

# DÂR'ÜL-ELHÂN'S CONTRIBUTIONS TO TURKISH FOLK MUSIC IN 100TH ANNIVERSARY OF ITS ESTABLISHMENT

**Kuruluşunun 100. Yılında Dâr'ül-Elhân'ın Türk Halk Müziğine Katkıları**

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## ABSTRACT

The *Dârü'l-Elhân* (former name of the Istanbul Conservatory) is an important art institution that was established during the transition from the Ottoman Empire to the Republic of Turkey. The *Dârü'l-Elhân* has operated with the objectives of research and development from the date of its establishment up until the present-day. It has acquired the attribute of being the basic institution of Turkish music by providing theoretical and applied education – instruction as of 1927. As of 1930, the *Dârü'l-Elhân* has provided for the creation of the core staff of art institutions as the means of educating many researchers, academicians, performers and teachers from every generation, also including The Turkish Five, and many research studies have been produced. Whereas, in this study, the contributions, which have been neglected, to Turkish Folk Music of the *Dârü'l-Elhân* will be treated. As the result of the Turkism ideas, which appeared as of the 1900s in the Ottoman State, it was thought that folklore products were the most important raw material in the construction of the national identity that was desired to be formed and on this point, the first action came from the *Dârü'l-Elhân* in the foundation of the national repertoire for the national music that would constitute the collection of the folk songs. The *Dârü'l-Elhân*, which started its contribution with the collection of folk songs, continued in the context of performance, record recordings, recording the musical notes of folk songs, publishing the folk songs whose musical notes were recorded, giving concerts and in the establishment of the Folklore Research and Collection Committee and the Folklore Practice Group.

### Key Words

Dârü'l-Elhân, Turkish folk music, contribution, folk songs.

### ÖZ

Dârü'l-Elhân, Osmanlı İmparatorluğu'ndan Türkiye Cumhuriyeti'ne geçişte kurulmuş olan önemli bir sanat kurumudur. Kurulduğu günden bugüne kadar araştırma ve geliştirme amaçlı çalışıp; 1927 itibariyle teorik ve uygulamalı olarak eğitim-öğretim vererek Türk müziğinin temel kurumu olma özelliğini kazanmıştır. 1930 itibariyle aralarında Türk Beşleri'nin de olduğu her kuşaktan birçok araştırmacı, akademisyen, sanatçı, öğretmen yetişmesine vesile olarak sanat kurumlarının çekirdek kadrolarının oluşmasını sağlayan Dârü'l-Elhân hakkında birçok araştırma ve çalışma yapılmıştır. Bu noktada; Dârü'l-Elhân'ın Türk Halk Müziği'ne katkıları ile bugünkü gelinen noktanın ne olduğu konusunun araştırılması bir ihtiyaç olarak ortaya çıkmıştır. Osmanlı Devleti'nde 1900'lü yıllar itibariyle baş gösteren Türkçülük fikirleri neticesinde oluşturulmak istenen millî kimlik inşasında en önemli hammadenin folklor ürünleri olduğu düşünülmüş ve bu noktada türkülerin derlenmesiyle oluşturulacak ulusal repertuarın millî müziğe temel olmasındaki ilk hareket Dârü'l-Elhân'dan gelmiştir. Dârü'l-Elhân'ın türkülerin derlenmesiyle başlayan katkısı; icra, plak kayıtları, türkülerin notaya kaydedilmesi, notaya kaydedilen türkülerin neşredilmesi, konser verme, Folklor İnceleme ve Derleme Kurulu ile Folklor Tatbikat Topluluğu'nun kurulması bağlamında devam etmiştir.

### Anahtar Kelimeler

Dârü'l-Elhân, Türk halk müziği, katkı, halk şarkıları.

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## I. Introduction

The Middle Ages closed with the conquest of Istanbul by Sultan Mehmet the Conqueror in 1453 (Oğuz 2007:1) and set forth the conditions for the arising of the European folklore studies. As the result of planning the Oriental trade route via the sea, first, the European travelers, scientists and warriors defined the geography they reached as “primitive” and later tried to see their own “primitive” periods. Immediately after the definition of “primitive” and as the result of the activities, which prepared for the arising of the folklore discipline in Europe and which accelerated changes in mentality, an intensive interest was formed towards the Oriental nations. The humanism trend, which strengthened in the sixteenth century, also under the influence of new discoveries and inventions, raised to a higher pitch the travel and research feelings of European persons. On this point, the enlightened mass, rather than the political and cultural preferences based on those who believe in a religion founded by a prophet, started to make activities that held a light to the past of Europe by developing terminologies based on the concept of nation. The Ossianism trend in the 1700s, which provided for the intellectuals to orient towards folk poetry, emerged as an avant-garde trend. The British James Macpherson (1736-1796) of Scottish origin, who was the innovator of the Ossianism trend, was followed by Thomas Percy (1719-1811) who published in 1765 the three-volume book that brought together the ancient British and Scot-

