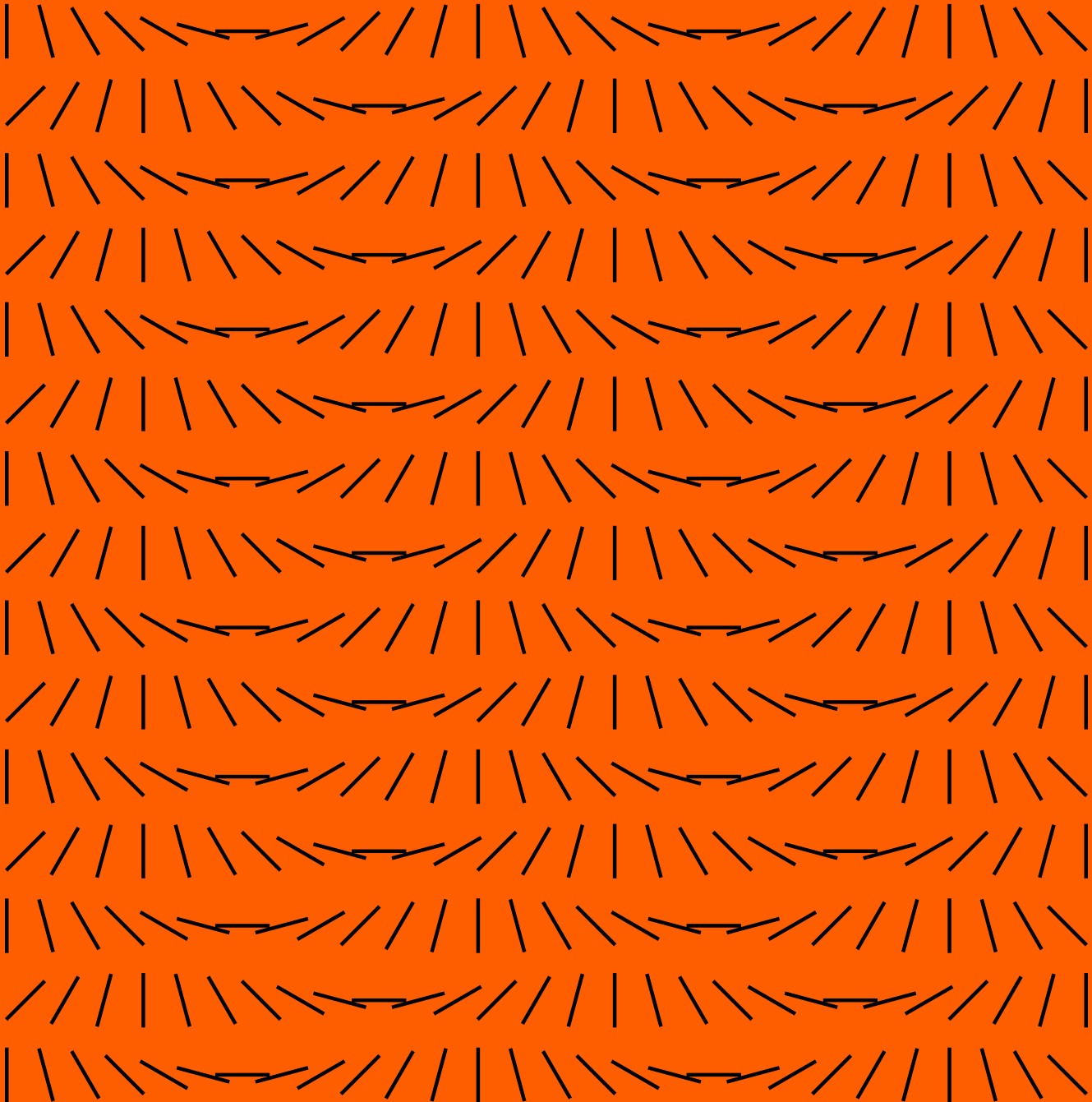


Music in Turkey

Version 2019
Written by Yaprak Melike Uyar



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In 2011, SICA (the predecessor of DutchCulture) produced a comprehensive mapping of the Turkish cultural field. This mapping was written by local experts and edited by Teike Asselbergs and Chantal Hamelinck. The mapping was produced as a means to promote cultural exchange between the Netherlands and Turkey and as a starting point of the year 2012, which marked 400 years of Dutch – Turkish diplomatic relations. The mapping was supported and produced in close co-operation with the Dutch public funds.

An update of these mappings was commissioned in 2018 by DutchCulture while working with the same editors. The existing mappings were revised and several new mappings were added. The updated mappings are focusing more on giving Dutch cultural practitioners an insight into the Turkish cultural field and its infrastructure, and helping them get in contact with colleagues.

