

Instrumentation of Ottoman/Turkish instruments

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Abstract

Music is a universal art and narrative, but its universality can only be perceived through the diversity of cultures and countries. In Turkey, especially Istanbul and its surroundings had a close commercial and cultural relationship with Europe during the Ottoman era, which instigated a cultural interaction maintained till now. The cultural and artistic exchange between the Ottoman state and Europe dates back to the 16th century. Despite the many differences between them, these two musical styles were combined over time, and many composers composed works that survived. Also, contemporary musicians developed many practices based on new harmonic theories. In addition, the characteristics of Turkish music were used in Western works. In particular, solo pieces for Ottoman/Turkish music instruments were composed for the polyphonic orchestra. In this article, the major pieces that were composed in this genre were analyzed, and the original characteristics of Ottoman/Turkish music instruments used in the polyphonic orchestra demonstrated. From this perspective, the aspects to be considered were specified and explained to preserve the structure of both musical styles.

Keywords

turkish music instruments, instrumentation, polyphony, ottoman/turkish music, composition

European musicians were very interested in mehter anthems in the 16th and 17th centuries, and used them in their works, as in Rameau's *Les Indes Galantes* (1735), Gluck's *Die Pilger von Mekka* (1764) and *Iphigenie auf Tauris* (1779), Mozart's *Rondo alla Turca* (1783), Beethoven's *The Ruins of Athens* (1811) and the Turkish anthem in Rossini's *Il Turco in Italia* (1814). Composers used the structures influenced by Ottoman music not only in naming their compositions but also in their orchestrations, rhythmic structures, melodies, and note intervals. It is also stated in many

sources that during the reign of Suleiman the Magnificent in the 16th century, the king of France François I, sent a group of musicians to the Ottoman court to express his gratitude. It was by means of such cultural relationships that the foundation of European music in the Ottoman Empire was laid.

Later, in 1665, a Turkish regiment went to Vienna where they performed various concerts in the presence of Leopold I. Thus, both Turks and Austrians listened to each other and had an idea about the other's music (Güner, 2007, p.55). "Then in 1826, in the reign of Mahmud

II, the 30th Sultan of the Ottoman Empire (1785-1839), Mızıka-yı Hümâyün was established to replace Mehterhane within the scope of westernization reforms. The aim of Mızıka-yı Hümâyün was to train new musicians for the palace band. Giuseppe Donizetti (1788-1856) of Italy was appointed head of Harmonica Humayun (Boran & Şentürkmez, 2007, p.278). Donizetti brought instruments and scores from Europe and learned the Hamparsum notation system used by Ottoman musicians and taught the western note to the Ottoman musicians (Toker, 2016, p.42). Besides, he composed the Mahmudiye Anthem for Mahmud II, which was adopted as the official anthem of the Ottoman Empire for 31 years (1808-1839) and the Mecidiye Anthem for Sultan Abdulmejid, the official anthem for 22 years (1839-1861). It is also known that the piano was first introduced to the palace during the reign of Abdulmejid (1823-1861) and that Murad V, the 33rd Sultan of the Ottoman Empire (1840-1904) wrote polyphonic works. Prominent musicians such as Franz Liszt in 1847 and Henri Vieuxtemps in 1848 were invited to perform in Istanbul.

In 1916, it was decided to establish a professional music teachers' school (Özden, 2018, p.97). In the Republican period, Musiki Muallim Mektebi (the Music Teachers' School) was established in 1924. However, the lack of teachers who could provide professional training in new schools remained a problem to be solved before the Ministry of Education. Talented students were sent abroad for education, and among them were the composers Ulvi Cemal Erkin, Hasan Ferid Alnar, Ahmet Adnan Saygun, and Necil Kâzım Akses who would later be called

the Turkish Five. 19th century was an era of nationalist movements in music. Nationalism was dominant in significant parts of the world, especially in Russia and Northern Europe. Turkish composers were influenced by nationalism in the early years of the Republic of Turkey. They generally preferred to use traditional folk music elements instead of those of traditional Ottoman/Turkish music in the orchestra (Usta, 2018, p.33).

“The contemporary composer is an artist of a period when globalization demolishes the boundaries in geography, expands the fields of interaction, and facilitates research, progress and storage conditions” (İlyasoğlu, 2007, p.7).