tish folk songs/poetry titled *Reliques of Ancient English Poetry*. The German Johann Gottfried von Herder (1744-1803) saw the soul of the people in the folk songs. For this, with the thought that everything could be learned from the folk songs belonging to the people, defended that it was necessary to collect the folk songs (Oğuz 2007: 1-9).

The Turkism ideas appeared in the Ottoman State as of the 1900s. Together with the 1908 Young Turk Revolution, Balkan Wars and the First World War, the intellectuals also started to turn their faces towards nationalism, to the imagined nation, and to their culture. The nationalists thought that folklore products were the most important raw material in the construction of a national identity and started their activities that were on the folk music, which is a component of these products. Most of these studies concentrated on folk music and the place of this music in the construction of a national identity. Culture and music were seen as one of the most important components on behalf of reaching the construction of a national identity and civilization (Balkılıç 2009:155). On this point, articles were published for the collection with the thought that the National Turkish music would constitute the foundation that was desired to be created by the folk songs.<sup>1</sup>

When we consider the classification on the Turkish Music culture we made in our article titled “Tarihsel Gelişim Bağlamında Türk Halk Müziği Araştırmaları” (Turkish Folk Music Research in the Light of Historical Development) the establishment of

the *Dârü'l-Bedâyi* (House of Fine Arts in Turkish) and subsequently, the *Dârü'l-Elhân* (House of Melodies in Turkish) was encountered in the period we determined to be the transition period.<sup>2</sup> After the removal of the corps of the Janissary Forces and the closing of the Janissary Band consisting of wind and percussion instruments, the *Mızıka-i Hümayun* (Imperial Military Band) was established in 1831. The first sign of Westernization was given with the establishment of the Imperial Military Band and in this manner, Western Music Education was started in Turkey (Tura 1984:1511). From the death of Donizetti Pasha (Giuseppe Donizetti) (1788-1856), the head instructor of the Ottoman bands until the opening of the *Dârü'l-Elhân*, a consistent program from the aspect of Western music education was not implemented in the Ottomans. Whereas, after the start of the Second Constitutional Monarchy in 1908, the civilian organizations, which gave widespread music education, came into the forefront with the *Şark Musiki Cemiyeti* (Oriental Music Society), *Darü'l-Musiki Osmanî* (School of Ottoman Music), *Gülşen-i Musikî* (Rose Garden of Music), *Darü't-Talim-i Musiki* (School of Music) and *Darü'l-Feyz-i Musiki* (Aksoy 1985:1233). Whereas, in parallel with this, an event that put its stamp on this period was the fact that the *Dârü'l-Bedâyi*, the first official school of music was established on 27 October 1914 (Aksoy 1985:1235; Paçacı 1994:49; Özcan 1995:518; Kara 2010:15; Kolukırık 2015:20).

## II. Establishment and a Short History

The *Dârü'l-Bedâyi-i Osmâni* (Ottoman School of Music and Theater in Istanbul), which treated the theater, stage music, Turkish and Western music as an entirety, was established with the initiative of the Cemil Topuzlu, the Municipal Mayor of Istanbul. The name of the *Dârü'l-Bedâyi* institution was given with the proposal of Ali Ekrem, the son of Namık Kemal. The establishment activities were started under the general directorship of André Antoine, the Odéon Theater Director who came from Paris in 1914. Reşat Rıdvan was made the director of the theater department and Ali Rıfat Çağatay was made the director of the music department. Whereas, the music department was separated into two sections as Oriental and Occidental music. Nuri Özcan explained the objective of the Oriental music section in the following manner: “to rescue classical music from being forgotten and spoiled, to develop on a path that would be beneficial to the theater in the future, to take musical notes that are suitable to the original classical works, to keep these works alive and to spread the pleasure of music to the society” (Özcan 1995: 518). Besides the selection of teachers who would work in Oriental and Western music, the student candidates were determined. However, with the outbreak of World War I, the opening was postponed and Antoine returned to his country. Despite the negativities of the war, the theater and Oriental music departments attempted to continue their activities. However, the Oriental Music

department was closed on 14 March 1916 due to financial difficulties (Sevengil 1968:189; Paçacı 1994:47; Özcan 1995:518; Kolukırık 2015:20). On this point, the *Dârü'l-Bedâyi* prepared the foundation for the establishment of the *Dârü'l-Elhân* began training on 1 January 1917.