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| Summary

Turkey, as a country spread across two continents, has a rich musical and cultural heritage. Art, folk, Western classical, ethnic, jazz and popular music cultures are all abundant. Musicians can find many fellow artists to collaborate with in areas ranging from contemporary classical to Alevi music and modern jazz to mainstream pop. However, funding institutions and audiences tend to favour collaborations that combine local and international and mix contemporary and traditional in the same pot. Projects that highlight the intersection of non-Turkish and Turkish cultural values and connect musical elements from both East and West will possibly be high in demand for future collaborations. The recent political turmoil in Turkey may have given the impression that there is not enough attention placed on the arts, but in fact there is. The local alternative music scene has increased the focus on local acts. Recently, jazz, Turkish psychedelic, Anatolian pop/rock, techno, house, indie/alternative rock, rap, mainstream pop and Turkish folk music are among the genres trying to grab the most attention. The Turkish jazz and alternative music scenes are full of very competent musicians who would contribute great value to the global music scene.

| Introduction

Music is a crucial component of daily life in Turkey. The musical soundscape of Istanbul has a distinctive flavour fascinating its visitors with the call to prayer five times a day, street musicians in its city centres and election songs sounding on the streets from the campaign trucks of political parties. You can both find top-notch festivals of jazz, rock, classical or world music, or DIY initiatives of non-profit music organisations. For instance, on İstiklal Street in Beyoğlu, Istanbul, you might find the mysterious spirit of Anatolia from a busker on one corner or the most modern club on the next. The musical versatility of Turkey stems from historical, geographical and sociocultural reasons. The Turkish Republic was established in 1923, and stands on the legacy of the Ottoman Empire that consisted of many ethnic groups. Such an intersection of cultures under the Turkish flag has led to many complicated political situations, some of which are still apparent today, but it has also created a fruitful creative atmosphere at the intersection of Westernisation and local traditions.

| Short history

Turkish classical music

Turkish classical music is the continuation of the Ottoman palace music tradition that emerged in the late 16th century. After the creation of the Republic of Turkey in 1923, Ottoman makam music found a new definition: Turkish classical music. The two main components of Ottoman/Turkish makam music are makam and usûl. Makams are the musical modes in Turkish classical music, following a set of rules for composing concerning pitch, melodic progression, modulations to other makams and stereotypical melodic motives. Usûl are the rhythmic cycles. The most common instruments of the tradition are oud (short neck pear-shaped lute), ney (end-blown flute), def (frame drum) and kudüm (small pair of kettledrums), tanbur (long-necked lute), kanun (plucked zither), clarinet and violin. The Ottoman/Turkish makam music tradition includes religious forms such as Mevlevi Ayini (music of the Sufi whirling dervishes) and secular forms such as fasıl, a cyclical genre.

While in the 19th century the song form gained significance with the compositions of Hacı Arif Bey, in the 20th century a more popular form of makam music, Turkish art music, was formed with a concentration on the song form. The most prominent singers of Turkish art music are Zeki Müren, Müzeyyen Senar and Safiye Ayla. Some of the virtuoso performers of Ottoman/Turkish makam music are Münir Nurettin Selçuk, Tamburi Cemil Bey, Mesut Cemil and Necdet Yaşar.

Turkish folk music

Turkish folk music represents the orally transmitted traditional repertoire from the Anatolian and European regions of Turkey. The most commonly used form is the *türkü*, denoting the word “being Turkish”. *Tavır*, meaning style, is the most important concern and refers to the local traditions of playing and singing. *Bağlama* or *saz*, the long-necked lute, is the signature instrument from a wide geography ranging from the Kurdish to Aegean regions. While musicians sing, they accompany themselves on the *bağlama*. In Anatolian villages, the *zurna* (double reed aerophone) and *davul* (bass drum) accompany ceremonial music. The traditional music of the Black Sea region includes *kemençe* (the upright fiddle) and *tulum* (bagpipe). The *aşık* tradition of Anatolia can be defined as a travelling folk musician who improvises within Anatolian folk poetry structures and accompanies himself with the *bağlama*. *Aşık* refers to “lover”, more specifically a lover of the divine, and the concept is deeply connected to Sufism. The most important representatives of 20th-century *aşık* tradition are *Aşık Veysel*, *Aşık Mahsunî Şerif* and *Muharrem Ertaş*. After the foundation of the Republic in 1923, the folk songs were compiled through field trips to all over the country through the efforts of the government. Starting in the 1940s, *Yurttan Sesler Korosu*, directed by *Muzaffer Sarısözen*, became a prominent representative of the modernisation of Turkish folk music with the commissions that took place at Turkish Radio and Television. Although the Turkish folk tradition is an orally transmitted music culture from the rural areas, it became a commercial phenomenon during the 20th century. Some of the most influential musicians of the Turkish folk music are *Neşet Ertaş*, *Ali Ekber Çiçek*, *Bedia Akartürk* and *Belkıs Akkale*.

Western Classical Music in Turkey

The Westernisation zeitgeist of the Turkish Republic during its early years resulted in attempts to construct a Western polyphonic music tradition in Turkey. Five composers were sent to European countries to study European polyphonic music and they became pioneers of Turkish polyphonic music. These composers known as “The Turkish Five” were *Ahmet Adnan Saygun*, *Cemal Reşit Rey*, *Ulvi Cemal Erkin*, *Hasan Ferit Alnar* and *Necil Kazım Akses*. They were expected to include Turkish folk melodies in their compositions in order to create a national Western classical music culture. *Bela Bartok* and *Paul Hindemith* supported a conservatory system to be established in Turkey. Currently, the most respected institutions teaching Western classical music are *Mimar Sinan State Conservatory*, *Hacettepe Conservatory*, *Istanbul University State Conservatory* and *Bilkent Conservatory*. Some of the orchestras that perform a wide repertoire of classical music are the *Borusan Istanbul Philharmonic Orchestra*, *Presidential Symphony Orchestra*, *Bilkent Symphony Orchestra*, *Izmir State Symphony Orchestra* and the *Istanbul State Symphony*. Also, in Turkey, contemporary music has started to gain significance with the efforts of educational institutions and musical groups such as *Hezarfen Ensemble*, *Diskant Ensemble* and *sa.ne.na*. Renowned contemporary music composers from Turkey are *İlhan Usmanbaş*, *Ertuğrul Oğuz Fırat*, *Özkan Manav*, *Hasan Uçarsu* and *Tolga Yayalar*. Examples of acclaimed performers of classical music from Turkey are pianists *İdil Biret* and *Fazıl Say* and violinist sisters *Güher & Süher Pekinel*.

