traditions and song genres were *Ozans* – one of the *Turkic* tribes.<sup>4</sup>

What also states the importance of the instruments, but especially drums, is that in the Middle Ages, symbols of sovereignty, were flags, horsetails and drums. Drums and horns were continually played on multiple official and non-official occasions.

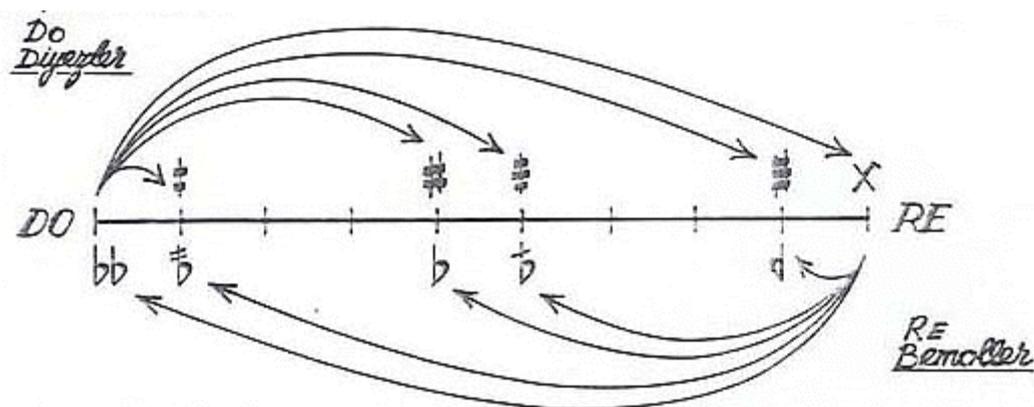
## **2.2.Post-Islamic Turkish music**

*Uyghurs* were later *Turkic* peoples, who adopted Islam.<sup>5</sup> All the mentioned tribes had their unique notation systems, broad musical repertoire and variety of instruments they were using.

In 11th century, Islamic *Seljuks* started expanding to eastern Anatolia. After adopting Islam by *Seljuks*, position of music in Turkish life rapidly developed and became more diverse. The most important change that was brought with a new religion was acquiring a new musical system – *makam*. *Makam* is a word of Arabic origin مقام and it means “to stand”. It is a set of rules for composition and performance, that became the most important concept in Ottoman-Turkish music. It is very complex phenomenon where theoretical definition and practice are not always the same. Theory in this case is generalization, a framework, or even a limitation for the performer, whereas practice gives the main character of the performance and adds some points that are not included in the theoretical part. What may be surprising from the point of the Western musical theory is that rhythm has a secondary importance or may be not even fixed.

As a first step, *makam* is defined by its scale and eventual upper and lower extensions. But this is only 10% of the performance. Other 90% is melodic development, which is giving the actual taste. In this system one whole tone is shared into 9 parts (see picture 1). In western notation C is called the same, regardless to the octave it is played. In Turkish system most of the notes have individual names (see picture 2). Moreover, makams are built of

tetrachord and pentachord (used interchangeably).<sup>6</sup>



Picture 1

At the times of *Seljuks*, ruling from around 1016 to 1153, music was of the high importance. Band, called back then “*Nevbet*”, was playing when Sultan was mounting and dismounting from a horse. Darabuka was played three times a day at prayers. Instruments, such as *davul*, *zurna* (double reed wind instrument), *nakkare*, *nefir* (a kind of flute) were played on the special ceremonies, whereas typically folk music was based only on *davul* and *zurna*.

After the decline of *Seljuk* dynasty, Ottoman Empire came to power. *Giyaseddin Mesud II*, the last *Seljuk* emperor handed the *Osman Bey* – founder of the Ottoman Empire – *tug*, flag, horn, cymbal and drum, the symbols of sovereignty. Military bands, were named “*Mehter Bands*”.<sup>7</sup>

### 2.2.1. Mehter Bands

Mehter bands have their roots already before 8<sup>th</sup> century. On that time the musical band was called “*Tug*”. The instruments being used on that time were: *kös* (big drum), *davul* (double-headed drum), *zil* (cymbal) and *nakkare* (kettledrum). *Davul* was the instrument that was used already by ancient Turks.

*Mehter*, which is the oldest known military band in the world history, was an Ottoman military music band. Topic is so broad and spreading through most of the musical history of Turkey, that it should be treated separately. Its tradition was started by *Sultan Osman Bey* (1258–1326) who ordered the music to be played during the battles, military and state occasions with religious overtone, and some entertainment activities.<sup>8</sup> *Osman Bey* started the tradition of rising on the feet when the drums were played to show his respect to the

powerful music. First known mention about the repertoire is when a great Turkish musician *Abdulkadir Meragi* composed a Mehter march for the Turkish army during the reign of *Yildirim Bayezid Khan* (reign 1389 to 1402). Other known early composers are those living in 16<sup>th</sup> century: *Nefiri Bahram Agha* and *Emir-I Haj*. The biggest development was at the time of *Murad I* (ruling 1360 –1389), when mehter became a military institution subsidiary to *Janissary* corps. This tradition continued till *Sultan Mehmed II the Conqueror* (1432–1481).<sup>9</sup>

*“Turkish history is known with military achievements and victories worldwide. The historical tradition of supporting military campaigns with imposing drums and special rhythms were continued in the armies of many Turkish states in the timeframe from the Huns to present.”*<sup>10</sup>

During the reign of *Mehmed II the Conqueror*, *Mehter* bands undergone extensive development. *“In the expansionist period the sound of mehter was a voice of terror to the non-Muslim peoples and a cry of awe for the entire population.”*<sup>11</sup>

Growth of the bands was started from primitive horns and drums played in the eighth and ninth centuries, through eleventh century, when they consisted of *kos*, *davul*, *boru* and *zil*, till twelfth century, when wind instrument *Nay-I Turki* was added and bands reached their present form.<sup>12</sup>

The organization of the band was partly influenced by medieval *ahiler* organization and the ceremonials of the *dervish* fraternities. *Ahi* organization emerged around 13<sup>th</sup> century, when *Ahi Evren* – a Muslim preacher – came to Anatolia after escaping *Mongols*. It was religious and commercial fraternity of craftsmen working in the city. They set quality of standards, hours and training in their perfect organization. *Dervish* are known till nowadays from their practice of whirling dances and vigorous chanting. Not only focusing on music, *Dervish* undergone a harsh discipline and had to follow many orders.<sup>12</sup>

Not only being influenced by predecessors, but as well influencing posterity, *Mehter* music had a great impact for other areas of music, as well as for everyday life. For example traditional Turkish drums, *davuls* and *zurnas* were played at weddings. Musicians, not only performing instrumental music, were as well singing, reciting, marching in their rich costumes and having paraphernalia. *“All together the mehter act of performance has been a forceful spectacle of majesty and grandiloquence matching only that of the ancient theatres”*.<sup>13</sup>

*Mehter* music was available for all social spheres and communities in opposite to other types of music. For example folk music was played only amongst countrymen, *Classic Muziki* was available only for higher social classes. *Dervish* works at the time were available only for the fraternity. “*The mehter bands appeared at holiday festivities, played at bayrams and weddings serving the communities.*”<sup>14</sup> Their repertoire consisted not only of marches, but as well of dances and even folk melodies.

### 2.3. Contemporary Post-republic Turkish music

The 20<sup>th</sup> century is the time, when Turks started to be influenced by western music – education, rhythms and notation system has changed. Nevertheless, musical culture kept its distinct character. Folk music, for example, came forward and gained its momentum. Contemporary and pop music will be discussed more in details in chapter four (see page 37).

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7. Eugenia Popescu-Judetz, *Meanings in Turkish Musical Culture* (Istanbul: Pan Yayıncılık, 1996), p. 49
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10. Turkish Armed Forces, *Mehter* [http://www.tsk.tr/ing/2\\_general\\_issues/2\\_1\\_military\\_museum/mehter/mehter\\_general\\_information.htm](http://www.tsk.tr/ing/2_general_issues/2_1_military_museum/mehter/mehter_general_information.htm)
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13. Niki Gamm, Turkish Language Class, 2011 [http://www.turkishclass.com/forumTitle\\_51761](http://www.turkishclass.com/forumTitle_51761)
14. Popescu-Judetz, *Meanings*, p.49
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16. Popescu-Judetz, *Meanings*, p.50

### 3. Instruments of Turkish Origin

To understand Turkish Music, essential is to know at least the basic information about traditional Turkish instruments. The roots of some of them, like *Tar* or *Kaşık*, reach till the ancient Anatolian. Other sources of the music and instruments can be found in *Seljuk Turks*, who inhabited the region of modern Turkey in the 11<sup>th</sup> century. *Mehter Bands*, which existed from around 16<sup>th</sup> century, are as well extremely important for the music development – they were the first marching bands in the world, bringing a lot of traditions and instrument. After the Republic of Turkey was established in 1923, Western accents were added. Nowadays musical culture of Turkey is wonderfully rich and varied field.