A superior music group, which came from Germany, the ally of the Ottomans during the years of the First World War, gave a few concerts for the benefit of the Red Crescent Society. In response to this, the Ottoman Government sent to Germany a group selected from the Imperial Military Band, which was the only institution, which performed European music.

However, the Western music that was displayed in a European country, which is the homeland of Western music, was not liked. They wanted to listen to works that belonged to the Ottoman culture. They performed several Turkish musical works that they could play with a limited repertoire. When the Germans wanted them to play more works, the Imperial Military Band could not fulfill these wishes (Kara 2010:22, quoted from Şeşen and Ergin). As the result of this experience, the approach and the reaction given by Abdülkadir Töre provided an important contribution to the establishment of the *Dârü'l-Elhân*. Abdülkadir Töre observed that the students given music education at the schools sang broken verses with the musical compositions that were contrary to the national music and he wanted to draw the attention of the Ministry of Education about “national music education” (Ergin 1977:1578; Kolukırık:

23). Because of this, the Music Council was established by the Ministry of Education. The Music Council, which was given the duty with the objective of “placing the Turkish music on a scientific foundation by reviving it” and the teachers for which a need was felt to be able to do this job properly and to be able to carry the Turkish music to the future, were educated at the *Dârü'l-Elhân* (Paçacı 1994:49). Upon the regulations prepared by the Music Council, education that would be given in a manner separate for males and females was established at the first official Turkish music school (Paçacı 2012:27). The objective of the *Dârü'l-Elhân* was quoted in the following manner: the education and instruction of the art of music in a scientific manner, the publishing of the classical works belonging to ancient Turkish composers and to revive this music culture. Whereas, the name of this school, *Dârü'l-Elhân*, was given by Ziya Pasha, the chairman of the Music Council. The *Dârü'l-Elhân*, which started its activities at Himâye-i Etfâl Street in Çağaloğlu, moved later to Fevziye Avenue in Şehzadebaşı.

Due to reasons, such as defeat in the First World War, the difficulties of the Armistice years, the occupation of Istanbul and the War of Independence, the *Dârü'l-Elhân* could not display much of a presence and the section for males was closed in 1918. Whereas, the section for females continued its existence for a somewhat longer period.

After the founding of the Republic, the *Dârü'l-Elhân* was re-opened on 14 September 1923 with the sup-

port of Istanbul Governor Ali Haydar Yuluğ and under the direction of Musa Süreyya Bey and the council was removed. For the first time, it transitioned to music education in a state school that was open to everyone and having the attribute of a national conservatory (Aksoy 1985:1235). Besides Turkish music, place was also given to Western music. The most productive and fruitful period of the *Dârü'l-Elhân* was started. Besides education and instruction, especially publication and research activities related to Turkish music<sup>3</sup>, trips to collect folk music and the determination of the Classical Turkish music works were made in this period<sup>4</sup>. A journal called the *Dârü'l-Elhân* Magazine started to be published in 1924.

However, only seven issues of this magazine could be published up until 1926. In parallel with the *Dârü'l-Elhân* Magazine, the publication of the musical notes of the Classical Turkish musical works were made under the name of *Dârü'l-Elhân* Külliyyatı (*Dârü'l-Elhân* Collected Works) (180 musical notes with 120 of them in Ottoman Turkish). At the time when Mustafa Necati Bey was the Minister of Education, with the decision of the Department of Training, Council of Fine Arts, the education and instruction of Turkish Music at the *Dârü'l-Elhân* was ended. The activities of the Turkish Music Performance Delegation, which was established from the teachers of the Turkish Music activities, were abandoned and the activities of the Classification and Determination Delegation were limited.

