

## *A Short History of Turkish Mûsîkî*

*Turkish Music*, which we inherit since ages past, merits a rather special standing whether in regards to *modal*, *instrumental*, *vocal* or *rhythrical* elements. Although our knowledge of this genre of music; due to an insufficiency and lack of resources, is very limited, Turkish Music prior to *Islâm* is investigated today as an antiquated lost culture that has become integrated with the traditions and lifestyle of *Middle Asia*<sup>1</sup>.

However, with the advent of Islam; it is understood that the *Traditional Turkish Mûsîkî*<sup>2</sup> is formed under the influence of a brand new cultural trend where the works of such Ancient Greek philosophers as *Pythagoras* (582-500 b.c.), *Socrates* (470-399 b.c.), *Plato* (428-347 b.c.) and *Aristotle* (384-322 b.c.) were translated by Islamic Scholars like *Al Kindî* (801-873 a.d)<sup>3,4</sup>.

Specifically, the foremost information in our possession in regards to the theory of *Traditional Turkish Mûsîkî*, takes us to the era of *Al Fârâbî* (873-950 a.d.)<sup>5</sup>. It is known that this scholar, who is thought to be of Turkish descent, after assimilating the cultural accumulations of his time in the geography of the Middle East, has written, amongst plenty other works, a treatise influenced from the studies of the Ancient Greek philosopher Pythagoras that deals with the theory of mûsîkî in the international scientific language of that period which was Arabic, named “*Kitâbü'l Mûsîkî'ül Kebir*”<sup>3</sup>.

In the couple of centuries following Fârâbî, we notice the pamphlets of *ihvânî*'s *sâfâ* (companions of purity and refined enjoyment) that reached us from the years of 995 A.D.<sup>6</sup>; writings on mûsîkî by *İbn-i Sînâ* (980-1037)<sup>7</sup>; new directions given to “*sûfî mûsîkî*” by the founder of the Melevî sect *Mevlânâ Celâleddin-i Rûmî* (1207-1273)<sup>8</sup>; “*Kitâbü'l Edvar*” of *Safiyüddin Urmevî* (1216-1294) which explains pitches, maqams and rhythms<sup>9</sup>; studies on the science of mûsîkî by *Kutbettin Şirâzî* (1236-1311)<sup>10</sup>; and the presence of *Abdülkâdir Merâgî* (1360-1435)<sup>11, 12</sup> known for his theoritical works such as “*Cami'ül Elhan*”, “*Telhis-i Cami'ül Elhan*”, “*Kenzü'l Elhan*”, “*Zudbetü'l Elhan*”, “*Şerhü'l Kitâbü'l Edvar*”<sup>13</sup>, “*Makâsidü'l Elhan*”<sup>14</sup>, “*Feva'id-i Âşere*”<sup>15</sup>, “*Zikrü'l Negam Usûlha*”<sup>16</sup> and “*Ruh Perver*”<sup>17</sup>.

Within the Ottoman State, which took over the flag of Islam starting from the 14. century, the names of *Hızır bin Abdullah*, who is known for his “*Edvâr-ı Mûsîkî*” he presented to *Sultan II. Murat* (1404-1451); *Şükrullah of Amasya* (1388-1464), who translated this treatise to Turkish; and *Bedr-i Dilşad*, who reserved a section on the science of mûsîkî in his “*Muradnâme*” dedicated to II. Murat, are noticed. Also, amongst the theoritical works understood to be written in that era, “*Nekâvetü'l Edvar*” belonging to *Bedr-i Dilşad*<sup>18</sup>, another “*Nekâvetü'l Edvar*” belonging to *Merâgî*'s son *Abdüllaziz Çelebi*<sup>19</sup> and a treatise of *Fetullah Şirvânî*<sup>20</sup> is known.