Turkish instruments can be divided into:

- String Instruments:

*Bağlama, Ud, Cümbüş, Çifte, Kanun, Kabak Kemane, Tanbur, Kemençe, Lavta, Santur, Tar*

- Wind Instruments:

*Kaval, Ney, Zurna, Mey, Sipsi, Tulum*

- Idiophones:

*Çalpara, Kaşık, Zil*

- Membranophones:

*Davul, Def, Kudüm<sup>1</sup>*

#### 3.1.String Instruments

*Bağlama* (or *Saz*) is the most popular string folk instrument used in Turkey. The length is usually around 110cm. It has 25 pitches and 7 strings with ambitus of 2 octaves. There are three main parts of this instrument: *tekne* – body, *gögüs* – soundboard and *sap* – neck. Body is usually made of mulberry, hornbeam and fir tree. Soundboard, which is the top of the *Bağlama* is most often made of spruce



Picture 2

and the neck is made of juniper. At the end of the neck, there are screws called *burgu*, which regulate the tension of strings for tuning. The sizes and names of *Bağlama* family differs according to the regions. From the *Bağlama* family, predominantly played are : *Divam Sazi*, *Bağlama*, *Tanbura* and *Cura*. The biggest amongst the group is *Divam Sazi*. It has nine strings divided into three group that are tuned with lowest pitch from the family. *Bağlama* has a size between *Divam Sazi* and *Tanbura*. Frets are made of tied fish line. *Tanbura* is smaller than *Bağlama* and gives a pitch octave higher than it. *Cura* is the smallest plectrum string instrument from this family. Because of its popularity, it has variety of names, for example : *dede sazi*, *parmak cura* etc.<sup>2</sup>

The way of playing on *Bağlama* is as well region depended. Despite being usually played with plectrum, in some places it is played with fingers plucking the strings, or sometimes tapping them. Being extremely popular, this instrument is often used to accompany *Turku* songs, that are folk songs widely known by Turks.<sup>3</sup>

*Ud* (or *Oud*) is crescent-like shaped plucked string instrument. It is immensely popular in many countries on Middle East, North Africa, Balkans and Arabia. It has four parts: large body, which is made of 19 slices of hard wood without much decoration (mahogany, walnut, horn beam), chest made of pine, short handle made of horn beam or walnut and pegs. Peg head is attached on 45 degrees towards the handle and forms S shape where pegs are attached. Length of Ud is around 70-75cm. Five double and one single strings are tuned into G (single) D A E D A. Some players use a plectrum, but generally is played by fingers in similar way to guitar, of which Ud is probable ancestor.<sup>4</sup>



ozgunresimler.com

Picture 3



*Cümbüş* is a banjo-like string instrument invented in 1930 in Istanbul by *Zeynel Abidin*. It consists of body, which reminds of metal bowl covered by plastic membrane screwed around the rim, and neck. Neck is one of the biggest peculiarities amongst string

instrument, because it can be removed easily and changed into another type. Basically *cümbüş* is fretless, but there existing types of neck that are produced with frets. 12 metal strings are divided into twos and tuned in perfect fourth from each other. Having many similarities to *Ud*, *cümbüş* is played with the same technique.<sup>5</sup>

*Kanun* is a very important plucked instrument in Turkish music. It consists of resonance box shaped into trapezoid with around 25-30 tripled strings, made of nylon or silk, attached to it. While playing, the instrument is placed in front of the musician – either on table or on the laps. Plectrum is originally made of turtle shell. It is either kept in hand or attached by a metal piece to index fingers of both palms. Changing of the tune into flat or sharp is obtained through turning of levers, which are called in Turkish “*mandals*”. Turkish *Kanun* is usually 95 to 100cm long, 38 to 40cm wide and 4 to 6 cm high. Chest generally made of plane tree and back of lime wood. Pegs are made of some hard wood.<sup>6</sup>



Picture 5



Picture 6

*Kabak Kemane* is a bow instrument commonly used in area of Aegean sea in Turkey. Probably the most interesting fact about this instrument is the material used for production. *Tekne* – body is originally made of water gourd, which is seeded and grounded till eligible form. Nowadays, the gourd is sometimes replaced by wood, but makers of this

instrument tend to follow the original way of production. Strings were made of guts, but with the time they were replaced with the metal equivalent. *Sap* – handle is made of hard wood. On the bottom of the body there is place an end pin which helps to keep the instrument on the knee. Bow is made of wood with horsehair stretched between the ends. *Kabak Kemane* has no pitches, so it is able to produce

all types of chromatic sounds easily. Its tuning is D-A-D-G and it has ambitus of two till two and a half octaves.<sup>7</sup>

Tanbur is a lute-like instrument with a very long neck and small body. Its roots reach Ottoman courts, where classical music was played. Because of its soft sound in never saw a sunlight, being used only in chambers. Body consists of 20-25 wooden ribs thin and round in shape. To a neck, made usually of juniper wood are attached 6 friction pegs (4 in front, 2 on the left side). Strings are grouped into three groups of doubles and one string on the bottom. Number of frets is really great – this fact reflects Turkish classical theory, where single interval is divided into nine parts. In Tanbur one fret is mostly one fourth of interval.

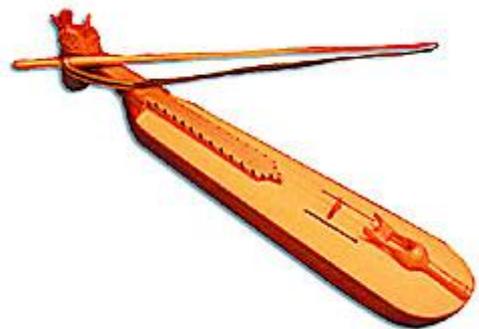


Instrument is held on the knee and usually played with plectrum, but occasionally as well with bow. What makes it even more special is that there is no

Picture 7

equivalent instrument nowhere in the world.<sup>8</sup>

Kemençe it is an eastern Black Sea region string instrument. The name “kemençe” means in Turkish a “small bow”. Its shape is longitudinal, measuring around 55-60cm. *Kemençe* consists of body made of plum, mulberry, walnut or juniper, neck and peg holder. It is played with bow called *Yay*, being held in right hand, while the instrument is usually placed



Picture 8

(sometimes held in the air) on the knee and kept with left hand. It has 3 strings, made of steel, that are tuned into fourths. Ambitus is about one octave.<sup>9</sup>



Lavta is a kind of short lute plucked with plectrum. It was invented in Istanbul, and during early 20th century was immensely popular. Around 1930, it was replaced by *Ud*, but then gained back its popularity in 1980s. Lavta measures around 75cm, and consists of body, that is made of many ribs, pegbox, and

Picture 9

guitar-like neck. Pegbox is attached to the neck with 45 degree angle, bending backwards. There are 3 pegs on the right, and 4 pegs on the left side of the pegbox. Intervals are microtonal, which reflects *makam* – musical theory system. Other peculiarity about this instrument, is that the bridge is mustache shaped.<sup>10</sup>



Picture 11

Santur is a very old Turkish hammered dulcimer, which changed its form remarkably. It is trapezoid-shaped resonating box, with strings attached to it. Mostly it covers around 3 octaves. The way of playing it, is by striking with two mallets. Very little of original Ottoman *Santurs* survived till nowadays, and the ones that did remain are identical – they differ in the shape and in the number of strings.<sup>11</sup>

Tar is a string instrument that is made of two mulberry bowls stuck with each other forming an eight-shape, covered with a leather top with neck and strings. The instrument has been invented by early Anatolian civilization, and is popular till nowadays in the region of eastern Anatolia, mainly in Kars. It is played with plectrum, called *tazene*. Membrane is usually made of cattle's heart. Pitches are marked with fish line. It is often used for *Halay* – dance of celebration.<sup>12</sup>



Picture 12

### 3.2. Wind Instruments

Kaval is probably the most varied instrument in Turkish folk music. It has no standardized size nor the material that it is made of – it may be wood, reed or metal. Traditionally though it is made of wood – plum, apricot or bow wood. What all *kavals* have in common is that they are a tube



Picture 13

of wood, usually without any additional reed, with seven melody keys on the front and one under. No matter what length, it has from two and a half to three octaves. Diameter is

approximately 1,5cm. Length of *kaval* varies from 30cm to 90cm. The shortest flute has its own name – *Duduk*. The legend connected with this simple instrument is that in old times shepherds were playing *Kaval* for their sheep to follow them.<sup>13</sup>



Picture 14

*Ney* is a simple, and probably one of the oldest instruments which is still in use. It is made of hollowed out river cane and special brass mouth piece to protect the reed. It has seven holes, from which one is placed underneath and covered with thumb. Semitone interval is gained by covering the holes, but it is possible to gain smaller interval (like one fourth of full tone) by partial hole covering or changing the angle of the flute. In Turkey long *Neys* are more popular, because of their graver sound, but many sizes are available.<sup>14</sup>

*Zurna* is famous Turkish oboe-like, double reed instrument, which was the first melody instrument of *Mehter* (Ottoman military band). It was designed to be played outdoors, because of its loud and clear sound.

“The zurna is made up of the following parts: The wooden body (*gövde*), the reed (*kamis*), a round piece resembling a button, called the *avurtlak*, and the staple (*metef or metem*), to which the reed is attached.”



Picture 15

Wood used for production of this instrument is usually plum, apricot, box wood, ash tree or pear tree. It is carved by lathe to gain a special coniform shape. *Zurna's* body has seven holes on top and one hole underneath for the thumb. Additionally, it has seven smaller holes at the end, which can be covered by wax to reach a fine tuning that suits the player. Those small holes are called in Turkish “*şeytan deliği*” – devil’s holes or “*cin deliği*” genie’s holes.<sup>15</sup>

It has quite simple structure, but playing it requires great skills. One of the reasons it is being difficult to play on is that it requires circular breathing. Circular breathing is technique

which produces continuous airflow by inhaling through the nose, while simultaneously pushing the air through the mouth.