The *Dârü'l-Elhân* was connected

to the Istanbul Municipality under the name of Istanbul Conservatory of Music on 22 January 1937. It provided only Western music education between 1927 and 1944. In this process, the Musicologist Joseph Marx (1882-1964) was invited in 1931 and he prepared reports that provided contributions to the education of the conservatory. Hüseyin Sadettin Arel was brought to the chairmanship of the conservatory in 1943 and a systematized and active new period was started. Turkish music education was once again taken into the program. The conservatory, which was connected to the Istanbul Municipality on 5 February 1944, took the name of "Municipal Conservatory" (Kölkürk 2015:61-66). In 1944 the Turkish Music theoretical education was once again taking into the program and the Performance Delegation acquired a permanent staff structure. The Municipal Conservatory was connected to the Istanbul University in 1986. The Turkish Music department was structured as part-time and the right for a bachelor's degree and post-graduate education that was recognized to the other departments was not recognized to this department (Paçacı 2012:30).

### III. The Contributions of the *Dârü'l-Elhân* to Turkish Folk Music

The collecting of music in Turkey started earlier compared to the other folklore products. Although the first examples of research studies in Turkey were observed to start around the beginning of the twentieth century in their institutional meaning, the collecting activities of some works with

earlier dates can be accepted as the first examples. These first activities for the transition to a written culture in the field of music and which has the acceptable attribute as a kind of collection activity, started with the writing on paper of the musical works through the musical note writing invented or developed by Ali Ufkî Bey (Wojciech Bobowski) and Kantemiroğlu (Dimitrie Cantemir) in the seventeenth and eighteenth centuries (Feyzi 2015: 831, quoted from Behar). The commencement of publishing magazines of lyrics and chants of praise that had folk song examples within them can also be accepted as a type of experimental activity. In the first half of the nineteenth century, in a period when the personal collection activities of researchers composed of foreign musicologists and Turcologists became prevalent, Ignáz Kúnos was the first person to draw attention. In the collections made in the field by Kúnos, he provided for them to reach the present-day by collecting them into 16 works (Behar 2012:42; Feyzi 2015:831).

In the period prior to the founding of the Republic and especially during the years of the First World War, the idea emerged that would form the foundation of the National Turkish Music, which was desired to be created by the folk songs included within Turkish folklore. Many musicologists and Turcologists wrote and published articles that defended this idea and the following are the foremost articles within this context: On 15 February 1911 Rauf Yekta Bey's article titled "Şark Musikisine Ait Bir Mühim Teşebbüs" (An Important Initiative

for Oriental Music) was published in the Şehbal Newspaper; on 23 July 1913 Ziya Gökalp's article titled "Halk Medeniyeti / I – Başlangıç" (Folk Civilization / I – Beginning) was published in the *Halka Doğru* (Towards the People) Magazine; subsequently, on 6 February 1914 Mehmet Fuad Köprülü's article titled "Yeni Bir İlim: Halkiyyat (Folk-lore)" (A New Science: Folklore) was published in the *İkdam* Newspaper; in 1918 Ziya Gökalp's article titled "İçtimaiyat: Hars ve Medeniyet" (Sociology: Culture and Civilization) was published in the *Yeni Mecmua* (New Magazine); the same year the *Dâr-ül-Elhân* Director Musa Süreyya Bey's article titled "Asker Türküsü" (Army Folk Songs) was published in the Çanakkale Special Edition of the *Yeni Mecmua* (New Magazine); in the same year Necip Asım Yazıksız's article titled "Dilimiz Müziğimiz" (Our Language Our Music) was published in the *Türk Yurdu* (Turkish Homeland) Magazine; in 1922 Mahmut Ragıp Gazimihal's approach was published in the *Yeni Şark* (New Orient) Newspaper; and in 1925 Mehmed Fuad Köprülü's article titled "Rauf Yekta Beyin Türk Musiki Tarihi" (Rauf Yekta Bey's Turkish Music History) was published in the *Türkiyat Mecmuası* (Turcology Magazine). These writings and articles constituted the foundation for the collection of folk songs and the formation of a national repertoire. The first activity on the point of being the foundation of national music for the national repertoire that would constitute the collection of folk songs came from the *Dâr-ül-Elhân*. The *Dâr-ül-Elhân*'s first collection studies were



made through public surveys. Consequently, the Director Musa Süreyya Bey and his assistant Yusuf Ziya Bey prepared such a public survey in October 1922 and the close to 2000 slips of paper formed of 14 questions were sent throughout Anatolia via the Ministry of Education. Of the close to 100 musical notes received, 85 were published in the form of two notebooks in 1926 (Altınay 2004:85-86).