In the 15. and 16. centuries, whenas *Anatolia*, *Persia*, *Horasan* and *Mâverraünnehr* have become scientific and cultural centers, it seems that the infrastructure of the musical genre we recognize as *Turkish Mûsîkî* is well prepared and its theoretical foundations are established. Besides that, a striking transformation in the performance of the *Traditional Turkish Mûsîkî* is experienced, and the sounds named *Yegâh*, *Dügâh*, *Segâh*, *Çargâh*, *Pençgâh*, *Şeştgâh*, *Hetfgâh*, *Heştgâh*, that have since been used to describe the “mother of all maqams”, which is the *Rast* scale, have been relocated; because the decisive tone of this maqam, being the pitch of *Yegâh*, is transposed a fourth interval higher to the sounds *Rast*, *Dügâh*, *Segâh*, *Çargâh*, *Pençgâh Nevâ*, *Âşiran / Şeştgâh Hüseyñî*, *Evc / Segâh-i Sâni* (*Eviç*) and *Gerdâniye*, in order to extend the tonal range for the instruments. Later on, the pitches in the *Rast* scale have taken an appearance we know today, that is *Rast*, *Dügâh*, *Segâh*, *Çargâh*, *Nevâ*, *Hüseyñî Âşiran*, *Eviç* and *Gerdâniye*<sup>25</sup>.

In the years whereupon the Middle Ages ended following the conquest of Constantinople, it is known that *Mehmet Çelebi of Lâdik*, who enquired into the mûsîkî maqams and tempos, has dedicated a work named “El Fethiyye fî'l Mûsîkî” to *Sultan Mehmet the Conqueror* (1432-1481), and moreover, he presented in 1483 a work that reflected on the science of mûsîkî named “Zeynü'l Elhan” to *II. Bâyezid* (1447-1512). Another renowned theoretician of the same period is Merâgî's grandson *Mahmut Çelebi*<sup>16</sup> with his work bearing the title of “Makâsidü'l Edvar”<sup>21</sup>. Toward the end of the 15. century, the two sons of II. Bâyezid, Prince *Korkut (Korad)* and *Ahmet* too are noticed as distinguished musicians of that period. And *Zeynel Abidin*, who tutored Prince Korkut, is a famous name at the commence of the 16. century<sup>22</sup>.

In the 16. century, the Eastern conquests of *Sultan Selim the Stern* (1467-1520), has drawn men of culture and learning, as well as providing plunder, to the Ottoman Court. The Sultan personally carried along with him to the capital the musicians of the provinces whereto he lead the expeditions<sup>23</sup>. *Hasan Can Çelebi* (1490-1567) who was brought to Istanbul at this juncture, taught mûsîkî at Enderun (Imperial College) after becoming chief entertainer to I. Selim<sup>2</sup>. Again in this period; due to I. Selim who pursued a tyrannical policy mostly against the *Shia* oriented masses, paving the way for a “Sunnî-Alevî polarization” by obtaining the caliphate, the *Palace-Public* discord has reached a fever pitch<sup>24</sup>. Subsequently, a new phase in the history of Turkish Music commenced whereupon the *Alevî-Bektaşî Music*, and therefore *Turkish Folk Music* seriously divaricated from the *Ottoman Court Mûsîkî*.

During the reign of *Sultan Süleyman the Lawgiver* (1494-1566), the military power and cultural acquisitions of the Ottoman Empire arrived at a culmination. Furthermore, it can be seen that the *Mevlevî Convents*, which we can also define as “conservatories of secterianist mûsîkî”, have spread to all corners of the empire and taken strong root<sup>2</sup>. At this juncture, it is understood that large scale musical gatherings have been organized in spectacular celebrations and ceremonies<sup>23</sup>. A famed musician of this period is *Abdü'l Ali Efendi* known by his work named “*Şevknâme*”<sup>25</sup>.

In later periods, *Orator Hymnist Hasan Efendi* (1545-1623)<sup>26</sup> with his religious müsikî works, *Veteran Giray Bora Khan* (1554-1607)<sup>27</sup> by his composership and *Durak Ağa* (ö. 1566)<sup>2</sup> with the “Saznâme” that he presented to *II. Selim* (1524-1574) are noticed. Toward the end of the 16. century, wherewith the policy of enmity against the Safavids by the Ottoman State persisted, folk minstrel *Pir Sultan Abdal*<sup>28</sup> who is understood to have belonged to the Alevî-Bektaşî sect, and folk hero and minstrel *Rûşen Ali Köroğlu*<sup>2</sup> who is thought to have been one of the Jelali mutineers are remembered as the immortal manifestations of Turkish Folk Music.