Ottoman music was arranged many times in polyphonic form and sometimes used with new techniques such as İlerici Harmony with quaternary harmony rules that were used instead of the rules of classical harmony. The Turkish five, and Yalçın Tura, Kemal İlerici, Necdet Levent, Rauf Yekta, Tevfik Tutu and Bahadır Tutu studied and published books about Turkish music and polyphony.

Each nation has its own culture, history, aesthetics, beliefs, and traditions. In this respect, Ottoman/Turkish music which has been rooted in this land for centuries does not require a polyphonic writing technique such as harmony or counterpoint. Traditional European music, called Western music also does not need to be combined with music inconsistent with its system such as Ottoman/Turkish music. “There is only one thing; As in other fine arts, many people may have outstanding music that deals with common transcultural subjects from which they can get close feelings and pleasures, regardless of

culture. It is not unique to Western art and artists: the more universal Bach's Brandenburg Concertos and Vivaldi's Seasons are, the more universal the Itrî's Segâh Ayin and Tanburî Cemil's Gülizar improvisation are" (Tanrıkorur, 2015, p. 21). In this light, the works belonging to these two different centuries-old musical approaches indicate the harmony of various common features. The musical compositions examined and the results were obtained from Turkish and Western firsthand sources. Then, the Ottoman/Turkish Music was approached as a separate phenomenon and compared to Western music in terms of common and differing aspects. The characteristics of the Ottoman / Turkish instruments were also examined in terms of their musical capabilities. Consequently, the data obtained was incorporated into this article.

Ottoman/Turkish music instruments

There are many differences in the education and performance of Ottoman/Turkish music instruments. Their use in the orchestra in classical Western music should be arranged carefully and consciously because of the commas (micro intervals) which are used in Ottoman/Turkish music and constitute the character of this music. Ottoman/Turkish music is monophonic music based on melody and usûls (rhythmic patterns), but the performance is generally heterophonic. This is due to the fact that each instrument has its unique playing technique and style although there is only one piece written for all instruments. In the tradition of this music, repetition, meşk (mashing), a method of learning based on imitation and memorization, is widespread and

the writing of works of this tradition started much later than in the West, and this allowed performers to create their attitude and perform more freely. Behar explains meşk as "The basic teaching method on which Ottoman / Turkish culture is based is ancient. It represented social memory throughout history. The teaching and transfer of Ottoman / Turkish music were done entirely by the method called 'meşk'. Learning an instrument, singing, and developing a repertoire would be with mesh" (Behar, 2019, p.17). Öztuna describes meşk as "Learning or teaching by imitating a sample. Temeşşuk" (Öztuna, 1990, p. 47). The tradition of meşk continues today using the present notation. Branches of the art of the Eastern cultures can be learned perfectly via a single method. This method that we call "Meşk" is the only way to learn Ottoman/Turkish music correctly (Aydemir, 2010, p.13).

Instrumentation

Instrumentation is the theoretic and practical knowledge required for the composition and arrangement of instruments of various genres and structures or the adaptation of music to a particular instrument structure (Slonimsky, 1997, p.459). Instrumentation includes the structures of the instruments, sound fields, unique and potential performing techniques. The techniques used in tradition are increased according to the sounds that composers aim to hear. Even though the teaching of the techniques and styles of Ottoman/Turkish music instruments pursued a certain written method since the mid-20th century, the meşk style is the basis of the music. "There are different identity characteristics according to the values of the cultures

they are in. The instruments, which are the symbolic power of performing in concerts or a solo performance, also serve as a mediator of cultures” (Işıқтаş, 2018, p.4).

Kanun (Qanun)

It is accepted that the kanun, the origin of which dates back to the 10th century, derives from the Greek word “canon”. In Turkey, Iran, and Arab countries, the instrument has been played since the 12th century. It was called “cano” in Spain, “canon” in France, “kanon” in Germany, and “cannal” in Italy. Kanun also inspired instruments such as epinet, clavichord and harpsichord, which are considered as ancestors of the piano in Europe (Karakaya, 2001, p.327).

The kanun, which is particularly important in the tradition and today’s Turkish music, belongs to the group of stringed instruments played by pulling the wire. The instrument has a sound range of 3 octaves + and perfect 4th or 5th, 26 pitches with three strings attached to each pitch, and a sum of 78 strings. Its range is between the notes of low yegah and treble muhayyer in Turkish music which is from 110 Hz. 1a note (A2) to 1318 Hz. mi note (E6) in the piano.