Besides the public survey activities, the first official folk music collection trip was made in Western Anatolia in 1925 by the Cultural Directorate of the Ministry of National Education. The Seyfettin Asaf and Mehmet Sezai Asaf (Asal) brothers worked with the dictation method in Izmir, Aydın, Denizli, Manisa, Balıkesir and Bursa. The 76 folk melodies obtained from the collection were printed in 1926 in the form of a book with the title *Yurdumuzun Nağmeleri* (Melodies of Our Homeland). Since voice recording equipment was not used in the field during this collection trip, its ratio of success was not high (Tan 2000:141-146).

When a phonograph was brought to Istanbul on 20 July 1926, the following day the *Dârü'l-Elhân* delegation started its first collection trip. Rauf Yekta Bey, Yusuf Ziya Bey, Ekrem Besim Tektaş and Dürri Bey participated in the trip. They took the musical notes of close to two hundred and fifty folk songs in Sivas, Adana, Kayseri, Adana, Gaziantep, Urfa and Niğde and collected them in the form of recordings onto disks with a phonograph. While the delegation was in Sivas, they met Muzaffer Sarısözen, an innovator of folk music, and they per-

sueded him to study at the Conservatory in Istanbul (Gazimihal 1928:258; Coşkun Elçi 1997:24; Şenel 1999:108). The second anthological trip was made one year later on 16 July 1927. Yusuf Ziya Bey, Ekrem Besim Tektaş, Muhittin Sadak and Ferruh Bey participated. They collected close to two hundred and fifty folk songs in Aydın, Manisa, Ödemiş, Alaşehir, Konya, Ereğli and Karaman. The third collection trip was made by the same team in 1927 in Ankara, Çankırı, Eskişehir, Kastamonu, İnebolu and Bursa and they collected close to two hundred folk songs. The fourth collection trip was made by Mahmut Ragıp Gazimihal, Yusuf Ziya Bey, Ferruh Bey and Remzi Bey on 15 August 1929 in Erzurum, Erzincan, Bayburt, Gümüşhane, Rize, Trabzon and Sinop and close to three hundred folk songs were collected. The difference of the fourth collection trip from the others was as follows: for the first time, the bar and cirit (jeered) dances were recorded with a camera and phonograph by using a film camera. The close to one thousand folk songs collected during four trips were published in the form of twelve notebooks. Mahmut Ragıp Gazimihal published the first three collection trips in the book titled *Anadolu Türküleri ve Musiki İstikbalimiz* (Anatolian Folk Songs and Our Musical Future) in 1928.

Whereas, the fourth collection trip was utilized in the book titled *Şarki Anadolu Türkü ve Oyunları* (Eastern Anatolian Folk Songs and Dances) in 1929. The melodies collected during the four collection trips were published in the form of fifteen notebooks with the title of *Anadolu Halk Şarkıları*

(Anatolian Folk Songs) (Yekta 1926). The fifteenth notebook was published by Ahmet Adnan Saygun with the title of *Yedi Karadeniz Türküsü ve Bir Horon* (Seven Black Sea Folk Songs and a Folk Dance). The difference of the fifteenth notebook from the other fourteen notebooks was that for the first time, it was written from phonograph records by making use of the conservatory archives. Immediately after the four collection trips, although collections were made in the Balıkesir region by Yusuf Ziya Bey, Hikmet Dağlıoğlu and Mehmet Halit Bayri in 1932, no report was published (Ülkütaşır 1973:31-32; Şenel 1999:108-110).

The folk songs that were collected from the *Dârü'l-Elhân* collection trips were sung by Classical Turkish Music performers onto phonograph records. They were published at the Odeon, Orfeon and Columbia phonograph record companies owned by the Blumenthal Brothers. Besides, the sounds of melodies collected were recorded with the names of “Millî Anadolu Havaları” (National Anatolian Airs) and “Millî Raks Parçaları” (National Dance Pieces) (Paçacı 1994:86).

