

The Evolution of Style in Turkish Music: 1923-1938

The early 20th century was a time of great change and upheaval in Turkey. The Ottoman Empire, which had ruled over much of the Middle East and North Africa for centuries, was collapsing. In its place, a new Turkish republic was emerging, and with it, a new sense of national identity.



Alaturka: Style in Turkish Music (1923–1938): Style in Turkish Music (1923-1938) (SOAS Studies in Music)

by John Morgan O'Connell

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This new identity was reflected in all aspects of Turkish life, including music. In the years following the establishment of the republic in 1923, Turkish musicians began to experiment with new styles and sounds, blending traditional Ottoman music with elements of Western music. This period of experimentation and innovation came to be known as the "First Turkish Music Revolution."

The First Turkish Music Revolution

The First Turkish Music Revolution was not a single event, but rather a gradual process that took place over several years. It began in the early 1920s, when a group of young Turkish musicians began to question the traditional Ottoman musical system. These musicians felt that the Ottoman system was too rigid and limiting, and they wanted to create a new style of music that was more expressive and reflective of their own time.

One of the most important figures in the First Turkish Music Revolution was Münir Nurettin Selçuk. Selçuk was a classically trained musician who had studied both Ottoman and Western music. In the early 1920s, he began to experiment with new ways of combining these two musical traditions. Selçuk's music was characterized by its use of Western harmony and instrumentation, but it also retained the melodic and rhythmic elements of Ottoman music.

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Seçme konserler:

Münir Nurettin Selçuk şahane konser verdi

Kıymetli san'atkar üstad Münir Nureddin Selçuk, mevsimin ilk konserini geçen hafta Cuma günü akşamı Saray sinemasında vermiştir.

Üstad bu konserinin birinci kısmını Evcârâ makamında eserlere tahsis etmiştir.

Gelince hattı muanber o mah-cemalimize güftell bestesini üstadane bir tavırla okudu ve haklı olarak çok alkışlandı.

Müzik âleminde imtihan şarkısı diye adlandırılan, Şakir Ağa'nın,

Efsun olur uşşakına al gam-ze-i cādâ

mısraı ile başlayan eserde üstad, klâsik musikimizin bütün asâletini en ince nüanslarına kadar dile getirdi.

Münir Nureddin, müteakiben nihavent, Eviç, Mahur, rast ve uşşak makamlarında hepsi birer san'at incisi olan şarkıları klâsik bir üslupla okudu.

Konser bittiği zaman salon alkıştan inliyordu.

Hiç şüphe yok ki, bu tezahürat üstadın en tabii hakkı idi...



Mevsimin ilk konserini veren üstad Münir Nureddin Selçuk

Kişisel Arşivlerde İstanbul Belleği
Taha Toros Arşivi



Selçuk's music was met with mixed reactions. Some traditionalists criticized it as being too Westernized, while others praised it for its originality and freshness. However, Selçuk's music gradually gained acceptance, and he became one of the most influential musicians of the First Turkish Music Revolution.

In addition to Selçuk, a number of other musicians played important roles in the First Turkish Music Revolution. These included Adnan Saygun, Cemal Reşit Rey, and Ulvi Cemal Erkin. These musicians experimented with a wide range of new styles and sounds, and they helped to create a new sound that was distinctly Turkish.

The Second Turkish Music Revolution

The Second Turkish Music Revolution began in the late 1930s, and it was led by a new generation of musicians. These musicians were influenced by the First Turkish Music Revolution, but they were also interested in exploring new directions. They began to experiment with atonality, polytonality, and other modernist techniques.

One of the most important figures in the Second Turkish Music Revolution was Ahmet Adnan Saygun. Saygun was a composer and conductor who studied at the Paris Conservatory in the 1930s. He was influenced by the music of Igor Stravinsky and Arnold Schoenberg, and he began to incorporate elements of these composers' music into his own work.

AHMED ADNAN SAYGUN



FAZIL SAY, PİYANO

SENEM DEMİRCİOĞLU, MEZZOSOPRANO

ATILLA GÜNDOĞDU, BARİTON

Ahmet Adnan Saygun

Saygun's music was met with mixed reactions. Some critics accused him of being too Westernized, while others praised him for his originality and creativity. However, Saygun's music gradually gained acceptance, and he became one of the most important composers of the Second Turkish Music Revolution.

In addition to Saygun, a number of other musicians played important roles in the Second Turkish Music Revolution. These included Cemal Reşit Rey, Ulvi Cemal Erkin, and Ferit Tüzün. These musicians experimented with a wide range of new styles and sounds, and they helped to create a new sound that was distinctly Turkish.

The Legacy of the Turkish Music Revolutions

The Turkish Music Revolutions had a profound impact on Turkish music. They helped to create a new sound that was both modern and Turkish. This new sound has continued to influence Turkish music to this day. Many of the composers and musicians who participated in the Turkish Music Revolutions are still considered to be among the most important figures in Turkish music history.

The Turkish Music Revolutions are also significant because they reflect the broader cultural changes that were taking place in Turkey at the time. The revolutions were part of a larger process of modernization and Westernization that was taking place in Turkey in the early 20th century. This process was not always easy, and it was often met with resistance from traditionalists. However, the Turkish Music Revolutions ultimately succeeded in creating a new sound that was both modern and Turkish.

The Turkish Music Revolutions were a time of great change and innovation in Turkish music. The musicians who participated in these revolutions helped to create a new sound that was both modern and Turkish. This new sound has continued to influence Turkish music to this day, and it is a testament to the creativity and innovation of Turkish musicians.

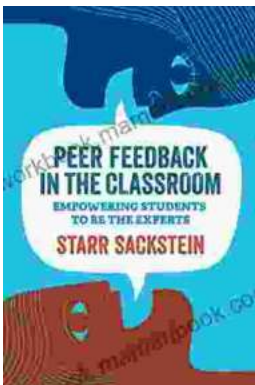


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