Traditional techniques of kanun include tremolo, trill and flick. In addition to these techniques, modern playing techniques, embellishment and ornamentation techniques developed with the new works of the 20th century and later have been used. These include chords, arpeggio, glissando, harmonic, bisbigliando, vibrato, portamento and other effects (Kostak Toksoy, 2006, p.75). The melody can be played in octaves by

kanunî (kanun player). However, if there is an altered note, it is not possible to play an octave in a faster tempo since the left hand has to change the pegs (Yavuzoğlu, p.17-19). Because of these characteristics of the kanun, chords in harmony can be written assuming it like the harpsichord or theorbo accompanied by the basso continuo in the orchestra.

“Basso continuo, i.e. continuous bass technique, popular in the Baroque era and written with symbols, became a very important element of Baroque music structure” (N. Yarkin, 2019, p.7).

Kemençe of İstanbul (Kemenche)

Kemençe of İstanbul, a stringed instrument, was widely used by the Turks, Arabs, Byzantines and Iranians between the 10th and 15th centuries. It was much later i.e. the 18th century when it entered the Ottoman palace, whenceforth its structure and traditional repertoire began to evolve. This type of string instrument is called pochette in France, kit in England, hegedu in Hungary, lyra in Greece, gadulga in Bulgaria, and rebap in Arabia, and the ancient Turks called it oklu or ikliğ. Unlike other stringed instruments, Kemençe of İstanbul is played by touching the strings with nails, not by pressing on strings and the strings of this instrument are generally gut strings like the strings in the Baroque period.

The instrument, also called classical kemenche, İstanbul’s kemenche, tırnak (nail) kemenche and armudi (pear shaped) kemenche, has originally three strings. There are also four-string and harmonic string versions of kemençe. From the 18th century onwards, the

names *kemençe* of Istanbul and *tırnak kemençe* became more common since the instrument was mostly played in Istanbul and nearby. The strings of the three-string *kemençe* have a range of 2.5 octaves and are tuned to *neva* (re), *rast* (sol) and *yegâh* (re) notes. These notes correspond to 440 Hz. 1a note (A4), 293 Hz. re note (D4) and 220 Hz. la note (A3) on the piano. Traditional performances of the *kemençe* of Istanbul include vibrato, glissando (Eruzun Özel, 2006, p.137), tremolo, mordant, gruppetto, trill, flageolet and effective sounds. Chords cannot be played, but in some positions, two notes can be played together. Using these techniques of *kemençe*, the main melody is written with the legato and martellato techniques in some parts, with the solo violin or viola da gamba as soprano instruments.

Ney (Nai)

The ney which is made of reed and blown with a *başpare* (headpiece), is the oldest wind instrument in the history of Ottoman/Turkish music. This instrument, the origins of which can be traced back to 5000 BC in Sumerian society (Malçok, 2013, p.3), had an important place, especially in Mevlevi tradition. It was played in the Mevlevihane (Mevlevi Convent) and later began to be used to play the repertoire of Ottoman/Turkish music.

There are eight neys of different ranges, types and sizes, namely, *bolahenk*, *davud*, *şah*, *mansur*, *kız*, *yıldız*, *müstahzen*, *sipürde*. In addition, there are also *mabeyn* neys. The total range of all neys is 3 octaves, from treble *gerdaniye* (sol) to low *rast* (sol). The range is from 587 Hz. re note (D5), to 146 Hz. re note (D3). *Mansur ney* can be

played in a performance with the piano from the same partition, so its tuning is in do note. Long and connected notes as Legato are used very widely, among the traditional performing techniques. Also, vibrato, portamento, gruppetto and trill techniques are also performed quite a lot (Gunca, 2007, p.52). In some works, ney plays the main melody written with long and tied notes in the score as a soprano instrument like a Baroque flute or one of the solo wind instruments.