Popular music

Popular music in Turkey is an important phenomenon shaping the music of everyday life. Popstars such as Sezen Aksu, Tarkan and Ajda Pekkan have become cultural icons. Versatile genres such as rap, Anatolian pop/rock, electronic music, jazz, Arabesk, indie/alternative rock, disco and World Music have created sub-cultural identities and often become an extension of social class. In fact, the main trend of “cultural omnivorousness” on a global scale is also reflected in Turkey. With the internet and smartphones becoming ubiquitous, many people access their music via YouTube, Spotify and iTunes.

Regarding the history of popular music in Turkey starting from the 1920s, jazz and tango were the pioneering forms. Until the 1940s, cazbant was a generic term to denote all Western-derived popular dance music. The Westernisation zeitgeist during the early years of the Turkish Republic resulted in many attempts at musical fusion, the most successful one being Anatolian pop/rock, which integrates Anatolian folk with psychedelic rock, rock’n’roll, funk and so on. Important names in Anatolian pop/rock are Selda Bağcan, Barış Manço, Moğollar and Cem Karaca. Arabesk is another influential genre of popular music that emerged in the late 1960s, bringing Arabic and Egyptian music influences together with freer forms of Turkish art/folk music. Orhan Gencebay, Müslüm Gürses and Ferdi Tayfur are among the leading artists of this form. Other important names in Turkish popular music are MFÖ (Mahzar-Fuat Özkan), Bülent Ortaçgil and Fikret Kızılok. Recently, the young pop singer Aylena Tilki has become a controversial figure of mainstream pop.

| Main trends and topics

Turkish psychedelic

In the first decade of the millennium, 1970s Anatolian pop/rock gained a new title in the global popular music market: “Turkish psychedelic”. The localised versions of psychedelic rock, rock’n’roll and funk from Turkey gained popularity in Europe and the US during the second half of the 2000s, something that no other musical movement from Turkey had achieved. This had three main consequences. First, Anatolian pop/rock stars such as Selda Bağcan, Barış Manço, Moğollar and Cem Karaca became popular in the global music market, which resulted in re-issues of many recordings. Second, DJs and producers such as Barış K, Kaan Düzarat, Discolog, Kozmot Osman and Kabus Kerim started to edit and remix the old recordings. The third impact of this resurgence in popularity resulted in new alternative music bands and musicians reflecting Anatolian rock/pop influences in their original songs. Among them, Babazulla and Gaye Su Akyol are the most popular and they perform in European cities on a regular basis. In fact, before the 2000s, reflecting Turkey’s musical heritage was a rare thing in the Turkish alternative popular music scene. The Replikas were among the few alternative music bands whose music looked deep into their roots. Also, foreign acts imitating 1970s Anatolian pop/rock started to be formed: The most well-known are the Australian psychedelic rock band King Gizzard & the Lizard Wizard and the UK-based Altın Gün. Murat Meriç is a music writer with expertise in the era of Anatolian pop/rock. Yaprak Melike Uyar is an ethnomusicologist currently working on a research on the culture, genre and politics of Turkish psychedelic.

Rap/Hip-Hop

From the mid-90s, the local incorporation of rap became the voice of youth from the Turkish slums and a rebellion against social injustice. The first band that had an impact was Cartel, which released their debut album in 1995. Cartel was formed by the Turkish immigrants of Germany and German citizens, and they brought rap to Turkey. Turkish rapper Ceza followed in 2002 with his debut *Medcezir*. Sagopa Kajmer and Fuat are also among the rappers who made it mainstream. Ceza's sister Ayben is the most long-standing female rapper. Sultana is one of the first female MCs who became popular with her controversial track *Kuşu Kalkmaz*, allegorising the gender codes in Turkish society. Killa Hakan, a rapper based in Germany, is one of the top-line figures of Turkish rap, with more than 30 years' experience in the scene. One of the sub-genres of rap of Turkey is Arabesk-Rap, which centres on life's sorrows such as exclusion from society and failed romances.

In recent years there has been a new wave in Turkish rap, with a more refined approach to musicality and lyrics. For instance, the rapper and beatmaker Ağaçekan has gained critical acclaim in the Turkish alternative music scene with his literary lyrics. As the hip-hop sub-genre called "trap" takes over the global music arena, the reflections of the movement in Turkey also followed. A rapper and multi-instrumentalist from Ankara, Ais Ezhel has become a significant figure among the young generation. For a more neighbourhood-oriented approach, reminiscent of New York's city power struggles, Kadıköy Acil is the standout formation with its MCs such as Selo, Heja, Alaturka Mevzer and Ceza. Cem Kayıran is a popular music writer who has written about Turkish rap. Tom Solomon is an ethnomusicologist who publishes on Turkish rap.