The “Committee for the Examination and Collection of Folklore” was established in 1953 with the contribution of Sadi Yaver Ataman with the objective of collecting and putting into musical notes the folk music and dances. The activities that would be made by the committee were thought to be a continuation of the activities of the *Dârü'l-Elhân* at that time. Sadi Yaver Ataman worked as an expert and by collecting many works, he put them into musical notes (Demir 2001:5; Şenel 1999:110). The “Folklore Practice Group” was established

in 1953 connected to the Committee for the Examination and Collection of Folklore and Sadi Yaver Ataman was appointed as the first conductor. The group was established with the objective, such as being able to give concerts with the title of “Conservatory Concert” having an educational attribute, which included the works that would be determined by the Collection Delegation. The group, which started activities when it was first established, with three voices and five *sazes*, later reached thirteen persons and then twenty persons and even later it reached even more persons. The group was conducted by Sadi Yaver Ataman between 1953 and 1960 and subsequently, it was conducted by Süheyla Altmışdört for a period of one year. Whereas, Adnan Ataman was appointed in 1961. The group announced their name as the “Turkish Folk Music Group” at the concert they gave at the Şan Cinema on 19 May 1963. In the final written regulations prepared in 1979, its name was changed to the “Folk Music Group” and its staff was expanded. With an increase in the members of the group, the contributions it provided to folk music and folk dancing increased in a functional context. The group, which provided the opportunity for the performances of students and performers, gave regular and free of charge concerts to the people. In 1986 when the Conservatory was connected to the Istanbul University, it took the name of the “Istanbul University Turkish Folk Music Group” (Demir 2001:6). Besides the once every fifteen days alternating concerts of the group at the School of Sciences Hall, it has given concerts in many places within Turkey and abroad (Özşahin



2010:28-34). The staff of the group, which was connected to the Istanbul University, has weakened gradually. It spent its most brilliant times in the period when it was connected to the Istanbul Municipality. Today, it carries out its activities with a group whose numbers are few at Kadıköy, Istanbul, under the conductorship of Esat Kabaklı.

#### IV. Instead of a Conclusion

The *Dârü'l-Bedâyi* the *Dârü'l-Elhân* were two important art institutions, which were established in the transition from the Ottoman Empire to the Republic of Turkey. Within the *Dârü'l-Bedâyi*, which was established in 1914, Abdülkâdir Töre provided the most important contribution in the establishment of the *Dârü'l-Elhân*, which was a music department. Furthermore, the *Dârü'l-Bedâyi* also prepared the foundation for the establishment of the *Dârü'l-Elhân*. The *Dârü'l-Elhân*, which has worked with the objective of research and development from its establishment up until the present-day, has been providing theoretical and practical education-instruction as of 1927 and has acquired the attribute of being the basic institution of Turkish music.

In the process of transition from the Ottomans to the Republic, it was desired to create a national music. For this, benefitting from the folk songs from folk music, by following the widespread perception of the period, was observed as a basic dynamic and unifying component in the formation of a national music in our national culture. Consequently, the thought was formed to collect the folk songs. The first collection activity made in folk

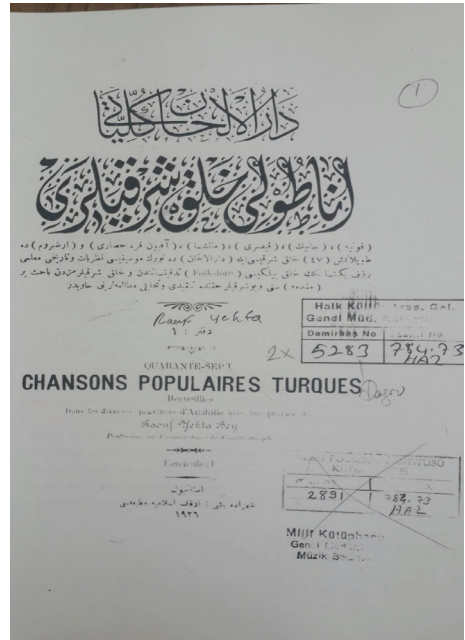
music with the objective of forming a national repertoire was made in 1922 by the *Dârü'l-Elhân* through a public survey. In parallel with this, the first official folk music collection trip and the collection activity made with the first sound recordings were also made by the *Dârü'l-Elhân* in 1926, 1927 and 1929. The folk songs collected at the end of four trips were published in the form of fourteen notebooks under the title of *Anadolu Halk Şarkıları* (Anatolian Folk Songs). Mahmut Ragıp Gazimihal included the first three collection trips in the book titled *Anadolu Türküleri ve Musiki İstikbalimiz* (Anatolian Folk Songs and Our Musical Future) in 1928 and the fourth collection in the book titled *Şarkî Anadolu Türkü ve Oyunları* (Eastern Anatolian Folk Songs and Dances) in 1929. Ahmet Adnan Saygun published the fifteenth notebook with the title of *Yedi Karadeniz Türküsü ve Bir Horon* (Seven Black Sea Folk Songs and a Folk Dance) and it was a publication that was set forth for the first time in Turkey by making use of the conservatory archives and phonograph records. Furthermore, for the first time on the fourth collection trip, the folk dances were recorded on location by using a camera. The folk songs collected from the collection trips were sung for the first time by Classical Turkish Music performers onto phonograph records. Besides this, the first interest in the local performers also came from the *Dârü'l-Elhân*. Melodies were recorded with the voices of the local performers and were acquired to the repertoire.