Rhythm instruments

Rhythm instruments were the instruments first used in the history of music. In Ottoman/Turkish music, the instruments *kudüm*, *bendir*, *daire*, *def*, *finger cymbals*, etc. come from the same tradition of music and enable to perform the strong and weak times of the procedures in their correct structure. In addition to supporting the orchestra, Ottoman/Turkish rhythm instruments perform solo improvisations. *Usûls* in this traditional music are as important as the *makams*. In Ottoman/Turkish music tradition, generally, there is no written notation for rhythm instruments. Musicians perform the *usûls* and follow the melody through memorization. Today, though not common, in the new works composed by contemporary composers, the *usûls* are written on two lines. This is mostly because the *kudüm*, which is accepted as the main rhythm instrument, performs strong and weak beats by separating the right hand (top line) and the left hand (bottom line) (Yarkın, 2017, p.10). There are quite comprehensive and detailed *usûls* in Ottoman/Turkish music. There are several compound rhythmic patterns, including small times (2 to 15) and big times (16 to 120).

Tanbur

Tanbur, which is accepted as a reference and fundamental instrument in the expression of music theory in Ottoman/Turkish music, is a family of plucked-stringed instruments played with a plectrum. Although there had been many instruments called the Tanbur throughout history, the tanbur in today's form, which can be called Tanbur of Istanbul, was first seen in the 18th century. From the 18th century on, it began to replace the oud in Ottoman/Turkish music.

In tuning the Tanbur, 1st and 2nd strings are tuned to yegâh (re), 3rd and 4th strings to low dügâh (la) or low rast (sol), 5th and 6th strings to yegâh (re), 7th string to low dügâh (la) or low rast (sol), and the 8th string is tuned to low yegâh (re). The tuning of the strings depends on the makam to be played. In the piano, 1st and 2nd strings correspond to 220 Hz. 1a note (A3), 3rd and 4th strings to 164 Hz. mi note (E3) or 146 Hz. re note (D3), 5th and 6th strings to 220 Hz. 1a note (A3), 7th string to 164 Hz. mi note (E3) or 146 Hz. re note (D3), and 8th string to 110 Hz. 1a note (A2). Traditional performing techniques of tanbur include finger or handle vibratos, flageolet, appoggiatura, portamento, glissando, mordant, grupetto, tremolo. Fast passages, chromatic melodies and chords are difficult to perform with tanbur (Ayan, 1993, p.23).

Ud (Oud)

The ancestor of ud is the kopuz instrument of the Turks. In the 7th century, the kopuz passed through to the Arab geography from Turks and the name oud was given. It comes from the word el-oud in Arabic, which means a

sarısabır tree from which the chest is made. Later, it became the ancestor of lute and guitar that spread to Europe through Andalusia.

“The musical meaning of the instrument “oud” will be strengthened when the subject of the oud performance is evaluated through processes changing by eras, the spirit of time, and social and historical conditions. In each period, the actors of the art area are referred to as performer-composers, educators and as the centuries change, they transfer their knowledge with a reform, with a stylistic change and with a new aesthetic design. They keep the creations of common sound even if the historical components belong to different geographies. The producers of art who integrate theory to performance to explain their own musical and cultural values through the instrument “oud” reflect their experiences. The oud, as one of the most important ancient instruments used in Central Asia, the Middle East, North Africa and the Ottoman Empire for hundreds of years, made its appearance in historical scene when the production of written sources started. In this study which deals with the past and current use of the oud through descriptive and historical methods, the musical evolution of the instrument has been pursued by examining the musical process from its earliest period known to the present” (İşiktaş, 2016, p. 673).

The bass string is used as a single string and the other strings are used in pairs. The instrument is tuned to gerdaniye (sol), neva (re), dügâh (la), hüseyini aşiran (mi), low buselik (si), low geveşt (fa #) notes. In the piano, these notes correspond to 587 Hz. re note (D5), 440 Hz. 1a note (A4), 329 Hz. mi note (E4), 246 Hz. si note (B3), 185 Hz. fa # note (F3 #) and 138 Hz. do # note (C3 #).

Traditional performing techniques of the ud include tremolo and trill. In

addition to these techniques, modern playing techniques and ornamentation techniques developed with the new works of the 20th century and later have been used. These include chord, arpeggio, octaves, glissando, flageole, portamento and other effects. The Ud can play chords or bass notes which support the harmonic structure by thinking of it as a basso continuo instrument or can play the same melody with a cello. “Ud is one of the integral elements of maqam music repertoire today. It is the voice and transmitter of the tradition as well as the subject of modern tendencies and musical pursuits. In this study, it emerged that the changes in music culture from late 19th century to early 20th century brought about new and modern quests for the performance of the ud, and prominent performers who first used it as a soloist’s instrument were the harbingers of the stage that the ud reached in the modern age” (Işıқтаş, 2016, p. 681).