World music

The musical production, consumption and marketing practices of the modern world make the boundaries of world music, or ethnic music, unclear. This section focuses on the music of the ethnic minorities of Turkey and the contemporary readjustments of deep-rooted music cultures. Kalan Music, founded by Hasan Saltık, is the most important record company that has taken part in releasing the musical treasures of the peoples of Turkey. You can find examples of Alevi, Mevlevi, Bektashi, Armenian, Kurdish and Sephardic music releases from Kalan Music. Erkan Oğur is one of the most renowned musicians of Turkey who mixes Anatolian folk with improvisational jazz forms. Mercan Dede, a ney (end blown flute) player, has been significant in presenting the ney tradition of the Mevlevi order of Sufism with electronic beats. Kudsi Erguner, a celebrated ney performer residing in Europe, is a representative of the Sufi culture. Ulaş Özdemir is a musician and music scholar with expertise in Alevi music. Erdem Şimşek is a virtuoso bağlama player of Alevi music. Martin Greve is a German ethnomusicologist who is conducting research on the music and culture of Dersim.

Jazz

Jazz has been an integral part of Turkey's music scene from the founding days of the Turkish Republic. In the 1920s, jazz was an umbrella term to denote Western popular music, and in the 1940s jazz found its own identity with Turkey's involvement in NATO and consequently, the American cultural influence. Since the 1990s, jazz has gained a high cultural status. Akbank Jazz Festival and Istanbul Jazz Festival are longstanding festivals in which local jazz musicians and jazz veterans perform. Leading musicians of the jazz scene in Turkey are Aydın Esen (piano), Sarp Maden (electric guitar), Tuna Ötenel (alto sax), Engin Recepoğulları (tenor sax), Yahya Dai (tenor sax), Önder Focan (guitar), Emin Findıkoğlu (piano), İmer Demirer (trumpet), Şenova Ülker (trumpet), Sibel Köse (vocals), Elif Çağlar (vocals), Burak Bedikyan (piano), Ercüment Orkut (piano), Tamer Temel (tenor sax), Kerem Görsev (piano), Ferit Odman (drums) and Cem Aksel (drums). Nardis Jazz Club, managed by Zühal Focan, opened in 2002 and is still active with gigs and jam sessions every night of the week. Bahçeşehir Jazz School and the Istanbul State Conservatory Jazz Programme are among the educational institutions where students can study jazz. Hülya Tunçağ is a leading jazz writer and radio programmer. Yaprak Melike Uyar is a music scholar who specialises in Turkey's jazz scene.

Mainstream pop

Although the roots of Turkish pop can be traced back to the 1960s to the era of Aranjman (cover versions of popular songs of usually French, Italian or English origin with adapted Turkish lyrics), mainstream Turkish pop started in the 1990s. Turkish diva Sezen Aksu, with her collaboration with producer Onno Tunç in the 1980s, made some of the most influential examples of Turkish pop. A wave in the 1990s followed with Tarkan, Yonca Evcimik, Mustafa Sandal and Kenan Doğulu. Ajda Pekkan, the superstar of Turkish pop, with her musical career of over six decades, became an iconic figure setting the trends. Bülent Ortaçgil, Fikret Kızılok and MFÖ (Mahzar-Fuat-Özkan) are among the most respected musicians of the genre. The 2000s in Turkish pop saw the empowerment of female musicians such as Demet Akalın and Hande Yener. Recently, with their unique approach to music-making, Mabel Matiz, Ceylan Ertem, Edis and Alevna Tilki have had a major impact on Turkish mainstream pop. Naim Dilmener is a music writer with expertise in Turkish pop. Orhan Kahyaoğlu is a music scholar who specialises in Turkish popular music.

Indie/Alternative rock

After the 2000s, Turkish alternative rock bands such as Mor ve Ötesi, Duman and Athena became mainstream and had a revolutionary impact on the popular music scene of Turkey. Female singers such as Özlem Tekin, Şebnem Ferah and Aylin Aslım, and rock acts such as Kargo, Teoman and Mavi Sakal are also noteworthy. Nekropsi, Bulutsuzluk Özlemi and Replikas are among unique bands that combined various styles of rock with politically conscious lyrics. Recent years have marked the era of indie record companies and self-released albums. The most important representatives of the Turkish indie/alternative music scene are diverse acts such as Adamlar, Yüzyüzyken Konuşuruz, Can Güngör, Kalben, Korhan Futacı, Lara Dilara, Tuğçe Şenoğlu and Gevende. Pozitif is a company that organises festivals such as One Love and Rock'n Coke. Murat Beşer is a music writer who specialises in the Turkish alternative music scene. Mehmet Tez is also a music writer with a focus on local and international indie acts. Tolga Akyıldız is a music writer with expertise in Turkish rock. Güven Erkin Erkal is a leading expert on Turkish rock.

Electronic Music

With many night clubs, electronic music festivals and seaside entertainment venues, various genres of electronic music attract many followers in Turkey. Among them, deep house and EDM, targeted at totally different social classes, are the most popular. Zorlu Performing Arts Centre, managed by DJ and promoter Mabbas (Murat Abbas), has become an organisation with a huge support for electronic music. For instance, they have organised Sonar Electronic Music Festival in Istanbul since 2017. Beatgate Music Company hosts international house and techno acts in Istanbul. DIY (do-it-yourself) initiatives concentrating on electronic music are SaveAsMusicManagement, promoting DJs from many genres from acid to tech-house, and DREPT, a techno initiative with a concentration on releases and concept parties. The Turkish electronic music scene is full of highly competent DJs and producers, among them Gantz, Fuchs, Kaan Düzarat, U.F.U.K., Barış K, Ece Özel, Just D, Tolga Fidan, DJ Stylist, Tufan Demir and Ferhat Albayrak. Jakuzi is a darkwave band from Istanbul. Pınar Üzeltüzenci is a music journalist who occasionally writes on electronic music. Some examples of electronic music festivals in Turkey are Big Burn Istanbul, Chill Out Music Festival and Diynamic Festival.