In 1953 the "Folklore Examination and Collection Committee", which was of extreme importance for folk music, was established and subse-

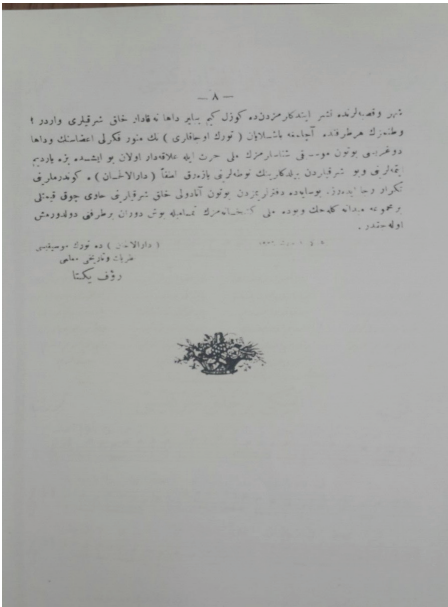
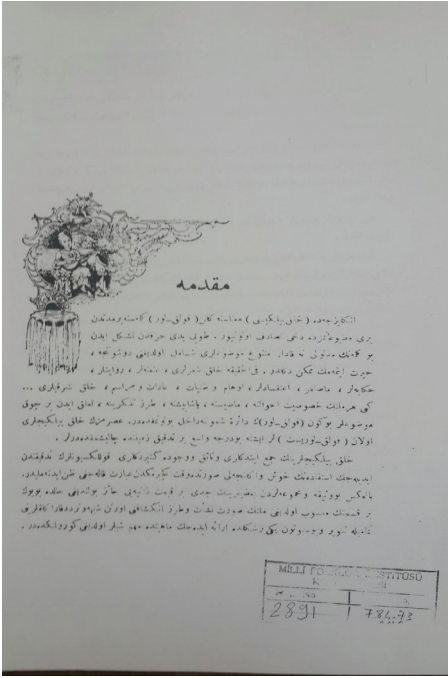
quently, the “Folklore Practice Group” was established connected to this committee. The name of the group became Turkish Folk Music Group when the *Dârü'l-Elhân* was connected to the Istanbul Municipality and it became the Istanbul University Turkish Folk Music Group when it was connected to the Istanbul University. The group, which has served in many fields of Turkish folklore, such as folk songs, folk dances and theatrical plays, has educated teachers, professional voice and *saz* performers and today, these persons have provided contributions to the education of the performers, who have come after them and have assumed an important role in the transfer of folk music to the future generations. Consequently, as of 1930, this institution has provided for the formation of core staff for art institutions as a means of educating many researchers, academicians, performers and teachers from every generation, also including The Turkish Five. The Folklore Practice Group, which was established connected to the Folklore Examination and Collection Board in 1953, has weakened from the aspect of numbers as of its existing situation and displays an appearance of reduced concert programs with its present-day name of the Istanbul University Turkish Folk Music Group. Although the *Dârü'l-Elhân*, which was the first official music school of Turkey, has provided contributions in the first stage to the Turkish Folk Music tradition up until the present-day, and in the second stage has provided contributions in the context of performance, in the existing situation, it does not have a separate educational program in the field of Turkish Folk Music. On this point,

there is a great need for a Turkish Folk Music Department that would provide services by uniting theory with practice in the field of Turkish Folk Music. In the programs that could be opened in this department based on research and performance, the melodies in the Anatolian Folk Song Notebooks should be taken as the foundation and by comparing these works with the current Turkish Folk Music repertoire, a point of view should be formed related to the change and development of Turkish Folk Music. In this manner, it would be even more possible to bring to life a more consistent folk music education from the aspects of its melodic, rhythmic and oral culture with the past and to set into the forefront an important cultural heritage of the world.