Ottoman/Turkish music instruments in polyphonic music

Human voice and melody are major elements of Ottoman/Turkish music. Besides, the tradition of improvisations, ornamentations, and additions by the performer, which though are not written on the score, are also widespread. The tradition of playing unison and supporting taksim are also characteristics of this music. Some of these characteristics are also seen in Western music.

Taksim (Improvisation)

In 14th, 15th and 16th Century-Europe, ornamental melodic improvisation and large passages became popular. In the Baroque period, composers like G. Frescobaldi, J.S. Bach, G.F. Handel

composed their works with improvised sections or chapters and supported improvised types such as toccata, which required mastery and allowed free creation. In the works of the Baroque period, especially in concertos, the improvisation section at the end of the composition was performed by the solo instrument with or without a basso continuo line. During the Baroque period, the short section, preludes and overtures played before the operas to introduce the mode and tone, were also mostly improvised.

“The taksim (Arabic: taqsim) is a solo instrumental improvisational genre in Turkish and Arabic classical music. While its original main function was to introduce the makam of the vocal or instrumental piece that follows it, the taksim grew to be the most important form of musical and artistic expression for the Turkish instrumentalist. The peculiar rhythmic structure of the taksim is often described in ethnomusicological literature as ‘free’, ‘non-metric’, or ‘overall flowing-rhythm’. In a similar way, Turkish musicological literature usually describes the taksim as *usûlsüz* - that is ‘lacking’, or ‘without’, a metrical basis (*usûl*). The abstract, flexible, and undefined nature of the rhythm of the taksim is probably why most literature on the taksim seems to put more emphasis on its melodic, rather than its rhythmic, characteristics” (Arnon, 2008, p.36).

In Ottoman/Turkish music, improvisation is the basis of the tradition. Taksim can be made just in a makam to introduce the work, or to connect two makams to each other. “The taksim, instrumental improvisation genre in Turkish makam music, is considered to be a free-rhythm, that is, a rhythm developed without the underlying template of a meter or continuously organized pulsation. Feldman notes (1996) that in

the 20th century the great exponents of taksim favored different rhythmic idioms even on the same instrument. For example, the idioms used by the tanbur masters Necdet Yaşar and Mes'ud Cemil differed greatly from those of Mes'ud's father Cemil Bey and Cemil's follower İzzettin Ökte" (Feldman, 1996: 284; Işıktaş, 2016, p.252). It is an essential and crucial tradition in which the musician is completely free within the characteristic structure of makam, and can transfer to other authorities as long as he can pass it back to the main makam and demonstrates his knowledge and skill. Although the musician is free, he/she follows the specific navigation structure of each makam and makes a taksim. The tonic note of the makam is played by other instruments to support the instrument performing the improvisation, especially towards the end of the taksim, and it is called dem sesi (drone tone). In music, a drone is a harmonic or monophonic effect or accompaniment where a note or chord is continuously sounded throughout most or all of a piece. A drone effect can be achieved through a sustained sound or repetition of a note. The drone is most often placed upon the tonic or dominant ([https://en.wikipedia.org/wiki/Drone_\(music\)](https://en.wikipedia.org/wiki/Drone_(music))). On the other hand, dem sesi in Western music is a basso continuo line supporting a solo virtuoso on the cadence.

Considered as a cadence, improvisation, an important tradition of the concerto genre, is usually performed on the dominant note by the solo instrument. As a result, the prelude and overture are remarkably similar to the entrance taksim. There is also a similarity of understanding between

the basso continuo and dem sesi in terms of supporting improvisation. Therefore, there is a section devoted to improvisation namely taksim in some works using Ottoman/Turkish music instruments.

Difference between notation and performance

Ottoman/Turkish music is monophonic music composed for a melodic piece written for all instruments. But it should not be confused with a monodie (monodie) which means singing alone with a homophonic accompaniment. J. S. Bach's No.8 as Prelude Cantilena is an example of this genre. In the Baroque era, solo melodies were played differently than improvised melodies, especially in the second turn (ritornello) of dances or in the repetition of a section. This difference was created by the addition of ornaments and rhythmic changes.