Around the beginning of the 17. century, just as during the time of *I. Selim*, due to the expeditions undertaken in the East, plunder and culture was conveyed to the Ottoman Court. In this age, it is known that *Sultan IV. Murat* (1611-1640), who also was a composer, brought from Baghdad to Istanbul, *Shah-slave*, famous for his vocal and instrumental talent<sup>29</sup>. In the consequent stage, we can mention the great folk minstrel *Karacaoglan* (1606-1679)<sup>30</sup>, tanburist and composer *Moly Hasan Ağa* (1607-1664)<sup>26</sup>, composer *Mevlevî Yusuf Dede* (d. 1670)<sup>2</sup>, and Polish originating *Albert Bobowski* (1610-1675) given the appellative *Ali Ufkî*, whom we know by his work named “Mecmua-i saz-ü söz” which he wrote in Western notation<sup>31</sup>. Toward the end of the 17. century, composers such as *Hâfiz Pelt* (1630-1694), *Itri (Musky) of Incensemakers* (1640-1712), *Hâfiz Charcoal* (1645-1690), *Recep Çelebi of Potters* (ö. 1701) and *Seyyid Nuh* (ö. 1714) represent the pinnacle of the Ottoman Court Mûsikî in the era of *IV. Mehmet* (1642-1687)<sup>26</sup>. Again during this period, cultivated musicians like *Lumberer Mehmet Beğ*, *Blacksmith Çelebi*, *Ahmet of the Mehteran (Imperial Army Band) Corps*, *Poetical and Plenteous Dervish Ali*, *Osman Çelebi of Orators*, *Silk-thrower Hasan Çelebi*, *Benedict Mehmet Efendi*, *Odabaşızâde Efendi*, *Good-looking Mustafa Çelebi*, *Emir Çelebi of Beadmakers*, *Recep Çelebi of Quarriers* draw our attention<sup>32</sup>.

Meanwhile in the *Tulip* period (1711-1730), Sheik of the Beyoğlu Kulekapı Mevlevî Convent *Ney-performer Osman Dede*<sup>33</sup> (1652-1730) and Prince of Moldavia *Dimitrie Cantemir* (1673-1723), have worked separately on müsikî transcription and theory, and developed notation systems that respectively bear their names<sup>34</sup>. Throughtout the end of the Tulip period until the *Novel Order* (1793-1806) years; musician and poet *Verse-maker Yahya Çelebi*<sup>26</sup> (1650-1727), composer and tanburist *Nosy Hasan Ağa* (1670-1729)<sup>26</sup>, female composer *Dilhayat Caretaker* (d. 1740)<sup>26</sup>, Greek originating composer and singer *Master Cemil Zachariah* (1680-1750)<sup>26</sup>, composer *Tanburist Sergeant Mustafa* (1689-1757)<sup>26</sup>, composer *Ebubekir Ağa* (1685-1759)<sup>26</sup>, composer *Tab-player Mustafa Efendi*<sup>26</sup>, *Violinist Hızır Ağa* (d. 1760)<sup>35, 36</sup> known for his work entitled “Tehfîmû'l Makâmat fî Tevlîdi'n Negâmat”<sup>37</sup> which he wrote in 1749, composer sultan *I. Mahmut* (1696-1754)<sup>32</sup>, composer *Abdülhâlim Ağa* (1710-1790)<sup>26</sup>, French dragoman *Charles Fonton* (1725-1805)<sup>38</sup> known for his notes that he took in order to compare Turkish müsikî with Western music, composer *Hacı Sadullah Ağa* (1730-1807)<sup>26</sup>, *Hızır Ağa*'s composer sons *Vardakosta Seyyid Ahmet Ağa* (1730-1794)<sup>26</sup> and *Little Mehmet Ağa* (d. 1803)<sup>26</sup>, and composer *Hâfiz Amorous Abdürrahim Dede* (d. 1799)<sup>26</sup> have lived.