Nowadays it is often played on any kinds of celebrations, like weddings circumcisions etc. Interesting fact is, that the size changes from west to east – having deeper sound and around 60cm of length and shrinking for around 30cm and higher sound on east.<sup>16</sup>

Mey is a double reed flute-like instrument with silent and soft voice played usually indoor. It has longitudinal, cylindrical body, measuring from 26 to 40cm, with eight holes. Seven holes are used for the fingers and one for the thumb. It consists of main body made of plum, walnut beech etc., reed and kışkaç – clip to keep reed flat. What makes this instrument special is its mouth piece. It is made of cane long and large in size, reaching



Picture 16

from 10 to 14 cm. Mouth end is flattened.

Thanks to this reed shape, *Mey* produces a low a mellow sound that can reach only up to one octave. It is played almost exclusively on in Eastern Anatolia region.<sup>17</sup>

Sipsi is a single reed pipe, usually made of reed, which is popular mostly on the Aegean region. Other materials that can be used for its production are bone or wood. It consists of two parts: bigger and smaller – which is put inside of the bigger one and serves as a mouthpiece. On top, there are five finger holes, and underneath there is



Picture 17

one thumb hole. Ambitus of this instrument is around 1,5 octaves. To produce the uninterrupted sound, players usually used a circular breathing method.<sup>18</sup>

Tulum is Turkish type of a bag pipe. “*Tulum*” in Turkish means simply “bag”. It is very popular on the Black Sea region. Body is made of goat skin turned inside out. Two pipes are adhered to the protruding leg parts. One is called “*Çifte Tulum*”, and is designed to produce a sound, second one called “*Lülük Tulum*”, is to blow the air from the mouth into the bag. *Çifte Tulum* has 5 pitches and around 24cm of length. The sound is produced by pressing the bag fulfilled with air, which forwards it



Picture 18

to the pipe.<sup>19</sup>

Çifte is a wind instrument that consists of two pipes bound together side by side. There are as well two reeds at the end of each of them that are blown at the same time. Two types of *Çifte* exist : *Demsiz* and *Demli Çifte*. In *Demsiz Çifte* both pipes have around 5-6 holes and play the melody. In *Demli Çifte* one pipe is designed for the melody, whereas the other produces only the background without a pitch. It is made of eagle wing bone, which is empty inside, walnut wood and reed.<sup>20</sup>



Picture 10

### 3.3. Idiophones

Çalpara is a Turkish wooden clapper. It is very simple percussion instrument, usually made of box wood. The wood is shaped into a flat, slim, oblong piece measuring around 20-25cm. On both flat sides of the clapper, on the upper part, there are another flat wooden pieces, fastened loosely with rope. Player, brandishing the instrument and beating it against the palm or thigh, produces a clapping, regular sound.<sup>21</sup>



Picture 19

Kaşık is another wonderful in its simplicity Turkish percussion instrument. *Kaşık* are simply wooden meal spoons that are traditionally used as well for the folk dances usually in central Anatolia. To play they are kept in hand with their backs facing each other.<sup>22</sup>

Zil – Turkish cymbals that gained popularity all over the world. Originally they were used in *Mehter* music. *Zil* is a plate-



Picture 20

shaped cymbal made of beaten copper and additional mines, that has around 30cm of diameter. To produce a high ringing sound, player has to collide two *Zils* together. They are kept by leather strap which is put around the middle finger. There are two ways of playing: horizontal and vertical. Nowadays, however vertical way of playing is more popular.<sup>23</sup>

### 3.4.Membranophones:

Davul is the oldest, the most characteristic, and most widely played percussion instrument in Turkey. It is round in shape, and consists of three parts: frame, made of wood, two membranes made of hide, right side hide is thicker, left side is thinner, and silk twine tying up both membranes.

Because of its heavy weight, during performances, the drum is carried on the leather strap hung to the arm. One side of the drum is beaten by a right hand holding a wooden mallet which produces a deep, bass sound.

The other side is knocked with a thin switch held in the left hand, and this movement produces a higher, brighter sound. The variety of sounds produces by davul enables to play many sophisticated rhythm patterns.

“Among the ancient Turks davul was known as the *koburga, kuvrugh, tugh, tavul, tuvil* and *tabil*”. This drum is played on the villages by local or Roma musicians during wedding, folk dances and other feasts, and in the towns by Mehter bands. An interesting fact is that *Mehter* musicians used the rhythms to convey messages on the battlefield.<sup>24</sup>

Def is what is widely known in Europe as tambourine. It is very simple in its structure percussion instrument. What may be surprising is that playing it properly in faster tempo turns out being difficult. It consists of a shallow hoop and single piece of hide that is stretched over it and fastened by a metal rim. It is often, but not always, produced with a small metal cymbals mounted inside of gaps in the frame. *Def* can



Picture 21



Picture 22

have a diameter from 20 to 40cm, so many sizes and timbres of *Def* exist. While playing, it is held in one hand and hit with another.<sup>25</sup>

*Kudüm* is a hemispherical, bowl-like kettle drum. It consists of two pots made of beaten copper, covered with camel skin. On one of them, skin is thinner to produce higher sound. Diameter of Kudüm varies from 22 to 30cm. It is around 16cm high. It is placed on special cushion to keep it stable and to avoid muffling of the sound. Both parts are played with a soft-wood sticks called in Turkish "*Zahme*". On the left side there is a high pitched drum called "*tek*" and on the right side there is drum called "*dum*" that sounds lower. Used in Mehter – "In the mounted mehter, the nakkare was lashed to the front of the saddle and when played on foot it was tied to the waist. Today, when it is played, it is held between the left arm and shoulder."<sup>26</sup>



Picture 23

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  - 14) Center for South Asian and Middle Eastern Studies, Illinois. *Musical Instruments of Turkey*.
  - 15) Center for South Asian and Middle Eastern Studies, Illinois. *Musical Instruments of Turkey*.
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  - 17) Sansal, Burak. "Musical instruments of Turkey." *All about Turkey* 7 November 2012. 10 April 2013

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20) Sansal, Burak. "Musical instruments of Turkey." All about Turkey 7 November 2012. 10 April 2013

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21) Say, The Music Makers, p.24

22) Say, The Music Makers, p.24

23) Pars Tuğlacı, Turkish Bands of Past and Present (Istanbul: Cem Yayınevi, 1986), p. 47

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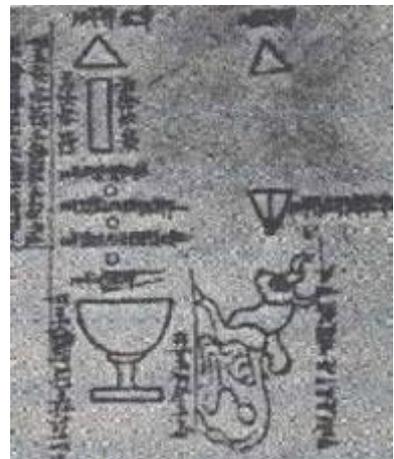
25) Say, The Music Makers, p.28

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#### 4. Darabuka – a traditional Turkish drum

*Darabuka* is known under many names: *Darbuka*, *Doumbek*, *Darbouka*, *Derbouka*, *Tablah*, *Dombak*, *Darbukka*, *Dombak*, *Tombak*, *Deblek*, *Gedombak*, *Khalouze*, *Tarbuka*, *Tarija* etc.<sup>1</sup> I have chosen the name *Darabuka* to use in this work, because it is world-wide popular and understood word, among darabuka players and people not interested in this topic. This goblet-like shaped drum is associated with Mediterranean, Middle Eastern and Islamic music and culture. Traditionally, *darabuka* was played in Egypt, Armenia and Turkey. Having a sharp sound, it is easily recognizable all around the world. But not many people know, that, being popular in many countries, it has various sizes, materials it is made of, and the technique of playing it.

The history of *darabuka* reaches ancient civilizations and it develops constantly till modern times. Its original form made of clay and goat skin is primitive, and it is not documented when the goblet drums were first made. The first appearance of *darabuka*-like drum, that survived till nowadays was on plaque made around 1100 BC and it shows direct prototype called “*Lilis*” (see picture). The plaque is now in



the British Museum in London.<sup>2</sup> Picture 24



Picture 25

Other source that pictures playing on *darabuka* comes from the “*Cantigas de Santa Maria*”, written by *Alfonso X El Sabio* (King of Castile and León). It is a collection of monophonic songs, embellished with wonderful pictures. One of the pictures shows a woman playing a goblet-shape drum.<sup>3</sup>

#### 4.1 Types of Darabuka

*Darabuka* is reflecting an hourglass shape. Its body can be made of nickel, copper, ceramic, compressed aluminium<sup>4</sup>, clay, wood or fiberglass. Its head can be made of natural skin- that of goat or fish, but nowadays it is usually made of synthetics.<sup>5</sup> The most popular size is around 45cm and 25cm head diameter.<sup>6</sup> *Darabuka* has main three sizes: *tabla* (solo), *sombati* and *dohola* (bass),<sup>7</sup> and main three types: Turkish, Egyptian and ceramic darabuka.



Picture 26

Turkish *darabuka* has metal body and the rim that is fastened to the body with screws.<sup>8</sup> It is lightweight and therefore easy to carry. Some of the drummers say that it may be even too light, because when they struck with big energy, they have to keep it carefully with the arm, so that the drum does not fall. The sound is warm, with deep bass. Because of metal bolts, and quite sharp rim, Turkish *darabuka* may be quite hard to play for the beginners.<sup>9</sup> Turkish style of playing is light and with many ornaments.<sup>10</sup> The shape of the body enables a player to do the “snaps” - movement similar to snapping one’s fingers, but in this case the finger hits the membrane. From the other hand this shape hampers to perform the rolls- movement similar to pattering the fingers against the table.<sup>11</sup>

Egyptian *darabuka* has 6 metal bolts inside. Its body is made of aluminium and it is covered with plastic head. The sound is balanced- high and low tones harmonize. The style of Egyptian players is quite strong and energetic.<sup>12</sup> Rounded edges, in opposite to Turkish *darabuka*, enable a player to perform snaps, but are perfect to perform rolls. This type is heavier than Turkish *darabuka*.<sup>13</sup>



Picture 27



Ceramic *darabuka* has warm beautiful tones. Because of its rounded shape, it is easier to learn and perform high-toned slaps.