Experimental music

Improvised music, noise, electro-acoustic composition and experimental music attracts a highly educated sub-cultural group in the Turkish alternative music scene due to the impact of several educational institutions and musical organisations. MİAM (Advanced Studies in Music), a graduate school operating within Istanbul Technical University, has MA and PhD programmes on Sonic Arts. Bilgi University's Music Department is another institution that encourages students to try out artistic quests that go beyond the conventions. A.I.D. (art is dead) is a DIY initiative that organises experimental music concerts. Tolga Tüzün (composer), Şevket Akıncı (guitarist), Amy Salsgiver (percussionist) and Sumru Ağırürüyen (singer) are leading supporters of the scene. Rafet Aslan is an artist and writer who occasionally writes about the Turkish experimental music scene.

Different genres of music appeal to different social and economic classes in Turkey. From shopping malls to street bazaars, most of the time there is music wherever you walk. Between 2015 and 2018, the political turmoil and the terrorist attacks threatened all aspects of everyday life in the city centres, which included street music. In the past few years, there has been a decline in visits by international acts to Turkey. However, this has led to interesting repercussions for the local alternative music scene. Top-notch venues such as Babylon, Salon, Zorlu Performance and Music Centre started to pay more attention to booking local musicians. As the music corporations take the dominant share in the music industry, and turn alternative music into mainstream, the smaller DIY yourself initiatives started to create subcultures.

Beyoğlu/Taksim area used to be the music centre of Istanbul. However, with the alcohol restrictions of the government (such as expensive taxes on alcohol and sales ban after 10pm), the majority of the venues stopped their operations. As a result, the Anatolian part of Istanbul, specifically Kadıköy, has become the hippest musical centre of the city. Kadıköy venues such as Karga, Arka Oda and Bina contributed to the cultural variety of the city with small acts performing and DJ performances. Moda Kayıkhanesi, Kadıköy Sahne and Nayah are some of the performance venues of Kadıköy. The changing music consumption habits influenced not only the music industry, but also popular culture. Bloggers and social media influencers now effect the musical taste of the general public.

Although music in Turkey is part of daily life, research indicates that 73 percent of the population has never gone to a concert. The gap between the low and high socio-economic classes in Turkey is enormous. While some people spend a large share of their income on leisure activities, such as concert or festival-going, a huge part of the population have no such opportunity while struggling with monetary problems. Besides, after the Gezi Park protests in 2013, the political uncertainty has also influenced the number of music festival and organisations in the cities. In fact, with the pressure stemming from the recent Turkish currency and debt crisis of 2018, Turks have attended more musical activities to distract themselves, as in the swing boom of the 1930s after the Great Depression.

| Audiences

Local associations and municipalities pursue activities to increase the audience participation on a neighbourhood-based approach. For instance, Istanbul Fatih Municipality financed a project called Sulukule Art Academy, where young people learn to play music and take part in art activities. Sulukule used to be a Romany area in the middle of Istanbul that had been demolished as a result of the gentrification process within the city centre.

Many municipalities from Anatolia, such as Kayseri, give their local communities the opportunity to attend music courses. Also, major jazz festivals are held in many regions of Turkey now, such as the Afyonkarahisar Jazz Festival, İzmir European Jazz Festival, Bodrum Jazz Festival and Bozcaada Jazz Festival. The Cappadox Festival, held in the Cappadocia region by the music company Pozitif, targets a more eclectic musical taste and integrates local people with a visiting audience.

Numerous music television channels have been established to satisfy various audience tastes. For instance, Turkish music channels such as Kral Pop, Dream TV, Dreamtürk, TRT Müzik, Number One TV, Power TV and Power Türk TV target specific music tastes. While Kral Pop is the mainland of mainstream pop in Turkey, TRT Music is known for Turkish folk and art music, and Dream TV is aimed at an alternative pop/rock audience.

Subdisciplines

Musicians can find many art professionals from various sub disciplines to collaborate with.

DECOL, founded by Cihan Çankaya, is a new media arts lab that integrates visual and musical arts.

Bilgi University's VCD Department became an important institution where visual arts intersect with music. Live coding duo RAW (Selçuk Artut, Alp Tugan) creates audio visual performances. Nerdwerking, under the directorship of Erdem Dilbaz, is a community network that integrates visual arts and technology professionals. Çatı Contemporary Dance Studio regularly organises workshops in music and contemporary dance.

The group Contemporary Lovers of Mevlana/Rumi teaches the dance of whirling dervishes at Silivrikapı Mevlana Cultural Centre.

The Açıkalan Arts Collective organises workshops and exhibitions. Çıplakayaklar Dance Academy, located in Beyoğlu, integrates experimental music with contemporary dance in their events. Instagram is a vital medium where music and arts professionals can follow one another's work and events and form business liaisons.

The Istanbul Foundation for Culture and Arts (İKSİV), which is the most established cultural body in Turkey, organises the Istanbul Music Festival, Istanbul Jazz Festival, Istanbul Film Festival, Istanbul Theatre Festival, Istanbul Design Biennial and Istanbul Biennial. The director of the Istanbul Music Festival is Efruz Çakırkaya, and the Istanbul Jazz Festival director is Harun İzer.