In Ottoman/Turkish music, the note was generally only a tool, and musicians performed the note from beginning to end with ornaments and rhythmic changes according to the different styles and technical structures of their instruments. For example, depending on the skill of the musician, the tanbur and kemençe of Istanbul can play the same melody, ney can support them with long notes, kanun can play arpeggio or chord with the octave. In this respect, Ottoman/Turkish music is not monophonic music but heterophonic music. All instruments can be played together at the same time, like the Baroque music mostly performed by a single solo instrument with the orchestra. In the tradition of Ottoman/Turkish music, the works and styles were learned and performed by memorization and repetition. The playing of notes

with free additions or decreases stems from the fact that the works were started to be written in a later period of the Ottoman/Turkish music tradition. Also, the practice of basso continuo technique, which is the basis of Baroque music, was quite different from the written note and changed from person to person. In basso continuo parts, there were only bass notes and signs of the chords to be played. By reading these signs, musicians improvised the sounds of the chord in a rhythmic structure for the mode of the work.

Moreover, the expression terms in Ottoman/Turkish music were not added after the notes were written and the performance of the expressions depended on musicians' taste. Though not the same, only piano and forte nuance terms were written in the works of the Baroque period and other expression terms were played differently by different musicians. As described above, it was quite common that musicians performed the same melody differently. In the Ottoman/Turkish music tradition, it is particularly important that performers know how to read the notes well and are professionals in playing their instruments.

Modulation and tuning

Before the "well-tampered" piano, the major 3rd range was tuned to a smaller range than it is today. Because of this problem, which especially applies to keyboard instruments such as harpsichord and organ, the works could not be played in all tones. Moreover, the tuning of open strings was slightly different and set according to the pressure of a bow, forming the timbre of the Baroque orchestra. In addition,

Baroque wind instruments were also arranged according to this tuning system. For these reasons, when listening to a Baroque orchestra, it is possible to hear the comma range in Ottoman/Turkish music, which is different from the intervals of the tampere system. According to the Turkish music system Arel-Ezgi-Uzdilek, established by Hüseyin Sadettin Arel (1880-1955), Suphi Ezgi (1869-1962) and Murat Uzdilek, (1891-1967), there are 9 commas in a whole note and 4 commas in a half note. Because of these interval notes, the Ottoman/Turkish music system is quite different from the tampere system.

Due to the above-cited chord problem, the instruments in Ottoman/Turkish music cannot play every tone easily in a Baroque orchestra, a problem which is due to the structure of the instruments. Especially the kemence of Istanbul, ud, tanbur and ney are transposed and they cannot be played on every single note in every makam with the same technique and style. On the other hand, kanun can be tuned to the makam which is played. As such, kanun has a similarity to the Baroque harpsichord as a chord system. Because of this chord problem, a sharp or flat was added to the tone in the Baroque music tradition without moderating the main tone, or modulations to the major and minor tones were employed. Therefore, in the Baroque period, generally 3 flats and 3 sharps tones were played comfortably and composers generally composed works in tones up to 3 flats and 3 sharps.

In the Ottoman/Turkish music, the works were composed by using the common regions of the other makams

without making too far from the main makam. For these reasons, human voices were at the forefront in the Baroque music and the Ottoman/Turkish music tradition and most of the repertoire was composed of vocal music. Instrument structures and techniques were developed in line with the instrumental musical works produced over time and virtuosity gained importance in both music genres.

Polyphonic composition using Ottoman / Turkish instruments

When using the Ottoman / Turkish music in polyphony, the most important thing to consider is to preserve the commas and traditional features of its structure. It is crucial that the notes in the chords and the commas in the melodies are consonant. Composers or arrangers should pay attention to the use of commas with chords.

The combination of two different cultures with different understandings and traditions in the 20th century can be exemplified by the composers mentioned below and their works. Some composers used contrapoint, some of them used harmony and some used melody in the foreground.