However, it is fragile and the goat or fish skin membrane can be easily affected by weather and become out of tune.<sup>14</sup> Ceramic *darabuka* had its revival and came back to the stage mostly through *Mısırlı Ahmet* (a Turkish virtuoso *darabuka* player).

On top of the national features, *darabukas* have wonderful embellishments.

- More traditional style *darabukas*:



Nacre



Copper Turkish *Darabuka*



Istanbul Sultan Engraved *Darabuka*



Brass Embossed Darbuka



Nickel Plated Brass Darbuka



Nickel Plated Brass Darbuka with Jingles



Ceramic *Darabuka* with Mosaic Inlay

Picture 29

- Modern style *darabukas*



Picture 30

Companies producing *darabuka* are for example *Emin*, *Gawharet El Fan*, *Alexandria*, *Remo*, *Meinl* and *Masterwork*. Interesting fact about them is that only *Emin* is Turkish company, and *Gawharet El Fan* is Egyptian. The remaining companies are European ones, producing modern instruments for professional players.<sup>15</sup>

#### 4.2 Darabuka Playing Techniques

*Darabuka* has a great variety of sounds. Basic tones are *Dum* (bass sound) and *Tek* (higher sound). While playing, the drum is held under the arm of a standing player or on the left lap heading towards player's knee. Beginner has to focus most of all on the tempo, precision of the sounds and accents. Advanced players have much more to master: finger rolls, slaps, split finger technique and others. Probably the most interesting skill for the drummer is "separation of senses" – situation, when left hand and right hand are playing different rhythms or variations. After having worked on a good technique, player can easily express his feeling and emotions while drumming.<sup>16</sup>

Player has to take care about proper maintenance of the instrument. Especially when *darabuka* is made of natural materials, it cannot be exposed into hard weather conditions, as high heat, air pollution and high humidity. The drum (especially head) has to be cleaned as well after every performance.<sup>17</sup>

Important part of some *darabuka* players' careers is accompanying belly dancers. Such job is as well quite demanding. Player has to learn signals coming from the dancer – when to

speed up or slow down the tempo, change rhythm or have a break. Musician should as well stay focused on the basic rhythm, at least for couple of first tact, so that the dancer can recognize the rhythm and perform proper movement and style connected with it. Probably the most difficult for both – player and dancer – is drum solo, when the rhythm is fast, with many ornaments and fulfilling. Because of its tight connection with belly dancing, *darabuka* is called as well belly dance drum.<sup>18</sup>

### 4.3 Rhythms

Rhythms are the essence of *darabuka* playing. No performer would reach their mastery without knowing them. Nowadays, all the rhythms are played with approximately same significance, no matter where in the world. Besides couple of them, it is difficult to estimate certainly, whether one rhythm is of Turkish, second of Arabic and the other one of Indian origin.

The source of the following examples is the lecture I've attended during Belly Dance workshops with Jasmin Mazloum – famous Syrian belly dancer, whose passion are rhythms.

Reflecting the oriental rhythms in western notation may be difficult to read, therefore in the world of *darabuka* players, there are other systems of reflecting the rhythm used. Probably, the most popular is a rhythmical “timeline”.

The crucial parts of the rhythm performing are:

**D Dum** – bass beat performed on the middle of the drum with right hand with open, stretched fingers.

**T Tek** – higher beat performed on the edge of the drum with the ends of the right hand's fingers.

**K Ka** – higher beat performed on the edge of the drum with the ends of the left hand's fingers it sound the same as Tek.

- – holding of the tone
- \_ – break
- . – shortening of the tone

**P Pop** – muffled Ka

**S Slap** – accented Tek

**R Finger roll** – fast beating with separated three fingers performed with left hand

**3 triplet** – like in western notation, three notes fit into value of two notes.

: breaks between the segments

| breaks between tacts

Big letters show accented beats, small ones unaccented.

“Maqsum” is the rhythm common for the music of all Middle East and Mediterranean region. Simple “Maqsum” can be basis for many rhythms, therefore it is very important in folk and modern *darabuka* playing. All the ways to improve it and add ornaments, show the virtuosity of the player, and power of drumming.

Maqsum 4/4

1 - + -2 - + -3 - + -4 - + - |

D-T-\_\_T-D-\_\_T-\_\_ | basic form

D-T-KKT-D-KKT-kk | fulfilled

D-S-TKS-D-TKS-tk | accented

“Baladii” is more folk-like version of the basic Maqsum. Its characteristic feature, is that two dums are accented, and leading the phrase. It is played on 4 beats. Some players say, that to play it with traditional feeling, accents should be slightly delayed. It is usually played slower than Maqsum. This rhythm is very popular among belly dancers.

Baladii 4 / 4

1 - + -2 - + -3 - + -4 - + - |

D-D-\_\_T-D-\_\_T-\_\_ | basic form

D-D-TKT-D-TKT-tk | fulfilled

D-D-t-D-S-S-t-tk | Egyptian form

“Walking Maqsum” reflects the rhythm of slow steps, it is fulfilled version of Baladii. It may be modified with the bridge, which usually leads to faster tempo.

Walking Maqsum 4 / 4

1 - -2 - -3 - -4 - - |

D-T-T-k-D-k-T | basic form

D-k-T-T, D-k-T-tk | with the bridge

“Sayyidii” is other rhythm from the “Maqsum” family. Sayyidii is played with doubling the middle Dum. It is very typical for South Egypt. This rhythm is played usually fast, hard and cheerfully to accompany the “stick dance”- Tahtib.

Sayyidii 4 / 4

1 - -2 - -3 - -4 - - |

D-T-\_\_D-D-\_\_T-\_\_ |

D-T-tkd-D-TKT-tk |

T-T-tkd-D-TKT-tk | modification after the 1st part

D-tk-KD-D-TKT-tk | syncopated

DKS-kkDDD-TKS-tk | syncopated with 3 dums

“Sombati” is another variation of Maqsum, with shifted accent. It is often used to accompany vocalists.

Sombati 4 / 4

1 - -2 - -3 - -4 - - |

D-\_\_T-T-D-\_\_T-\_\_ |

D-\_kTKT-D-KKT-tk |

Egyptians call the simple Maqsum “waaHida wa niSf”, which means half “waHida”, probably because the first part of “waaHida” is simple. “waaHida” means one in Arabian language, and it reflects beginning with one Dum. WaaHida rhythm may be used for the transition from one rhythm to another, or as a break.

WaaHida 4 / 4

1 - -2 - -3 - -4 - - |

D --- \_\_\_\_D --- d --- | slow

D --- \_\_\_\_T --- k --- |

D --- \_\_T-\_\_\_\_T --- |

D-tktkT, tktkT, k |

D-Tk-KT-TK-KT-k | fast

“Bambii” is a modern four-beat rhythm. With its three beats it is quite similar to “WaaHida”.

Bambii 4 / 4

1 - -2 - -3 - -4 - - |

D-Tk-KT-TK-KD-D-|

D-D-D-Tk-KT-TK-k |

“Çifteteli” is typically Turkish rhythm. The basis is similar to “Maqsuum”, but it is fulfilled like eight-beat rhythm. The tempo is usually moderate, played slowly, with a lot of space inside. *Darabuka* players tend to fulfill the end spaces with surprising ornaments, which can serve as well as transition into “taaqaasiim” – improvisation.

Çifteteli 8 / 4

1 - -2 - -3 - -4 - -5 - -6 - -7 - -8 - - |

D \_\_T --- --- --- \_\_T D D --- --- T --- \_\_\_\_ |

D-TKT, T-tkd-T-tkd --- D --- Tktkt --- |

“Masmoudi” rhythm is characteristic with connection of two four-beat parts. The version, when first part has two leading beats is called often “fighting Masmoudi”. It is said to sound like fighting man and woman. Version with three leading beats is called “walking Masmoudi”, which is often used for marching.

Masmoudi 8 / 4

1 - + -2 - + -3 - + -4 - + -5 - + -6 - + -7 - + -8 - + - |

D --- D --- \_\_\_\_T D --- --- T --- \_\_\_\_T |

D --- D --- tktkT-tkd-tktkt-TktkT-tk |

D --- D --- D --- T --- D --- \_\_\_\_T --- T --- |

“Falaahii” is another modification of “Maqsuum”. It is played as two-beat rhythm in a fast beat. It is often used for folk dance “Falaahii”, which means “farmer”, popular in south Egypt.

Falaahii 2 / 4

1 - + -2 - + - |

Dk-KD-k-|

DtkdDtk |

DgkgDkgk |

“Ayyubb” is very popular and quite simple two-fourth rhythm. Slower played, it is used for PLEMIENNY dance from Egypt called Zar, which is a kind of trans dance. In faster beat, it is used for belly dance. Some players claim, that Ayyubb should sound like a camel walk.

Ayyubb 2 / 4

1 - + -2 - + - |

D - KD-T-|

D-KKD-S-|

DtkdDtk |

“Bayou” is on the same timing as Ayyubb, but the Dum is doubled and tempo lowered. It is often used in drum solo belly dancing.

Bayou 2 / 4

1 - + -2 - + - |

D - DD-T-|

D-KDD-S-|

“Karatchi” is fast two-fourth rhythm. It is very original rhythm, because it is starting on Tek – the higher sound. It is commonly used in Egyptian and African music.