SALT is an art gallery and research centre where many significant cultural and arts events from history to music take place.

Professional groups and organisations

MESAM (Union of Turkish Music Composers and Lyricists), the main body that protects the legal rights of musicians, has more than 9,000 members. **MÜYAP (Association of Music Producers)** is a non-profit organisation that protects the rights of record producers. A musician must be a member of either of these organisations to collect royalties from lyrics, compositions and arrangements. In 2012, the Turkish Independent Musicians and Producers Association was founded by drummer Ediz Hafizoğlu and declared a boycott for a concert venue that didn't adequately pay its musicians.

In regards to the independent music scene, many of the musicians spend time in bars such as Peyote in Beyoğlu and Bina and Arka Oda in Kadıköy.

Educational institutions

Istanbul Technical University's Turkish Music State Conservatory teaches Turkish art and folk music. The school offers bachelor degrees in musicology, music performance, music theory, sound engineering, folk dances, instrument making and vocal performance. Istanbul Technical University has an agreement with Erasmus, so Dutch music students may apply.

In 2013, there was a collaboration with the conservatory and Codarts Rotterdam University of Arts in which lecturers and students took part in various projects. The project was held by Linda Bloemhard, Frank Heckman, Togahan Çoğulu, Serpil Murtezaoğlu and Yaprak Melike Uyar.

The Turkish Music State Conservatory also offers MA programmes in musicology and music theory and a PhD programme in musicology and music theory. The graduate programmes are based on students' personal areas of study. Prof. Songül Karahasanoğlu is the head of the Musicology department, which offers a theoretical approach that is open to many research areas. Some of the classes are held in English. Prof. Serpil Murtezaoğlu is the director and Assoc. Prof. Tolgahan Çoğulu is the vice director of the conservatory.

MIAM, Advanced Studies in Music School, is a research centre established at Istanbul Technical University. The school offers MA and PhD programmes in musicology, ethnomusicology, music performance, sound engineering and sonic arts. Assoc. Prof. Can Karadoğan is the head of the Sound Engineering Department. The classes are held in English.

Bilgi University Music Department offers a bachelor's degree in music. The faculty specialises in sound engineering, popular music production and electro-acoustic composition. Assoc. Prof. Tolga Tüzün is the head of the department. The classes are held in English.

Bahçeşehir University's Jazz Programme is one of the few jazz schools in Turkey. It also offers an MA programme in jazz. Leading performers of the Turkish jazz scene teach there such as Baki Duyarlar (piano), Cem Aksel (drums), Başak Yavuz (vocals) and Sibel Köse (vocals). BAUART (Arts Directorship of Bahçeşehir University) gives funding for international collaborations, events and concerts.

Mimar Sinan State Conservatory is a leading institution of Western classical music. Music students specialise in a wide range of instruments from violin to oboe. The conservatory starts accepting students as early as elementary school. The conservatory has an agreement with Erasmus whereby music students from the Netherlands may apply. The Istanbul State Conservatory is another leading institution of Western classical music.

Non-professionals
Regarding the education of Turkish art music, local associations such as Üsküdar Musiki Cemiyeti (Üsküdar Music Society) and Eyüp Musiki Cemiyeti (Eyüp Music Society) have an important role to educate non-professionals. Kadıköy Municipality's Gençlik Sanat Merkezi (Youth Arts Centre), Fatih Municipality's Sulukule Music Academy, Bursa Nilüfer Municipality Art Workshops and, most importantly, İSMEK, the

arts and music education centre of Istanbul Metropolitan Municipality, all play an active role in educating amateur musicians and organising events.

Saha Derneği, a non-profit organisation supporting contemporary arts, is open to international collaborations offering a cultural value to the society.

The musical associations of several universities also play an important role in integrating non-professionals into the music scene. Among them, Boğaziçi University Music Club and Istanbul Technical University Music Club are the most active ones.

Youth and music
Borusan Kocabıyık Vakfı (Borusan Kocabıyık Foundation) is the leading institution that provides scholarships for young musicians. There are detailed instructions for admission eligibility on the foundation's website. Founded in 1965, Sevdâ-Cenap and Vakfı (Sevdâ-Cenap and Foundation) aims to promote, develop and raise awareness of international polyphonic music in Turkey. It organises music festivals in Ankara, as well as publishes music-related books and awards music prizes in various categories.

Venues

Beyoğlu used to be the musical centre of Istanbul. However, after the terrorist threats, the major music locations relocated and spread to other districts. Kadıköy in the Anatolian part of Istanbul is the most important one. Karga, Arka Oda, Bina are venues catering to the indie and electronic music subcultures. Moda Kayıkhanesi, Kadıköy Sahne and Dorock XL are leading concert venues.

Two major concert halls that host mainly classical and jazz concerts are **Lütfi Kırdar Kongre Merkezi** and the **Cemal Reşit Rey Konser Salonu** in Istanbul.

In the summer months, **Harbiye Cemil Topuzlu Açıkhava Tiyatrosu** is an important location to host bigger events, with a 5,000-person capacity. Harbiye Açıkhava Tiyatrosu is the best option in terms of acoustics as it is an amphitheatre.

Maçka Küçükçiftlik Park is a new open-air option that opened in 2009. Many rock acts, EDM concerts and festivals take place there.