From the beginning of the 19. century towards the *Restitution* period; prized artists such as Greek originating composer *Tanburist Isaac* (1745-1814)<sup>26</sup>, grandsons of Ney-performer Osman Dede and melevî composers *Sermonist Ali Dede* (1762-1804), *Abdülbâkî Sustainer Dede*<sup>39</sup> (1765-1821) and *Abdürrahim Fountful Dede* (1769-1831)<sup>26</sup>, musician sultan *III. Selim* (1761-1808)<sup>26</sup>, tanburist musician *Nûman Ağa* (1750-1834)<sup>26</sup>, *Hâfiz Mehmet Efendi of the Coaldealers* (ö. 1835)<sup>26</sup>, Armenian originating musician who invented the notation system bearing his name *Hamparsum of the Lemonsellers* (1768-1838)<sup>37</sup>, famous composer *İsmâil Dede Efendi of the Bathattendents* (1778-1846)<sup>26</sup>, composer *Şâkir Ağa* (1779-1840) and his brother *Violinist Mustafa Ağa* (d. 1840)<sup>26</sup>, *Violinist Rıza Efendi* (1780-1852)<sup>26</sup> of the Enderun musicians, and musician sultan *II. Mahmut* (1785-1839)<sup>26</sup> appear before us.

Within the duration starting from the Proclamation of Restitution in the years of 1839 up until the Declaration of the Republic in 1923, we see such valuable artists as “Mûzika-yı Hümâyûn” (Imperial Ottoman Band) conductors *Guiseppé Donizetti* (1788-1856) and *Callisto Guatelli* (1820-1899)<sup>39</sup>, composer *Pressman Abdi Efendi* (1787-1851)<sup>26</sup> of the “Muzika-yı Hümâyûn” tutors, tanburist and composer *Goat Ârif Mehmet Ağa* (1794-1843)<sup>26</sup>, composer *İsmâil Efendi of the Heralds*<sup>26</sup> (1797-1869), composer *Martial-Magistrate Mustafa İzzet Efendi* (1802-1879)<sup>26</sup>, master *Eyyubî Mehmet Bey* (1804-1850)<sup>26</sup>, composer *Hâşim Bey* (1815-1868)<sup>26</sup>, composer *Tanburist Senior Osman Bey* (1816-1885)<sup>26</sup>, Goat Ârif Efendi's composer son *Rifat Bey* (1820-1888)<sup>26</sup>, hâfız composer *Zekâî Dede* (1824-1897)<sup>26</sup>, composer *Hacı Faik Bey* (1831-1891)<sup>26</sup>, ney-performer and composer *Bolâhenk Nûri Bey* (1834-1910)<sup>26</sup>, composer *Tanburist Ali Efendi* (1836-1890)<sup>26</sup>, Armenian originating composer *Nicholas Ağa* (1836-1885)<sup>26</sup>, Armenian originating *Dikran of the Broadclothmakers* (1840-1898)<sup>37</sup> famous for his operettas, Greek originating musician brothers known for their songs *Lute-player Civan (Zivanis) Ağa* (d. 1910)<sup>26</sup>, *Lute-player Andon (Patrick Kiryazis-Candlemaker)* (d. 1925)<sup>26</sup> and *Lute-player Hristo (Hristaki Kiryasiz)* (d. 1914), Armenian originating composer *Asdik Ağa (Asadur of the Bathattendents)* (1840-1913)<sup>26</sup> who wrote the “Hâlim Pasha Note Collection”, *Hacı Ârif Bey* (1841-1896)<sup>26</sup> famous for his songs, composer *Courteous Aziz Efendi* (1842-1895)<sup>26</sup>, female composer *Leylâ Saz* (1850-1936)<sup>37</sup>, composer *Girift-player Âsim Bey* (1851-1929)<sup>2</sup>, Greek originating composer *Violinist Tatyos Efendi* (1858-1913)<sup>26</sup>, *Sevki Bey* (1860-1891)<sup>26</sup> famous for his songs, composer *Rahmi Bey* (1865-1924)<sup>26</sup>, musician *Instructor İsmâil Hakkı Bey* (1865-1927)<sup>26</sup>, *Oud-player Ahmet Bey of Thessaloniki* (1870-1928) known by his songs, and famous kemençe and tanbur savant *Tanburist Cemil Bey* (1873-1916)<sup>26</sup>.