Karatchi 2 / 4

1 - + -2 - + - |

T - KT-D-|

TtkdT-D-|

“Vox” is simple double beat, often accented on the four-beat or eight-beat sets. It is usually used in modern Egyptian compositions.

Vox 2 / 4

1 - + -2 - + - |

D --- T-K-| [MIDI]

“Jerk” is modern Nubian rhythm with two Dums close to each other.

Jerk 4 / 4

1 - + -2 - + -3 - + -4 - + - |  
D --- T --- DD - T --- |  
D-KKT-tkDDtkT-tk |  
D --- T --- D-D-T --- |  
D-TKG-tkDkDkG-tk |

Bolero and Rhumba are commonly used in many place on Middle East. Bolero is usually played slowly often with triplet on the beginning. Rhumba is often played almost twice faster than Bolero. Probably the Latino rhythms were brought to Spain by Middle East musicians and Gypsies.

Bolero 4 / 4

1 - + -2 - + -3 - + -4 - + -5 - + -6 - + -7 - + -8 - + - |  
--- D --- t3kkT k --- T --- k --- D --- k --- |  
D-k --- k --- k-T-k-T-k-T-k-D --- T --- |

Rhumba 2 / 4

1 - + -2 - + -3 - + -4 - + - |  
D --- \_\_\_\_T D --- --- |  
D-TKT-K-T-K-D-k | [MIDI]

“Zaffah” is a marching rhythm used on wedding procession.

Zaffah 4 / 4 (or 8 / 4)

1 - + -2 - + -3 - + -4 - + - |  
D-TKT-t-D-t-t | ---  
D-TKT-t-D-t-t-tt |  
D-TKT, D-t-T-D --- |

Foregoing rhythms were presented in a western way of understanding, like shared values in one tact. Historically and traditionally though, this sense of tact is not so important. The cycles of the rhythm were repeated, because of the song performance, not because of standard length of tact.

Sometimes, interpretation of folk rhythm may be difficult for the western musician.

Modern middle east musicians are slowly embracing the western style, and share the rhythms into tacts, because for professional player number of beats per one tact is very important, and makes a big difference. Sometimes one beat can differentiate two rhythms used for different occasions. Usually tact consists of 2 or three beats (or more), and the first one is more important than other – more accented.

For example “saghiira WaaHida” – 4/4 rhythm is traditionally shared into three segments : 3 + 3 + 2.

saghiira waaHida 4 / 4

D --- \_\_T-\_\_\_\_T --- |

1-2-3 1-2-3 1-2 |

3 + 3 + 2

There are many rhythms, where 8 beats are shared into 3 + 3 + 2. They can be found not only in the Middle East or Mediterranean music, but as well Macedonia (rhythm named Cocek) or Greece (“syrtó” rhythm).

Cocek 4 / 4 = 3 + 3 + 2

1 - + -2 - + -3 - + -4 - + - |

D --- --- t-t-T T-k | [MIDI]

In Egypt or Lebanon the same 3 + 3 + 2 rhythm is called “Malfuuf”, but it is more accented and fulfilled with ornaments.

Malfuuf 2 / 4 = 3 + 3 + 2

1 - + -2 - + - |

D - T - T-|

DkkTkkTk |

D-KT-KT-|

“Muwashshat” is a form of spoken or sung poetry. The rhythms below, “dawr hindii”, “muHajjar”, “murabb`a”, “samaa'ii darij”, “samaa'ii thaqiil”, and as well “maSmuudii”, are played while “Muwashshat”

“Samaaii” is a form of Turkish classical music, which is made of ten-beat sections and usually ends with faster six-beat set. Those rhythms are included more in art music, than in folk music.

MuHajjar 14 / 4

1 - + -2 - + -3 - + -4 - + -5 - + -6 - + -7 - + -8 - + -9 - + -0 - + -1 - + -2 - + -3 - + -4 - + - |  
 D --- D --- D --- \_\_\_ T --- \_\_\_ D --- \_\_\_\_\_ T --- \_\_\_ T --- \_\_\_ | 4 +2 +4 +4  
 D --- D --- D --- \_\_\_ T \_\_\_ D --- --- --- \_\_\_ T \_\_\_ T \_\_\_ T --- --- --- T |  
 D-tkd-tkd-tkt\_k\_T-tkt\_k\_D-tkt\_k\_T-tkt\_k\_T-tkt\_k\_T --- T --- | 2 +4 +4 +2 +2

Murabb "13 / 4 = 3 +4 +2 +2 +2

1 - + -2 - + -3 - + -4 - + -5 - + -6 - + -7 - + -8 - + -9 - + -0 - + -1 - + -2 - + -3 - + - |  
 D --- T --- D --- T --- \_\_\_ T --- \_\_\_ T --- T --- \_\_\_ T --- T --- D --- \_\_\_ |  
 D --- T-TKT-KD-TKT-ktkTkT-TKT-KT-TKT-KD-TKT-k |

Samaa "ath ii-thaqiil 10 / 4

1 - + -2 - + -3 - + -4 - + -5 - + -6 - + -7 - + -8 - + -9 - + -0 - + - |  
 D-\_\_\_ T-\_\_ k-\_\_\_ D-\_\_ D-\_\_ T-\_\_\_ T-\_\_ |  
 D-\_\_ t-k-T-k-S-\_\_ t-k-D-\_\_ D-\_\_ S-\_\_ t-k-T-k |

Samaa "ii darij (or darj) 6 / 8 or 3 / 4

1 - + -2 - + -3 - + - |  
 D-T-T-D-T-\_\_ |  
 D-TKT-D-T-\_\_ |  
 D --- T-T-T-\_\_ |

“Darj” is six-beat rhythm. It can have many forms, connected to the place where it is performed. Persian version can be more syncopated in Maghreb and less accented in Persia.

Darj 6 / 8

1 - + -2 - + -3 - + - |  
 D-KTK-D-T | ---  
 D-D-\_\_ T-T-\_\_ |

“Dawr” or “Andalus” is a word used in Arabian, Persian and Turkish musical jargon. It pertains to the scale or rhythmical cycle, which comes back to the starting point.

Dawr / Andalus 7 / 8

1 - + -2 - + -3 - + -4 - + -5 - + -6 - + -7 - + - |

D T --- T --- --- D ----- T | 3 +4

D --- T-k-T-k-t D --- T --- k-t-k | fulfilled

Rhythms, that used three segments, are known as “aqsaq”, which means “broken”. Those rhythms are still a big part of traditional music of Middle East. The term “aqsaq” is used by Turkish musicians to describe various rhythms counted in groups of twos and thirds. Aqsaq rhythms may be not pleasure to perform for western musicians- they are not proportional.

“Karşılama” means “face to face” in Turkish. This 9-beat rhythm is very popular for belly dancing and folk music (for example “Rompi Rompi”). This rhythm is grouped into 2 + 2 + 2 + 3 and can be counted into two groups: fast and slow.

Karşılama 9 / 8 = 2 + 2 + 2 + 3

1 - + -2 - + -3 - + -4 - + -5 - |

D-\_\_T, \_\_D, \_\_T, T-t |

D-KKT-KKD-KKT-T-t-|

D-TKT, tkd-tkTkT, t |

“Curcuna” is Armenian rhythm grouped into 3 + 2 + 2 + 3. It sound almost like “ayyuub” but with more space.

Curcuna 10/8

1-+-2-+-3-+-4-+-5-+-|

D-\_\_T-k-\_\_D-\_\_T-\_\_\_\_| 2+3+2+3

D---\_\_T---D---T---\_\_| 5+

There are two ways to create a seven-beat rhythm 2 + 2 + 3 or 3 + 2 + 2. In Turkey and Greece 2 + 2 + 3 are commonly known as “laz” or as “bar laz” and 3 + 2 + 2 are known as “Kalamantiano”. Both forms are used to line dances and folk songs.

Laz 7/8=2+2+3

1--2--3--4-|  
D---T---T-----| [MIDI]  
D-k-D-k-D-k-k-| [MIDI]

Kalamantiano 7/8=3+2+2

1--2--3--4-|  
D-t-t-D-t-D-t-| [MIDI]  
D----T---T---| [MIDI]  
D-ktk-D-k-S-k-| [MIDI]  
D-tkt-D-tkT-t-| [MIDI]<sup>19</sup>

Cult of darabuka, and its big musical possibilities, caused that there are many famous players all over the world. Players chosen to be introduced in this chapter are of Turkish origin.

#### 4.4 Famous Darabuka Players

*Ahmet Yıldırım* (called as well *Mısırlı Ahmet*) started studying playing on Turkish drums when he was 17 years old. After couple of years, he discovered brand new technique – split finger – which soon influenced musicians playing on *darabuka* all over the world. Turkish players though, were too focused on traditional drumming, and they were not ready to embrace new technique. *Ahmet*



Picture 31

moved to Egypt, where he gained fame. In 1991 he completed a recording, where *darabuka* played the main role – it was complete innovation on that time. The main instrument he was using on that time was ceramic *darabuka* with head made of skin. After moving back to Turkey, he open school in Istanbul and started teaching drum players from all over the world.