- Hasan Ferit Alnar (1906-1978), Kanun Concerto
- Seid Rüstemov (1907-1983), “Şadlıq reqsi” (qanun, kamança)
- Seid Rüstemov, “Azerbaycan süitası” (tar, kamança)
- Hacı Xanmemmedov (1918-2005), Tar Concerto No:5

- Hacı Xanmemmedov, Kemança Concerto
- Hasan Rzayev (1928 -), for Kamança Chahargah Rhapsody
- He Zhanhao (1933-), ve Chen Gang (1935-), Erhu Concerto
- Turgay Erdener (1957-), Kanun Concerto
- Daron Aric Hagen, (1961-), Koto Concerto
- Münir Nurettin Beken (1964-), Ud Concerto
- Oğuzhan Balcı (1977-), Kemeñçe Concerto
- Oğuzhan Balcı, İstanbul Hatırası - for Kanun and Symphonic Orchestra
- Evrım Demirel (1977-), Devnim - for Tanbur, Kanun and String Orchestra
- Evrım Demirel, Darb-ı Dügâh - for Kemeñçe, Kanun, Flute, Clarinet, Bass Clarinet, Harp, Viola, Cello ve Contrbass
- Eray İnal (1983-), Kanun Concerto
- Nağme Yarkın (1985-), for Traditional Turkish Instruments and Baroque Orchestra “Concerto Grosso Alla Turca”

Conclusions

Ottoman/Turkish music instruments, such as kanun, ud, ney, kemeñçe of İstanbul, tanbur, kudüm, def, daire, darbuka and finger cymbals are used in various instrument combinations and rhythm patterns in these works. Some movements are polyphonic, and

some movements are homophonic, and the taksim emphasizes virtuosity. In addition, melody repetitions and themes are often used in the foreground.

When we analyzed these works, we found that Nihavend, Buselik and Hicaz makams were used more frequently and Hüseyini, Segâh, Evcara and Saba makams were used rarely. When the usûls were concerned, Türk Aksağı (5/8), Düyek (8/8), Devr-i Hindi (7/8), Devr-i Turan (7/8), Aksak (9/8) were used more frequently, and Evfer (9/8), and Tek Vuruş (11/8) were used rarely and Muzaaf Devr-i Kebir (56/8) was used just in one work, Concerto Grosso Alla Turca by Nağme Yarkın. (Yarkın, 2019, p.141-221). Since Ottoman/Turkish music instruments are transposed instruments, the 440 Hz. la note in the piano is named as re note (neva) in this music. For this reason, Ottoman/Turkish music notations are written in the sol note (bolahenk). This should be taken into consideration when these instruments are to be used for any work in a Western-based orchestra. Only the ney (nai) can be played without transposition because there are virtually neys of each note. These works were generally composed by preserving the traditional structure, so they should be performed by orchestras and soloists who know and preserve the traditional structure of both. Although the expressions, ornaments, and articulations are indicated, soloists in particular can add ornaments and articulations while maintaining the attitude of the structure and tradition of their instruments. Finally, the conductor should be familiar with the rhythmic patterns and the characteristics of makams, and know that the Ottoman/Turkish music instruments are transposed

instruments.

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Osmanlı / Türk Müziği çalgılarının enstrümantasyonu

Özet

Müzik evrensel bir sanat ve anlatıdır, ancak evrenselliği kültür ve ulusların çeşitliliği ile algılanabilir. Topraklarımız, özellikle İstanbul ve çevresi, Osmanlı döneminde ticaret ve kültür açısından Avrupa ile yakın bir ilişki içerisindeydi ve bu yakın ilişkinin sonucu olarak kültürel bir etkileşim oluştu ve sürdürüldü. Osmanlı devleti ile Avrupa arasındaki kültürel ve sanatsal değişim 16. yüzyıla kadar uzanmaktadır. Bu iki farklı kültüre ait müzikler arasında birçok fark olmasına rağmen, zamanla birçok besteci tarafından biraraya getirilmiş ve kalıcı eserler bestelenmiştir. Ayrıca, çağdaş müzisyenler tarafından yeni armoni teorileri hakkında birçok uygulama yapılmıştır. Diğer bir yandan, Türk müziğine aile özellikler, Batı Müziği eserlerinde kullanılmış, genellikle Osmanlı / Türk müziği enstrümanları çoksesli orkestrada solo partileri ile yer almışlardır. Bu makalede, yukarıda bahsedilen tarzda bestelenen önemli parçalar analiz edilmiş, bu türün ana yönleri gösterilmiş ve çok sesli orkestrada kullanılan Osmanlı/Türk müzik enstrümanlarının orijinal özellikleri incelenmiştir. Bu bağlamda, her iki müziğin yapısını korumak için dikkat edilmesi gereken hususlar belirlenmiş ve açıklanmıştır.

Anahtar kelimeler

osmanlı/türk müziği enstrümanları, enstrümantasyon, polifoni, osmanlı / türk müziği, beste