#### ADDS



Notebooks of Anadolu Folk Songs -1 (Anadolu Halk Şarkıları Defterleri -1)



ENDNOTES

- 1 Rauf Yekta, 15 February 1911, Şehbal Newspaper, “Şark Musikisine Ait Bir Mühim Teşebbüs” (An Important Initiative for Oriental Music); Ziya Gökalp, 23 July 1913, *Halk Doğru* (Towards the People) Magazine, “Halk Medeniyeti / I – Başlangıç” (Folk Civilization / I – Beginning); Mehmet Fuad Köprülü, 6 February 1914, İkdam Newspaper, “Yeni Bir İlim: Halkiyyat (Folk-lore)” (A New Science: Folklore); 1918, Ziya Gökalp, *Yeni Mecmua* (New Magazine), “İçtimaiyat: Hars ve Medeniyet” (Sociology: Culture and Civilization); 1918, Musa Süreyya, *Yeni Mecmua* (New Magazine), Çanakkale Fevkâlade nüshası (Çanakkale Special Edition), “Asker Türküsü” (Army Folk Songs); 1918, Necip Asım Yazıksız, *Türk Yurdu* (Turkish Homeland), “Dilimiz Müziğimiz” (Our Language is our Music), Year 7, vol. XVI, p. 157; and 1925, Mehmed Fuad Köprülü, *Türkiyat Mecmuası* (Turcology Magazine), “Rauf Yekta Beyin Türk Musikî Tarihi” (Rauf Yekta Bey’s Turkish Music History).
- 2 Prior to the First Central Asia Region Period, I. Period of the Altays, II. Period of the Central Asia Region, 1. Period of the Huns, 2. Period of the Göktürks. III. Central – Western Asia Region Period, 1. Period of the Karakhanids, 2. Period of the Gaznavids, 3. Period of the Great Seljukids.) IV. Asia Minor and Eurasia Region Period, 1. Period of the Turkish Seljukids, 2. Period of the Ottomans, 3. Transition Period, 4. Period of the Republic). Armağan Coşkun Elçi, “Tarihsel Gelişim Bağlamında Türk Halk Müziği Araştırmaları” (Turkish Folk Music Research in the Light of Historical Development), *Millî Folklor* 20 (75): 37-54.
- 3 Music publications, which started in Istanbul in the 1850s, showed themselves mostly in the activity of publishing musical notes up until the 1950s. The publication of musical notes in Istanbul is concentrated in two neighborhoods: the Vezneciler – Şehzadebaşı axis and the Beyoğlu – Galata axis. While the musical note publication of mainly Turkish music became institutionalized in the first axis, the musical note publication of Western music became institutionalized in the second axis. The factor in the institutionalization of Turkish musical note publication in the first axis was that the organizations, such as the *Dârü’l-Elhân*, *Darü’l-Talim-i Musiki*, *Musiki-i Osmanî* society were located in these neighborhoods. See Gençer, Ferruh. “Musiki Yayımclığı” (Music Publications). In: *Dün-*

den Bugüne İstanbul Ansiklopedisi (Istanbul Encyclopedia from the Past to the Present). Kültür Bakanlığı and Tarih Vakfı, 1994.

- 4 The works whose publications were realized by being collected by the Classification and Determination Delegation of Turkish Music works were presented through various concerts by the Performance Delegation and were prepared for the public through phonograph records. In this process, among the publications of the Classification and Determination Delegation are the following studies: Eighteen volume mosque and dervish lodge music examples (1931 - 1939), three volume Zekâi Dede Collected Works (1940 - 1943), *Buselikli* Musical Pieces (1943), notebook of twenty-one musical pieces (1954 - 1958), thirty-six songs by Tanburi Mustafa Çavuş (1948), five volume Theoretical and Applied Turkish Music by Suphi Ezgi (1935 - 1953). Gençer, Ferruh. "Musiki Yayımcılığı" (Music Publications). In: *Dünden Bugüne İstanbul Ansiklopedisi* (Istanbul Encyclopedia from the Past to the Present). İstanbul, vol. 5, pp. 538-540, 1994; Kolukırcık, Kubilay. *Türk Müzik Tarihinde Dârü'l-Elhan ve Dârü'l-Elhan Mecmuası* (The Dârü'l-Elhan and Dârü'l-Elhan Magazine in Turkish Music History). İstanbul, p. 67, 2015.

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