At this point, beginning since the era of the Restitution, it is necessary to mention about the Western culture slowly getting transferred to Turkey, some circles preferring this culture, and thus, Turkish Music attaining “foreign competitors” in the field of art, as well as receiving inspirations therefrom<sup>39</sup>.

By the beginning to the middle of the 20. century, we see novel and theoretical pursuits in Turkish Mûsîkî<sup>40</sup> by persons such as, oud-cello-kemençe-player and composer *Ali Rifat Çağatay* (1867-1935)<sup>2</sup>, Zekâî Dede's composer son *Ahmet Irsoy* (1869-1943)<sup>26</sup>, composer *Lem'î (Lucid) Athî* (1869-1945)<sup>36</sup>, music theoretician and tanburist composer *Suphi Ezgi* (1869-1962)<sup>2, 26</sup>, musicologist, ney-performer and composer *Rauf Yekta* (1871-1935)<sup>26</sup>, composer *Râkim Erkullu* (1872-1948)<sup>36</sup>, composer *Abdülkâdir Töre* (1873-1946)<sup>2</sup>, music investigator and composer *Hüseyin Saadettin Arel* (1880-1955)<sup>2,26</sup>, Armenian originating composer *Oud-player Artshak of Potters* (1880-1930)<sup>26</sup>, kanoon virtuoso *Blind Nâzim Bey* (1884-1921)<sup>26</sup>, Girift-player Âsim Bey's composer son, oud-girift-player and pianist *Mûsâ Süreyya Bey* (1884-1932)<sup>36</sup>, composer and oud-player *Serif Mûhittin Targan* (1892-1967)<sup>2</sup>, composer *Refik Fersan* (1893-1965)<sup>2</sup>, hâfiz composer *Saadettin Kaynak* (1895-1961)<sup>2</sup>, soloist composer *Münir Nûrettin Selçuk* (1899-1981)<sup>2</sup>, composer *Selâhattin Pınar* (1902-1960)<sup>2</sup>, music theoretician and composer *Ekrem Karadeniz* (1904-1981)<sup>2</sup>, music researcher *Mahmut Râğıp Gâzimihâl* (1900-1961)<sup>2</sup> and Tanburist Cemil Bey's composer son, tanburist *Mesut Cemil* (1902-1963)<sup>2</sup>.

Verily, during this period, due to *Alla Turca* and *Alla Franga* cultures starting to diverge, it is possible to observe that, aside from Turkish Mûsîkî, Western Music accumulations are also acquired, whereas, in the newly founded Republic of Turkey in the beginning of the 20. century, this phenomenon resulted with the school of the *Turkish Five*<sup>41</sup>, and thusly, with the “Western-Turkish Musical Culture” synthesis, otherwise known as *Contemporary Turkish Music*, which has a distinct standing apart from Turkish Mûsîkî.

Thereforward, the period that begins from about the middle of the 20. century up until today, appears before us as the period wherewith modern trends freely coalesce with the Turkish Mûsîkî, carrying it to greater genuine dimensions.

#### In summary:

The passage of time from the 10. century whence *Al Fârâbî* lived till the death of *Tamerlane* in 1405, encompasses the “**preliminary period**”, where Turkish Mûsîkî is explained theoretically and is begun to be recorded in manuscripts. Toward the end of this period, *Abdülkâdir Merâgî*, who was a very renowned musician, planted the seeds of the consequent phase, giving a new direction to Turkish Mûsîkî.

Following that, from the beginning of the 15. century until the coronation of *Sultan Selim the Stern* in 1512; as explained previously, some theoretical changes in the pitches and maqams of Turkish Mûsîkî have been made. And this appears before us as a “**transformation period**”, thus “a *Renaissance* in a manner of speaking”, wherein *Mevlevi Convents* have spread to all corners of Byzantine Territories as well as the Balkans, Constantinopolis was conquered, *Enderun Royal School* was founded and had taken strong root within the ruins of the Byzantine Empire, and such men of learning as *Poetical Harmonious Ali*, *Bird-of-Prey Hüseyin*, *Bird-raiser Ali* and *Şâdî (Laureate)* have been drawn to İstanbul.

