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| Modernist Music in Turkey |
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| Modernist music in Turkey owes its foundations to the late bourgeoisie revolution in 1923. Young republic, motivated by the target of building a modern nation-state, rejects the traditional Ottoman art music and aim at synthesising “Turkish folk music” and western classical music, known as “Music Revolution”. Therefore, the first generation of modern composers [Cemal Reşit Rey](http://tr.wikipedia.org/wiki/Cemal_Re%C5%9Fit_Rey) (1904-1972), [Hasan Ferid Alnar](http://tr.wikipedia.org/wiki/Hasan_Ferit_Alnar) (1906-1978), [Ulvi Cemal Erkin](http://tr.wikipedia.org/wiki/Ulvi_Cemal_Erkin) (1906-1972), [Ahmet Adnan Saygun](http://tr.wikipedia.org/wiki/Ahmet_Adnan_Saygun) (1907-1991) and [Necil Kazım Akses](http://tr.wikipedia.org/wiki/Necil_Kaz%C4%B1m_Akses) (1908-1999) called as “Turkish Five”, come out among young talented musicians sent to European conservatories such as Paris, Berlin, Vienna, Budapest and Prague for this task. The second generation of composers, such as Bülent Arel (1919-1990), İlhan Usmanbaş (1921--) and İlhan Mimaroğlu (1926-2012) follow a different path by appreciating the most recent trends in modernist music ranging from serial to electronic music. While a similar trend survives by the next generations of composers, each generation also includes composers appreciating the traditional Ottoman art music and the Turkish folk music. Finally, it is a common agreement today that the “Music Revolution” has failed despite the worldwide known composers aforementioned due to the musical policies of right-wing governments against the bourgeoisie revolution.  The fail of “Music Revolution” is closely related with late modernisation, a process operated by the state where the rulers act with the knowledge of past modernisation processes in Europe (Çulhaoğlu 2002). Therefore, westernization and nationalization of cultural life not only shaped modernist music but a whole musical culture in Turkey (Gedik and Bozkurt 2009). Invention of “Turkish folk music” and the appreciation of western classical music are in accordance with the sociopolitical ideal of the rulers: Construction of a modern Turkish society. It should be noted also that first appereances of late modernisation was also existed in the last period of Ottoman Empire.  Besides the education of composers in Europe, first conservatory and orchestra of western classical music are build, and recordings from all periods of the genre are broadcasted by the state radio. The most prominent figures of modernist music such as Hindemith, Bartok and Schostakovich also contribute to the revolution in varying degrees and in various issues by visiting Turkey. Distinguished performers such as soprano Leyla Gencer (1928-2008), violinist Suna Kan (1936--), pianists İdil Biret (1941--) and Pekinel sisters (1953) and conductor Gürer Aykal (1942--) can be said to be the result of these musical institutions.  As a result, it is hard to say that any generation of composers constituted a musical school except the attempts of Kemal İlerici (1910-1986) whom wrote a theory for the harmonization of traditional Turkish musics (Oransay 1993). Although foremost modernist composers such as Kamran İnce (1960--) and Aydın Esen (1962--) are still emerging, the government of islamic party tried to liquidate all modern musical institutions in last decade of Turkey. On the other hand, the resistance of outstanding modernist composer and pianist Fazıl Say (1970--) faced with official cencorship and charge in 2012 and 2003, respectively.  [File: Figure 1.jpg]  Figure Bela Bartok and Ahmed Adnan Saygun in rural Anatolia for folk music research (1939).  Source: http://soniccrossroads.com/img/bartok-saygun.jpg  [File: Figure 2.jpg]  Figure From right to left: Bülent Arel, Alice Shields, Otto Luehning, Vladimir Essachevsky, Milton Babbitt, Mario Davidovsky, Pril Smiley. Columbia-Princeton Electronic Music Studio, 1970 New York.  Source: <http://i0.wp.com/120years.net/wordpress/wp-content/uploads/Studio-317-one-of-four-composition-studios-at-the-C-PEMC-circa-1970.-Clockwise-from-the-center-front-Vladimir-Ussachevsky-seated-Milton-Babbitt-B%C3%BClent-Arel-Pril-Smiley-Mario-Davidovsky-Alice-Shields-Otto-Luening..jpg?resize=461%2C321>  [File: Figure 3. Jpg]  Figure Aydın Esen  Source:  [File: figure 4.jpg]  Figure Fazıl Say  Source: <http://www.skepticmoney.com/wp-content/uploads/2013/04/fazil-say-2.jpg> |
| Further reading:  (Ergur and Aydin)  (Erol)  (Gedik and Bozkurt)  (Hindemith)  (Oransay)  (Tekelioğlu)  (Çulhaoğlu)  (İlyasoğlu) |