Split finger is a technique, that enables player to perform alternating beat with first and ring finger. Its basis lies in gyration movement of the wrist, while the palm is relaxed and the fingers are hitting the membrane. This technique is very demanding, and needs to be practiced several years to reach a good performance level. After mastering this technique, player can perform with great speed and can make many rolls' combinations.<sup>20</sup>



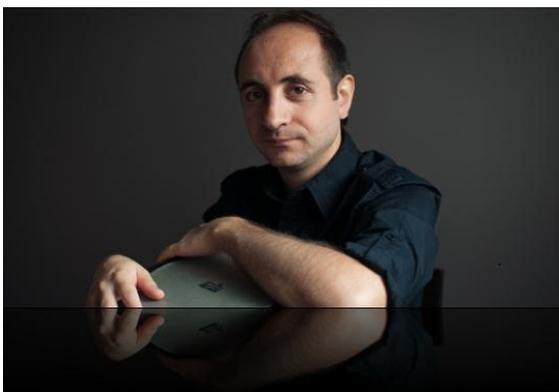
Picture 32

*Levent Yıldırım*- younger brother and student of *Mısırlı Ahmet*. He started playing on *darabuka* at the age of 16. He spent a lot of time traveling on the Middle East, Europe and America. Not only he is using split finger technique, but as well he develops other styles of drumming, including experimenting with Indian *tabla* technique, and other. He is wonderful improviser.<sup>21</sup>

*Mehmet Akatay* was born in 1969 in Turkey. His father was a classical music singer, so from the early childhood *Mehmet* was educated on the ground of music. He studied playing on *darabuka* from *Burhanettin Tungaç*. He attended many international musical festivals and played with famous singers, such as *Sezen Aksu*, *Orhan Gencebay*, *Tarkan*, *Ibrahim Tatlıses*, *Susheela Raman* or *Civan Gasparyan*, In his *darabuka* playing he is very innovative. One of his main achievements is recording a solo CD “*Dest De Dest*” with Sony BMG Music in 2003.<sup>22</sup>



Picture 33



Picture 34

*Sait Arat* was born in Ankara, to study playing on *darabuka*, he moved to Istanbul, where he studied under supervision of great teachers: *Mısırlı Ahmet* and *Levent Yıldırım*. During his career he performed with many musicians, including *Mercan Dede*, *Kenan Dogulu*, *Serdar Ortac*, *Djenk Sarkus*. He toured the Europe, and, being open for many musical styles, he mastered rhythms used in reggae, blues, Latino music, jazz, tango and flamenco. From 2009 till 2011, he performed with jazz group “*Alaturka*”. In 2011 he moved to New York City.<sup>23</sup>

*Hakan Kaya* grew in musical family. As a young boy, he started to play *Bağlama* and begun to discover Anatolian folk music tradition. When he was 17 years old he traveled to *Varanasi* in



Picture 35

India, where he studied *darabuka* playing in Indian style. Therefore his drumming performance is fusion of two wonderful cultures – Turkish and Indian. During his career he played with Aynur Doğan, Cavit Murtezaoğlu, Adile Yadırgı, Cem Yıldız and others. His biggest achievement is releasing first DVD in the world, teaching how to perform the Turkish split finger technique.<sup>24</sup>



Picture 36

*Serdar Bağtır* was in 1979 in Istanbul. When he was nine years old, he started lessons on *darabuka* with *Mısırlı Ahmet*. Later, he studied classical Turkish music. He was a founder of drumming group “SINA” which he started at 2005, he was a member of music theatre “Shaman” from 2003 till 2008. He performs as well solo as joint concerts. He played with *Buzuki Orhan, Gülay, Rober Hatemo, Sinan Erkoç, Hazal, Hamiyet, Popstar Abidin* and others.<sup>25</sup>

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## 5. Contemporary and Popular Turkish Music

### 5.1 Historical overview of the Modern Artificial Music

Probably the first switch of the traditional into modernized style of music was when Sultan Mehmed II the Conqueror (1432–1481) changed the traditional Turkish military Mehter bands into *Muzika-i Humayun* – westernized musical institution. The first conductor there was Giuseppe Donizetti (1788-1856, younger brother of Gaetano Donizetti – famous opera composer). He created a new court band, which first concert was given on 19<sup>th</sup> April 1829. Later he became “General Director of the Ottoman Court Musicians” and gave birth to the first music school. In 1840 first ensemble of string instruments was formed. In 1847 Franz Liszt arrived to Istanbul’s court to give concerts. After Donizetti’s death in 1856, Callisto Guatelli became the new director. After half of 19<sup>th</sup> century, famous European operas were staged in Turkey.

Being educated in European conservatories started to be immensely popular. Composers like *Macar Teyfik Bey*, who studied piano in Venice, or *Saffet Atabinen*, who was pupil of Theodor Dubois in Paris. Female composers, like *Layla Saz*, started to have their own voice as well.<sup>1</sup>

In 1923 Turkey became republic. *Cemal Reşid* came back from his educational stay in Europe and started teaching in Istanbul. The most famous composers who have been sent as young men to Europe came back to Turkey as well. Later they were called “The Turkish Five” (“*Türk Beşleri*”). They laid bases of polyphonic music in Turkey. The aim of their creation was to combine traditional themes with new Western classical music values and approach.<sup>2</sup>

Those five composers were: *Ahmed Adnan Saygun*, *Ulvi Cemal Erkin*, *Cemal Reşit Rey*, *Hasan Ferit Alnar* and *Necil Kazım Akses*.

### 5.2 Famous Turkish Contemporary Composers



*Ahmed Adnan Saygun* (1907-1991) a famous Turkish composer, one of “The Turkish Five”, some of the sources state him as the most important composer of his decade.

He was born in Izmir. In his works he fused Turkish traditional songs with western practices. During his musical output is: five symphonies, five operas, two piano concertos and many chamber and choral works.

While being young, he earned his living from teaching and translating articles about music. He left the country to be educated in Paris Conservatoire and returned to Turkey in 1931 when he started teaching in “Training College for Music Teachers”. In 1934 Atatürk proposed him to write opera to venerate Shah of Persia’s visit in Ankara. In 1942 he wrote oratorio “*Yunus Emre*” probably his most famous piece. In 1946 he started working in Ankara Conservatory- he taught composing and ethnomusicology. Through all his musical career he was know of combining different musical forms.<sup>3</sup>



Picture 38

*Ulvi Cemal Erkin* (1906- 1972) was born in Istanbul. His mother played piano and it is she, who motivated *Ulvi* to start the musical education. His first piano lessons were given by a Frenchman named Mercenier. When *Ulvi* was 19 years old, he was sent to Paris to deepen his knowledge and skills. After coming back to Turkey in 1930 he started teaching in School of Musical Education. During his life he found himself in many roles: he was a composer, professor, pianist, accompanist, and conductor. He devoted his life to schooling. He wrote “*Sinfonietta*” to help students learning difficult rhythmic patterns. His music was very popular,

because of its pleasant quality.

In 1932 he married *Ferhunde Remzi*- pianist educated in Leipzig conservatoire, and together they complemented one another in further teaching.<sup>4</sup>

*Cemal Reşit Rey* (1904-1985) was born in Jerusalem- his father was governor there. Because of the difficult political situation, his family had to move to Paris. He started there studying at Paris Conservatory. When the first world war came, the family had to move to Geneva. There he continued his education at Geneva Conservatory. In 1913 he was able to



Picture 39

come back to Paris and start his composition studies. In 1932 he returned to Turkey, where he taught at Istanbul Conservatory piano and composition. He was one of the founders of the Philharmonic association in Istanbul. On the beginning he was highly influenced by impressionism, then he found the inspiration in westernized Turkish folk music.<sup>5</sup>



Picture 40

*Hasan Ferit Alnar* (1906-1978) was born in Istanbul. From early childhood he played Kanun (described in detail in chapter two). Being 12 years old, he was already quite famous as a Kanun performer. Soon he joined Istanbul Conservatory where, besides playing the instrument, he studied harmony and counterpoint. Already when he was 16 years old he started composing. In 1927 he entered Vienna State Academy of Music and the Visual Arts where he studied mainly composition and orchestral

conducting. In 1932 he started teaching music history at Istanbul conservatory and for while he taught as well Turkish music theory. In 1936 he became assistant conductor of Symphony Orchestra of the Prime Ministry in Ankara. While living in Austria and Germany he worked as conductor. In 1952 he had to quit conducting because of ill health. His most popular work is probably “Kanun Concerto” which is the first work using traditional instrument fused with a western orchestra.<sup>6</sup>

*Necil Kazım Akses* (1908-1999) was born in Ankara. He was the youngest of “the Turkish Five”. His musical education started in primary school, where he studied violin. Being 14 years old, he continued with cello under tutelage of *Msedu Cemil* and *Sezai Asal*. Then he continued with studying harmony at Istanbul Municipal Conservatory where he was taught by *Cemal Reşit Rey* (older member of “the Turkish Five”). In 1926 he graduated and was sent by his parents to continue his studies in Vienna. After one year there, he received a scholarship, and soon after acquired a Master’s degree.



Picture 41

Completing his studies in Vienna, he moved to Prague State Conservatory, where he learned from Josef Suk – a great Czech composer and violinist.

In 1936 he came back to Turkey to start teaching in School of Music Instructors in Ankara, of which he became deputy director. Then he taught in Ankara State Conservatory, and in 1948 he became director of it. In 1949 he became Director General of the Fine Arts of the Ministry of National Education. From 1958 till 1960 he was director of state opera and ballet.

During his amazing career he experimented with genres and styles. Probably most of all he was inspired by Aleatoric music (called as well Chance music or Indeterminacy) is a style, where some part of the composition is left to chance.<sup>7</sup>

In 1924 Atatürk set the law, stating that musical training in schools was obligatory. The same year first conservatory opened “Music Instructor’s School” which trained future music teachers. *Muzika-i Humayun* became now “the Presidential Music Band.

In 1932, as the music making became more popular, the “people’s houses” were opened in every town and village. People’s houses in Turkey gave first of all formal education to all the people. In developed broad range of skills, including musical ones.