Thereupon, from the start of the 16. century till the death of IV. Murat in 1640, owing to the expeditions undertaken toward the East, an “**oriental period**” has occurred, wherein men of music and art, who were brought from the Middle East to the Ottoman Court were influential, and deep divisions between the Shiite-Sunnî sects transpired.

From about the middle of the 17. century until the end of the *Tulip* era in the 1730s, a “**classical period**” has followed, whereby European *Baroque* and *Rococo* influences pervaded the Ottoman Court and thus formed a wholly unique synthesis with the oriental culture of the times. Whereupon, the period extending from 1730 to the death of *İsmâil Dede Efendi* in 1836 is designated as the “**late-classical period**”.

Meanwhile, the trend that endured from the years of the proclamation of *Restitution* till the end of the second world war in 1945, is regarded as the “**romantic period**”.

Lastly, the period that reaches us today from around the middle of the 20. century, is the “**modern period**”.

Hence, we have briefly discussed the colorful history of Turkish Mûsikî surpassing a millenium (See *Figure 1*). Undoubtedly, the necessity of doing much more research on this subject is apparent, and it is our hope that this study of ours can illuminate, however slightly, the way for those who would labour in that direction.

Ozan Yarman  
25 November 2002

---

<sup>1</sup> **Selanik, Cavidan**, “Müzik Sanatının Târihsel Serüveni”, 1996, Ankara, s. 23-32

<sup>2</sup> No matter how much the terms “music” ve “mûsikî” appear synonymous today, we deem it appropriate to utilize the word *music* generally in association with musics of the world, whereas, we utilize the word *mûsikî* to refer to an old tradition pertaining to the region of Middle East, and thus, we hope that some terminological complications are avoided as such.

<sup>3</sup> See Encyclopedia Grand Larousse, 1986, İstanbul

<sup>4</sup> **Yekta, Rauf**, “Türk Mûsikisi”, 1986, Ankara, s. 24-27, 47-48

<sup>5</sup> **Arel, Hüseyin Saadettin**, “Türk Mûsikisi Kimindir?”, 1990, Ankara, s. 38-40

<sup>6</sup> **Bardakçı, Murat**, “Meragalı Abdülkadır”, 1986, İstanbul, s. 53

<sup>7</sup> **Ibn-i Sînâ (Avicenne)**, in his book named “*Kitâbü’s-şifâ*”, has reserved a section on the implications of mûsikî on health.

<sup>8</sup> The Mevlevîs, since **Sultan Veled** the son of **Rûmî**, have practiced a religious mûsikî with the accompaniment of ney and kudüm, where modal and rhythmical elements intermingled in the *Aires* and *Rites* they arranged. For centuries, this mûsikî culture in Mevlevî Convents has been conveyed from predecessor to successor by an oral method called *meşk*. Even a considerable number of Ottoman Sultans were members to the Mevlevî sect. The Mevlevî Convents served as scientific and cultural centers throughout the empire as well. See page 49 of **Rauf Yekta**’s “*Türk Mûsikisi*” (1986, İstanbul) and the relevant sections of Encyclopedia Grand Larousse.

<sup>9</sup> See **Yrd. Doç. Dr. Uygun, Mehmet Nûri**, “Safiyüddin Abdülmü’min Urmevî ve Kitâbü'l Edvari”, 1999, İstanbul.

<sup>10</sup> **Kutbettin Şirâzî** has written a section about mûsikî in his encyclopedic work “Dûrretü’t-tac fi gurreti’d dûbac”.

<sup>11</sup> **Yekta, Rauf**, ibid., s. 50

<sup>12</sup> **Bardakçı, Murat**, ibid., s. 139-149

<sup>13</sup> This commentary is on **Safiyüddin Urmevî**'s Kitâbü'l Edvar.

<sup>14</sup> According to claims, has been sold in an auction in Oxford.

<sup>15</sup> Can be found in Şehzâdebaşı Arel Library in İstanbul.

<sup>16</sup> It is heard that an original copy is in Vienna.

<sup>17</sup> A copy of this work, whose authorship belonging to **Merâgî** is disputed, is with **Süleyman Erguner**.