Babylon is a nightclub and concert venue where many jazz and indie acts perform. It used to be in the Tünel Region of Beyoğlu, but they moved the venue to Bomontiada, a large complex of restaurants, art galleries and a concert hall. The organisation of Babylon is held by Pozitif, one of the most longstanding music organisations in Turkey. Pozitif also organises Akbank Jazz Festival, One Love Festival and Cappadox.

Salon, in Istanbul's Beyoğlu district, is a main performance venue for both local and international acts. The venue is operated by IKS

(Istanbul Foundation of Culture and Arts).

Nardis is a small, niche jazz club located near Galata Tower where high-quality local jazz acts perform.

Pixie is a small underground club that hosts techno, bass and experimental electronic music events.

Şahika Bar in Beyoğlu's Nevizade Street, the location of many mezze bars and taverns, is a roof terrace where niche house DJs play regularly.

Gizli Bahçe, also in Nevizade Street, is regarded as a small temple for the Turkish electronic music subculture scene, with a good disco and house selection.

In summer, seaside locations such as **Kafes** and **Suma Beach** are great for enjoying electronic music and beach time together.

Gitar Café in Kadıköy hosts ethnic music bands. This small club is managed by musicians and has an authentic atmosphere.

Peyote is the temple of the Turkish indie scene. They used to be the leading stage where local indie acts performed. However, now they only organise DJ performances.

Zorlu Performance and Arts Centre, which is located in the Zorlu Shopping Mall, has become a near-monopoly in the Istanbul popular music scene with several concert halls.

Borusan Music House, located on İstiklal Street, host contemporary and experimental music events. There you can enjoy ensembles conduc-

ting contemporary compositions, chamber music or experimental music concerts within the venue's spacious atmosphere.

Vault34, located in the same place as Beyoğlu Yeşilçam Cinema, has become an important supporter of experimental music. Seminars on contemporary arts and music also take place there.

Festivals and events

Istanbul Music Festival offers a selection of European classical music, ballet and opera artists from all over the world. The festival is held every June and July in Istanbul.

The International Istanbul Jazz Festival contributes greatly to the cultural life of the city and has hosted many renowned jazz musicians from all over the world since 1994. The festival is held every June and July.

Akbank Jazz Festival is regarded as the most respected jazz festival in Turkey by many musicians and critics for its selection of the artists. The festival has been organised by the Pozitif music organisation since 1991.

Sonar is the International Festival of Advanced Music and Congress of Technology and Creativity held in Barcelona. For the past three years, Sonar Istanbul has been organised in the Zorlu PSM Centre with local and international names of electronic music in its programme.

Chill Out Festival hosts electronica, deep house and indie acts with their festivals in Istanbul, Bodrum and Çeşme. The festival director is Can Tanca, who is also the founder of Lounge FM Istanbul.

Electronica Festival is the first and biggest electronic music festival in Turkey. It has taken place each year since 2004.

The International Istanbul Opera Festival is held in numerous venues in Istanbul and organised by the Ministry of Culture and Tourism.

The International Konya Mystic Music Festival brings many world music acts together in Konya, which is known as the place where Sufi poet Mevlana Jelaluddin Rumi spent his life. The event is sponsored by the Konya Municipality. The World Music Network is among their partner institutions. The festival offers a programme that mixes music and spirituality.

Zeytinli Rock Festival, held in August, is the biggest rock festival that hosts local rock bands. You can find Turkish mainstream rock, metal and Turkish singer-songwriters in the programme. The festival area is open to camping.

Bozcaada Jazz Festival is held in July in Bozcaada, an island located in the Aegean region. The island is famous for its wine, vineyard accommodation and great beaches. The jazz festival attracts many music lovers to the island and offers local and international acts.

| Prizes and grants

Unfortunately, Turkey is not a country that awards prizes and grants for cultural and arts projects. Local musicians and music students in Turkey usually apply for the support of European or US-based foundations. The main institutions offering scholarships for students are the Eczacıbaşı Music Scholarship, Borusan Kocabıyık Vakfı, DAAD, Turkish Cultural Foundation and the Institute of Turkish Studies.

There are music competitions held in Turkey. The Nardis Jazz Performance Competition held by Nardis Jazz Club is a well-known one that encourages musicians to take part in international competitions.

As for Western classical music, the Andante Classical Music Prizes are held annually with the aim of supporting Turkish classical musicians.

There are also mainstream pop competitions such as Pop Star Turkey and O Ses Türkiye (This Voice Turkey).

The International Young Talents Competition held by the Istanbul Culture and Arts Foundation supports young musicians at the beginning of their musical journey.

Financial situation

Turkey is a hard place for a musician to survive by just performing music. Many respected musicians also give private lessons or have academic positions. With the declining recording industry, concerts have become the main revenue of performing musicians. Fees vary enormously in relation to the popularity of the musician. For instance, there are nights when a famous jazz singer takes 100 TL as a concert fee in a niche venue, but if the singer performs in a shopping mall or at a corporate party, that amount would be 3,000 TL. Concert ticket prices range between 20 TL and 150 TL. The price is based on the location and the artist.

Critics and researchers

Derya Bengi is a music writer with an expertise in Turkish and global popular music. He used to be the editor of Roll magazine. He recently published a book called “70li Yıllarda Türkiye Sazlı Cazlı Sözlük” (Turkey in the '70s, the Dictionary of Saz and Jazz).