All of the Atatürk’s reforms mentioned above served to the development of modernized Turkey with its distinct, but developing and tolerant culture. He was an amazing reformer, who knew that the art is a soul of the nation. To keep it alive it has to be constantly cultivated.

Around 1930 new generation had to cope with new idea of composing. Not only the rules that were applied and heavily restricted in Ottoman Empire were changed, but new approach to the creation itself was discovered. Different techniques and devices started to be used to create a new, varied form of expression. Artist then was a freshly inspired result of two cultures’ fusion- European and Turkish.

Previous eastern approach was that the artist is only a divine creature, who channels the secrets of art into the earth. “Analyzing, explaining, criticizing are not part of the eastern thinking. To criticize his own art is to criticize the divine gift. Artists duty was a great and highly esteemed responsibility.

Contemporary approach, on the other hand, still respects the traditional values and ways of creation, but changes it into a completely new result, molded to the artist's own taste and internal feelings.

Opus numbers and the idea of separate compositions always existed in Turkey, in opposite to e.g. Persia, where majority of works were improvisations on fixed rules. This may be the main reason, why traditional composition style was easily adapted, and developed by new generations. As well interesting is fact that Turkish composers were not making their career as virtuoso players as addition to composing, but only as composers and teachers.

Very important step towards the modern composition was onset of composition teaching in the Ankara State Conservatory in 1940s. Nevertheless teaching composition is very erratic matter. Theoretically it offers to graduate of this specialization freedom of choice. In practice fresh graduate has to overcome many obstacles. His/her music has to be simple enough to be played and performed for diverse public. Written for music institutions, it should be easily understandable small piece. Undergoing a big pressure, young composers often find their source of income in other related works, as teaching, conducting, writing reviews to musical publications etc. and treat composing as an hobby.

In the modern world of Turkish Music time plays a significant role. To be a good composer, one has to know the "history of humanity, the history of its brain and heart". Knowing this, the universal language of music has to be found. In connection with strong national roots and international influences it results with breathtaking compositions.<sup>9</sup>

Further development of national culture flourished. In 1924 Istanbul Radio Station was opened followed by Ankara Radio opened in 1938. In 1969 Istanbul State Opera and Ballet was established, in 1972 State Symphony Orchestra and in 1977 International Istanbul Music Festival was initiated for the first time.<sup>10</sup>

### 5.3 Pop Music

Pop music started making its road to people's heart already in the late 19<sup>th</sup> century. Style named "canto" emerged. It can be seen as direct predecessor of pop music, because there was no resemblance neither to traditional Ottoman music, nor to newly developed western forms. Additionally it was purely entertaining, with western instruments used more and more. By early 50s "canto" earned its position as an inseparable part of stage performance.

After WWII singers from Europe gained fame in Turkey, followed by American stars and their rock'n roll. Nevertheless new stream of pop music was only a small part of whole Turkish musical stage. *Fecri Ebciođlu* after his trip to America, where he saw immigrants singing popular songs in their mother tongue, started this trend in Turkey, it was called "Aranjman" music (Turkish words for world's hits). New era of music called "Turkish light western music" begun. The first Turkish pop song is probably "*Bak Bir Varmış Bir Yokmuş*" (Look, once upon a time) by *İlham Gencer*.

Around 1960s, after the independence movements and ideology of freedom started to have impact on society, bigger stress and interest was put into folk culture and music. Pop music undergone a reformation, it fused with traditional tunes and rhythms, creating a completely new style of "original music". One of the first songs created in this style was "*Burçak Tarlası*" (field of vetch) by *Tülay German*. Out of "original music" emerged as well "Anadolu pop" (Anatolia pop) by adding regional motifs. Simultaneously other minor genres, like "Arabesque", developed. In late 1960s trend reversed and Turkish songs started to be sung by singers from European countries, like *Derio Morena* who sung "*Deniz ve Mehtap*" (The sea and the moon).

The super stars of late 60s were: *Barış Manço*, *Erkin Koray Cem Karaca*, *Hümerya*, *Yaşar Güvenir*.

1980s the most popular were: *Sezen Aksu*, *Nilüfer*, *Kayahan*.

In 1990 there was "explosion of pop music". The result of that was mainly that the singers disappearing quickly from the stage, replaced by a "fresh blood". From 1990s till now probably the most famous were: *Sertap Erener*, *Tarkan*, *Mirkelem*, *Yıldız Tilbe*, *Nazan Öncel*, *Ahmet Kaya*, *Grup Yorum* and *İlhan Şeşen*.

Nowadays, the most popular singers on the pop stage are most of the one from 1990's, but as well many young shining stars: *Serdar Ortaç Harun Tekin, Kenan Doğulu, Yusuf Güney, Sila, Ferman Akgül (MaNga), Hande Yener, Sertab Erener.*<sup>11</sup>

What is very specific for the Turkish popular music is the use of the traditional music instruments and their sophisticated rhythms.

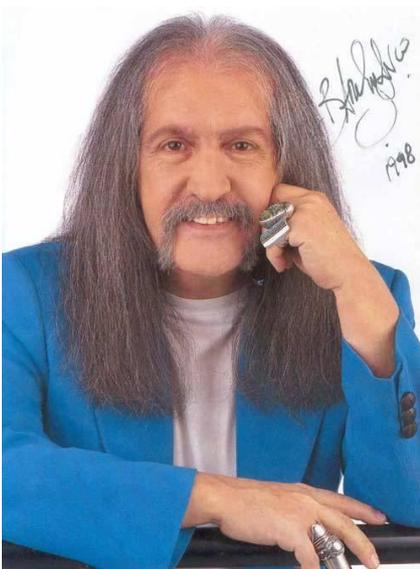
During my travels in the Europe I have never noticed any specific folk instruments used in pop, mainstream music. For example in Poland, my home country, no one uses *Mazanki* – violin-like folk instrument, nor traditional Bagpipes, nor *Burczybas* – an interesting instrument made of barrel covered with leather with a horsehair mounted in the middle of the membrane.

Turkey is opposite – Turks seem to be proud of their instruments, and almost in every pop song one can hear the specific sound of some of them, mostly though *darabuka*. This drum gives to the song a specific, Turkish feeling and rhythm. Once such song is played in a disco, the young dance to it with a certain hand and hips movements, that are deeply rooted into their culture.

Many famous darabuka players mentioned before are cooperating with pop stars. Therefore I would like to introduce some of them.

#### **5.4 Famous Pop Singers**

Being less or more important in the contemporary music's history is often a matter of personal taste, therefore I have chosen those few singers, who are being perceived as legendary.



*Barış Manço* (1943-1999) was born in Istanbul, where he ended his life as well. He was educated in high school in Turkey but, having a need for being educated abroad he left the country and have been accepted to study in "L'Académie Royale des Beaux Arts de Liège" in Belgium. He graduated in 1969 and came back to the homeland. During his fabulous career he wrote over 200 songs, with both lyrics and compositions created by himself. Many of those were

translated to foreign languages. 12 of his albums received gold and one was rewarded with platinum. After 30 years being on the pick of his fame, he introduced his own TV show which aim was to “build new cultural bridges between countries” and was focused on cultural education with a musical backdrop. Within eight years of recording the show, together with his crew, he visited over 150 countries. As vocalist as well as TV star, he received many rewards all over the world. He died surprisingly of heart attack.<sup>12</sup>



Picture 43

*Erkin Koray* (1941-?) was born into a musical family- his mother was piano instructor. When he was five, he started learning how to play piano, then when he was 15 he started to play guitar, inspired by rock'n roll. Soon after he founded his band called *Ritimciler*. He is still called a father of Turkish rock music, he is a real legend. As first he combined Turkish and Middle Eastern tunes with rock music. On top, when there was a boom for an American rock'n roll he captivated Turkish hearts with lyrics in his mother tongue into the rock'n roll music. With his long hair and free lifestyle he become an icon. With a band *Yeralti Dörtlüsü* (Underground Foursome) he ruled as No.1 on charts

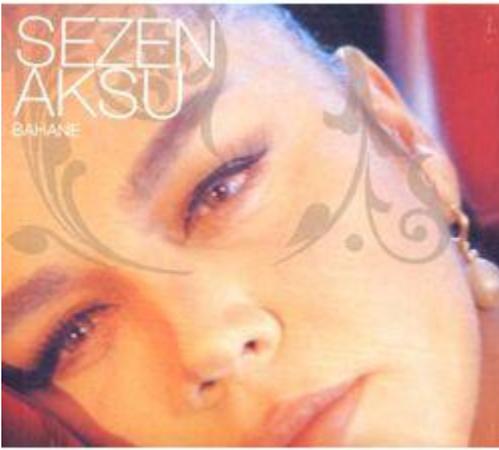
with his immortal hits. *Erkin* travelled to many countries. When his went in 1982 to Canada he married and had a daughter. He brought soon the family back to Turkey. Interesting fact is that he changed classical *Bağlama* (guitar-like string instrument) into electro-*Bağlama*. He opened as well the first rock club in Istanbul.<sup>13</sup>

*Cem Karaca* was born In 1945 in Istanbul, his parents were professional actors. When he was young, he started to play covers with a band, but soon after he began his own writing. He fused Anatolian lyrics with contemporary, edgy rock. *Cem* gained his popularity with *Apaslar*'s band. The band's activity lasted only around two years and after that he created



Picture 44

another band *Kardaşlar* (in English “Brothers”). With his stylish image: wearing hat, glasses and having long hair, not only he was a star but as well an icon. With group *Mogollar* he started composing political songs, and in 1978 he was charged of treason and, after he moved to Germany, deprived of Turkish citizenship. With a change of government he was given amnesty in 1987. He died in 2004 in Istanbul.<sup>14</sup>