<sup>18</sup> Topkapı Palace Library / A5462

<sup>19</sup> Nûr-u Osmâniye Library / 3646

<sup>20</sup> Topkapı Palace Library / 3449

<sup>21</sup> Nûr-u Osmâniye Library / 3649

<sup>22</sup> **Yekta, Rauf**, ibid., s. 51

<sup>23</sup> Concerning this period, the “Cemaat-i Mâsârif Şehriyârî” (Expendidures of the Retinue of the Suzereign) registry which is kept in record number 4 of the Prime Ministry Archive is worth an investigation.

<sup>24</sup> **Öztuna, Yılmaz**, “Osmanlı Devleti Târihi”, 1998, Ankara, 1. Cilt, s. 143-162

<sup>25</sup> **Ezgi, Suphi**, “Nazarî ve Amelî Türk Mûsikîsi”, 1940, İstanbul, 4. Cilt, s. 151-187, 2

<sup>26</sup> **Aksüt, Sâdun**, “Türk Mûsikîsi’nin Yüz Bestekârı”, 1993, İstanbul

<sup>27</sup> **Ezgi, Suphi**, ibid., s. 3

<sup>28</sup> **Fuat, Memet**, “Pir Sultan Abdal”, 1999, İstanbul, 7-22

<sup>29</sup> **Yekta, Rauf**, ibid., s. 52

<sup>30</sup> **Fuat, Memet**, “Karacaoğlan”, 1999, İstanbul, 7-20

<sup>31</sup> **Behar, Cem**, “Ali Ufkî ve Mezmurlar”, 1990, İstanbul, s. 7-46

<sup>32</sup> **Zeynep Yüceışık**, Doctorate Thesis, 1990, İstanbul, “Atrâbü'l Âsar Fî Tezkiret-i Urefâ'i'l Edvar” (Şeyhülislâm Esat Efendi), İstanbul University Library, T.Y., nr: 6402, c. 1b-2a

<sup>33</sup> The two theoritical works that are known to be written by the **Epicenter of Ney-performers Osman Dede**, who is also remembered with the title *Grand Master*, are “Rapt-ı Tâbirât-ı Mûsikî” and “Nota-i Türki”. After his death, **Mustafa Ali Kevserî** (d. 1770) has included a collection which bears his name (The Kevserî Collection) amongst the works of Osman Dede that he inscribed with the Osman Dede notation.

<sup>34</sup> **Popescu-Judetz, Eugenia**, “Prens Dimitri Kantemir”, 2000, İstanbul

<sup>35</sup> **Ezgi, Suphi**, “Nazarî ve Amelî Türk Mûsikîsi”, 1940, İstanbul, 1. Cilt, s. 74

<sup>36</sup> **Yener, Faruk**, “Mûzik”, 1987, İstanbul

<sup>37</sup> Süleymaniye Library, Hâfit Efendi Collection, nr. 291

<sup>38</sup> **Fonton, Charles**, Trc: **Cem Behar**, “18. Yüzyılda Türk Müziği”, 1987, İstanbul

<sup>39</sup> **Abdülbâkî Sustainer Dede**, Sheik of the Yenikapı Melevî Convent, is also known for his theoretical work “Tetkiyk-1 Tahkiyk” that he dedicated to *Sultan III. Selim*. In the second part of this work bearing the name “Tahririye”, he has developed a sound system that bears his name.

<sup>40</sup> **Cumuhuriyet'in Sesleri**, ed. *Göniil Paçacı*, 1999, İstanbul; “İki Mûsikînin Karşılaşma Süreci”, **Gönül Paçacı**, s. 104-107

<sup>41</sup> The Turkish Five are the early Republican period composers, having aquired the Western Music discipline and education, whom we know as **Ahmet Adnan Saygun**, **Cemal Reşit Rey**, **Ulvi Cemal Erkin**, **Necil Kâzım Akses** and **Hasan Ferit Alnar**. The same expression can also be used to indicate composers such as, **Ferit Hilmi Atrek**, **Kemal İlerici**, **Bülent Tarcan**, **Ertuğrul Oğuz Fırat** and **Ekrem Zeki Ün**, who displayed similar activities in that period.

# Figure 1: Chronology of Turkish Mûsîkî