Murat Beşer is a music writer who focuses on indie rock, jazz and the alternative Turkish music scene. He is a columnist at Cumhuriyet newspaper.

Orhan Kahyaoğlu is a music researcher who publishes on the history of Turkish popular music.

Cem Behar is a scholar whose area of expertise is the history of Ottoman/Turkish makam music.

Gökhan Akçura is a writer with an extensive knowledge on the history of Turkish popular music.

Süleyman Şenel is a folklorist with an expertise in Turkish folk music. Serhan Bali writes about the classical music culture of Turkey. He is the editor of the classical music magazine Andante.

Naim Dilmener is arguably the most respected pop music critic. He has published books on the history of Turkish pop music.

Murat Meriç is a music writer focusing on the history of Turkish popular music.

Zülal Kalkandelen is a newspaper columnist who reviews alternative rock.

Mehmet Tez is a music writer with a knowledge of the local alternative

music scene.

Yaprak Melike Uyar is an ethnomusicologist with expertise in jazz and popular music of Turkey.

Martin Greve is an ethnomusicologist who focuses on the folk music cultures of Turkey.

Melis Danişment is a music writer and musician with a wide knowledge about the inner dynamics of the Turkish music scene.

Walter Feldman is an ethnomusicologist with expertise in Ottoman music.

Martin Stokes is an ethnomusicologist with expertise in Turkish popular music. His book “Republic of Love: Cultural Intimacy on Turkish Music” is the most comprehensive publication on the subject.

Eray Aytımur is a jazz writer. She conducts extensive interviews with the jazz musicians of the local scene.

| (Social) media about music

Bant Mag is the most active music publication in Turkey with a website that is updated daily with music news. It is a leading medium to discover new local music and find the pulse of the Turkish alternative music scene. James Hakan Dedeoglu is the senior editor of the magazine. Cem Kayiran is a music writer with a specialisation in indie, rap and electronic music. Bant organises Demonation Music Festival, which provides a stage for local underground acts. Bant also organises monthly concerts of the singers-songwriter of the Turkish alternative music scene at Bina, located in Kadıköy. The Facebook page of Bant Mag is also very active.

Kıyı Müzik is an indie music blog presenting new releases and mixtapes from the alternative music scene. The founder of the blog is Evrim Cantimur.

Play Tuşu is an active website dedicated to pop culture. They provide news on the Turkish and international music scenes. On the website, there is an events section that is useful for visitors to Istanbul.

Red Bull Turkey had an impact on the Turkish music scene by their support to electronic music. It has a music blog with interesting interviews with local members of the alternative music scene. Berk Sayan writes for Redbull Music Türkiye.

Radikal and Cumhuriyet used to be the leading newspapers in Turkey for culture and the arts. Radikal has stopped its printed edition, but continues online. Cem Erciyes was the editor of the culture and arts section of Radikal Newspaper. He is an experienced journalist and he has recently been writing for Duvar newspaper. Duvar, an online newspaper, became quite active in publishing music news and critics. Ethnomusicologist Mustafa Avcı and Evrim Hikmet Öğüt occasionally writes for Duvar.

In the void is an internet blog that supports the local alternative scene with an active Instagram page.

Hafif Müzik is an internet blog founded by Mehmet Tez. It also operates an internet music radio station, Radyo Kanyon.

Resources

Books

"Republic of Love: Cultural Intimacy in Turkish Music," by Martin Stokes, offers a socio-cultural analysis of Turkish popular music. The book is in English.

"Makamsız: Individualization of Traditional Music on the Eve of Kemalist Turkey," by Martin Greve, presents a refined approach to the influence of cultural politics on the folk music culture of Turkey. The book is in English.

"Music of the Ottoman Court: Makam, Composition and the Early Ottoman Instrumental Repertoire," by Walter Feldman, is an important resource on Ottoman makam music heritage. The book is in English.

"70li Yıllarda Türkiye Sazlı Cazlı Sözlük," by Derya Bengi, is a crucial resource on the music culture of the 1970s. The book is in Turkish.

"Pop Dedik," by Murat Meriç presents a historical approach to Turkish popular music. The book is in Turkish.

"Hafif Türk Pop Tarihi," by Naim Dilmener, is based on the history of Turkish pop. The book is in Turkish.

Documentaries

"Crossing the Bridge: The Sound of Istanbul," by director Fatih Akin, presents the soundscape of the city with extensive interviews with local musicians.

"Garod: Amerika'dan Diyarbakıra Bir Hasretlik Hikayesi," directed by Burcu Yıldız and Onur Günay, investigates the story of Armenian musicians Ara Dinkjian and his father, Onnik Dinkjian.

"Jazz in Turkey" is a documentary directed by Batu Akyol.

Facilities

Beyoğlu's Tünel at the end of İstiklal Street is the main area where musicians go to buy their equipment and music enthusiasts can find Turkish musical instruments such as cümbüş, ney, bağlama, etc. Professional musicians can also get custom-designed equipment there. Music shops located in Tünel also hire out sound systems, instruments and DJ equipment. Zuhâl Music is a well-known shop in the area.

Turkey is famous for its cymbal producers. Many international drummers use cymbals made in Turkey. Agop and Zilciyan are the most famous ones. They all have cymbal factories in Istanbul.

Keylan Music, located in Beşiktaş, is a well-known shop that specialises in woodwind and brass instruments. The shop's owner is a respected luthier who repairs instruments.

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