Picture 45

*Sezen Aksu* was born in 1954 in Anatolia. She attended high school in which she studied painting, music and theatre. After entering Aegean University she started to compose, and her first released song was “*Kaybolan yıllar*” (in English it means “Last Year”). This hit moved the hearts of the audience and started her career.<sup>15</sup> *Sezen* is the first female artist in Turkey who composed her own songs and performed them. Some of them have visible Anatolian romantic climate. Till now, she wrote over 500 songs and released poetry book called “Poems

to Be”. *Aksu* is active supporter of all the events supporting the peace on Earth and unity of human kind.<sup>16</sup>

*Tarkan* was born in 1972 in Germany. He was 5<sup>th</sup> child out of six. He spend his childhood (till 14 years old) in Germany, where he received basic education. It was after his family moved to Turkey, when he discovered his passion to music. At the time they were living in *Karamürsel*, where he joined town’s Music Association. Not long after the family moved to Istanbul, where *Tarkan* went to high school and joined *Üsküdar* Music Association where he continued studying Turkish classical music. In 1992 he released his debut album “*Yine Sensiz*” (in English “Without You Once More”) and gained popularity. The biggest step for him though was recording with *Sezen Aksu*. After this event, his fame in



Picture 46

Turkey flourished. He became known world-wide and entered international music charts after recording a single “*Şımarık*” (later named in English as “Kiss Kiss”). Soon the song was translated into multiple languages and the video was recorded. *Tarkan* went on his first Europe-tour. Other important step in his career was to compose and perform official song for Turkish National Soccer Team. In 2006 he recorded an English album. After such a long and great career, nowadays he is often called a “King of Turkish Music”.<sup>17</sup>



Picture 47

*Kenan Doğulu* was born 1974 in Istanbul. His father *Yurdaer Doğulu* recorded four albums. At the age of five *Kenan* started his education on piano. After six year of being in piano-class, he began his education on flute and guitar. He studied as well rhythmical instruments and singing (soloist in a children choir). His first album released in 1993 became a great success. In 2006 he represented Turkey on Eurovision contest in Helsinki, where he placed fourth. He is one of the most popular singers of the last decade. He released 12 albums, and he plans now to produce “The best of” with the most popular songs from the previous albums.<sup>18</sup>

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## 6. Conclusion

Music has always accompanied the people. Instruments were invented before devising writing systems. First simple ones, then more complex instruments started to be invented. Understanding and feeling of the music also changed through the centuries.

In Turkey the known history starts from migration of Turkic tribes from Asia to what is now the territory of Republic of Turkey. During the history, one fact had never changed—music has always been a crucial point of the nation and its culture. In the ancient times as well as in the modern times it is used for religions and social purposes, like prayers, hymns, national songs and other means that are meant to consolidate the nation as one. Religion has a big influence on Turkish music – starting from Shamanism to accepting Islam it has always had a specific role. In the times of wars and battles, using instruments and singing bracing songs and chants were giving power to Turkish soldiers and a sense of fear to the enemy.

The important fact in the Turkish music history is the existence of Ottoman Military Music Band – Mehter. This was a group of soldiers-musicians who were one of the first military bands in the world and inspiration for the European ones. Later Mehter band was replaced by a court musicians, whose role was more representative and entertaining. Turkish music is very rich with their national instruments. Many of them are produced and used till nowadays. They can be heard in classical music pop music, played on the streets and cafeterias. There is a strong tradition of small bands consisting mostly of *Kanun*, *Zurna* and *darabuka*, sometimes as well *Bağlama* and *Def*. Those bands are touring restaurants and cafeterias while playing traditional songs and receiving some tips for that. Quite amazing for the European observer is to see that those complicated songs and rhythms are very enthusiastically received and sung (sometimes even danced to) by the public.

*Darabukas* can be seen in every place in Turkey. It is often sold to the tourist in the cheap version, *darabuka* players play on the streets, they accompany Belly Dance, which is extremely popular in Turkey. It seems that people know the rhythms so well that any Turk would be able to play at least the basic ones. Average *darabuka* player is not educated in a musical school, but extremely talented and usually taught by the family. There are many types of *darabuka* and every player can choose the suitable one for him or her.

Many of the traditional rhythms are used in modern popular music. It is quite amazing how Turkish musicians can fuse tradition with modernity. Their strong voices can be very expressive – from hear-tearing ballads to fast dance-music with quite oriental for European color and timbre of voice and musical ornaments. Turkish super-starts have rich output and some of them are recognized all around the world. As Nietzsche said “Music is universal music of mankind” applies as well in this context – all the possible feeling can be channeled through music.

Quite a significant inspiration for me was the State Exam for a Belly Dance Teacher I passed back in Poland. During the workshops preparing for the exam, we have learned a lot about oriental cultures, musical theory and darabuka with its rhythms, being important to be recognized by the musicians as well as the dancers. Nowadays, in Prague I have not much in common anymore with oriental dance, but love to Turkish belly dance music and energetic darabuka drum solos stayed in my heart. I owe one Darabuka from Alexandria company, which is not Turkish, but Egyptian model. I have chosen this one because of its beautiful embellishments and rounded rim of the drum that allows beginner to practice without having too much pain in the palms. The other instrument that I owe are finger cymbals – *zills*. One set of *zills* consists of four cymbals, each of them put on the finger (thumbs and middle fingers). The sound produced by them can be resonant or clacking.

During my research I have planned to make some interviews with Turkish musicians and ask them about their personal view of the Turkish music. Sadly, I was unable to go to Turkey in the winter and I could not find any musician eager to collaborate through the internet, so I had to focus on the information I have already collected during my summer break – mainly in Borusan Music Library in Istanbul and in the internet. Aim of my thesis though, which was to enclose and highlight the Turkish musical culture was accomplished and hopefully clear enough to be read with interest.

## Appendices

### I Links for Darabuka Chapter

- Rompi Rompi- example of using Karsilama rhythm  
<https://www.youtube.com/watch?v=JYZUpKzVpKU>
- Seit Arat playing darabuka  
<https://www.youtube.com/watch?v=dj1A3zK4Oys>
- The youngest famous darabuka player Küçük Yunus  
<https://www.youtube.com/watch?v=kGppX0On7dI>

### II Links for Pop Music

- Babutsa –Yanayim Yanayim
- <https://www.youtube.com/watch?v=k7bc6o4ThaE>
- Ebru Gundesh – Seninle Çok İşim Var
- <https://www.youtube.com/watch?v=F5JH8UCills>

III CD attached to my Bachelor Thesis consists of examples of the rhythms described in the Chapter 3 and some examples of Turkish Music. Rhythms' examples will probably be very helpful to understand the patterns shown in the Thesis.

### Rhythms

1. “Maqsum”
2. “Baladii”
3. “Walking Maqsum”
4. “Sayyidii”
5. “Sombati”
6. “WaaHida”
7. “Bambii”
8. “Çifteteli”
9. “Masmoudi”
10. “Falaahii”
11. “Ayyubb”

12. "Bayou"
13. "Karatchi"
14. "Vox"
15. "Jerk"
16. "Bolero"
17. "Rhumba"
18. "Zaffah"
19. "Saghiira WaaHida"
20. "Cocek"
21. "Malfuuf"
22. "MuHajjar",
23. "Murabb `a"
24. "Samaa'ii thaqiil"
25. "Samaa'ii darij"
26. "Darj"
27. "Dawr" or "Andalus"
28. "Karşılama"
29. "Curcuna"
30. "Laz"
31. "Kalamantiano"

#### Music-examples

32. Baris Manco - Can Bedenden Cikmayınca
33. Baris Manco - Daglar Daglar
34. Ciftetelli - Tanyeli Antep (example of the rhythm used in song)
35. Kenan Dogulu - Ellerimde Cicekler
36. Oryantal Misirli Ahmet - Cilgin Darbuka II (Misirli Ahmet- darbuka player)
37. Serdar Ortac-Karabiberim
38. Sezen Aksu-Firuze
39. Sezen Aksu - Ikili Delilik
40. Sezen Aksu - Kac Yil Gecti Aradan
41. Tarkan - Simarik

## Summary

This bachelor thesis is focused on Turkish Music and its history, rhythms and instruments, especially *darabuka* drum. Music is one of the most important feature of national culture. It accompanies people in their everyday lives. It can express joy, sorrow, longing, anger, fear disappointment and probably all other human feelings. Music serves many cultural events, from village feasts to most important political events of the country. It helps people relax, motivates themselves or follow their passions.

The first chapter focuses on the historical background of Turkish music. It depicts three stages : pre-Islamic music, post-Islamic music and, shortly, modern music of Turkey. Knowing historical view is important to understand the musical culture better and to be able to see what were the inspirations for certain compositions.

The second chapter describes Turkish instruments of four branches: string instruments, wind instruments, idiophones and membranophones. Each of the instrument is unique in its own way. Some of them are being produced and played through the centuries and are still popular in Turkey.

In the third chapter *darabuka* and rhythms played on it are described. *Darabuka* is a really fascinating drum. There are many types of it and it is played in many countries besides Turkey. There are various techniques of playing and some of the famous *darabuka* players managed to invent their own ways of expression.

Fourth chapter will be focused on contemporary artificial and pop music. Short historical view to the artificial music and its most famous composers will be described. In the second part of the chapter pop music and the most famous pop stars will be pictured.

The conclusion of this bachelor thesis focuses on the understanding of connection of broad musical parts into one great picture of Turkish music.

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