TURKISH MUSIC COUNCIL

UNDER SECRETARY GENERAL

Under Secretary General

DORUK ŞENTÜRK

ACADEMIC ASSISTANT

Academic Assistant

YIĞIT KÖKSAL

PARENTAL ADVISORY EXPLICIT CONTENT

YETRAIN'26
TURKISH MUSIC COUNCIL
Study Guide

Under Secretary General: Doruk Şentürk
Academic Assistant: Yiğit Köksal

Agenda Item:
Open Agenda

TABLE OF CONTENTS

1. Letter from Secretary General....3
2. Letter from Under Secretary General....3
3. Letter from Academic Assistant....4
4. Introduction....4
4.1. Introduction to the Turkish Music Council....4
4.2. What is the Open Agenda?....4
5. Everything About Music and Music History....5
5.1. Music Over Time....7
Brief History....7
Impact....8
5.1.1. Harmony, Counterpoint, and Tonal Systems....9
5.1.2. Rhythm, Meter, and Polyrhythmic Structures....12
5.2. Acoustic and Scientific Aspect of the Sound....15
5.2.1. Physics of Sound and Frequency....17
5.3. History of the Instruments and Their Development....19
6. The Evolution of Turkish Music....27
6.1. The Origins of Turkish Music: Central Asian Traditions....31
6.2. The Seljuk Era and the Influence of Islam....32
6.3. Ottoman Classical Music and the Makam System....33
6.4. Westernization and Music in the Late Ottoman Empire....34
6.5. The Republican Era: Atatürk's Musical Reforms....35
6.6. The Rise of Turkish Folk Music and Arabesque....36
6.7. The Birth of Turkish Pop and Anatolian Rock....37
6.8. Turkish Hip-Hop, Rap, and Modern Music....39
6.9. The Future of Turkish Music....40
7. Legal and Ethical Boundaries in the Turkish Music Industry....41
7.1. Music as a Form of Political and Social Expression in Türkiye....41
7.2. Genre Conflicts and Cultural Influence in Turkish Music....43
8. All Musicians and Their Genres In This Committee....44
9. Rules of Procedure and Process....45
10. Bibliography and Further Reading....47

1. Letter from Secretary General

The Most Esteemed Participants of YETRAIN'26,

As the Secretary General of YETRAIN'26, I would like to welcome you all to the 1st edition of Ye Model United Nations Train Conference. It is an honor and pleasure to be able to present to you all what we have been preparing for months. Me, our excellent academic team and the wonderful organisation team have worked really hard to give you the best mun experience of your entire life.

We want to foster diplomatic deliberations and foster constructive solutions that will affect the nations for one and all. As a delegate your YETRAIN'26 journey begins here with our study guide that our committee secretariat worked really hard for. Your participation in this conference will improve your diplomatic debating skills and find solutions to global matters. Also apart from all the academic gains you will have a wonderful time with the chance of socializing with other people who share the same passion with you.
I hope that every participant has an exquisite time in YETRAIN'26 I can't wait to see you all!

Doruk Sapmaz
Secretary General of YETRAIN'26

2. Letter from Under Secretary General

Dear musicians, distinguished academic team and fellow participants;

I am honored to welcome you all to the Ye Model United Nations Train Conference (YETRAIN'26). As Doruk ŞENTÜRK, it's a pleasure to serve you as an Under Secretary-General of the Turkish Music Council (TMC) with my brother Yiğit Köksal.

I am studying Chemical Engineering in Hacettepe University and this year is my preparation year.

This fictional committee was prepared and organised by us and this variant is established according to the Eternal Music Council. This council was my dream committee and the origin idea based on my future dream: being a musician. Unfortunately, our country doesn't provide us any guaranteed well-profit jobs and economy specifically in the music and art sectors, so I hope not but this will stay as a dream, only hobby. I know that usually this generation thinks like me about this topic so I want to collect all potential artists in Türkiye as real musicians in this committee and they can act like whatever they want to and show their musician side.

I want to thank the executive team for giving me an opportunity to serve as under secretary general in this delightful conference, Doruk Sapmaz and Beren Bilgin, and my brother, partner in all music councils, Yiğit Köksal for his absolute support, ilysm <3. I cannot wait to meet all of you personally and I hope you can have a great time with the time you spend in the conference, actually, I can guarantee that. You can contact me at any kind of situation or problem, do not hesitate to ask me any questions about the committee.

Lastly, I want to finish my letter with the speech of Father of Turks, Mustafa Kemal Atatürk:

"Sanatsız kalan bir milletin hayat damarlarından biri kopmuş demektir."

Stay with music,

Doruk ŞENTÜRK

Under-Secretary General of Turkish Music Council

dorukksenturk@gmail.com

0 506 022 2348

3. Letter from Academic Assistant

Beloved artists,

It is my great pleasure to welcome you to the Turkish Music Council. Firstly, I would like to thank the Academic, Organizational, and Executive Teams for their respective contributions towards this conference. Last but definitely not least, my biggest thanks go to my Under-Secretary General, Doruk Şentürk, for inviting me as her Academic Assistant to this committee. It's always a pleasure to work with him, and I became more impressed and more sure of his work throughout our not so long-term friendship and it’s a huge pleasure for me to be with him in his dream committee. I'm sure that he is the perfect person for this job, and he will do the best, like he always does. I love you and wish you the best for the rest of your life Doruk<3.

As your Academic Assistant, I am very excited to be with you throughout this conference and to see the changes on the history of music you will make with different perspectives, ideas, and approaches you will bring to this committee. Please do not prepare yourselves by just gathering information from the Study Guide and internet. Debating is about learning how to think critically, question different perspectives, and turn those things to your advantage.

I hope this Study Guide will be a useful starting point for your preparation. However, we strongly encourage you to go beyond the information provided here and conduct your own research. The more you understand your character and their music personality the more confidently you will be able to participate.

During the conference, do not hesitate to diss each other till the end, engage with other artists, and think creatively but don't forget; music
is not about proving that one side is better but it’s a matter of being yourself and putting your soul into it.

Most importantly, I hope we all can enjoy our experience in this committee. Music plays a great part in all of our lives and it’s in everything; in your heart, the view you’re looking at or in your lover's eyes. It's hard and demanding as much as it’s beautiful but it is also an opportunity to be yourself and express your feelings in a beautiful way. Do your best and keep the beauty of music.

Best regards,

Yiğit KÖKSAL

yigitkoksal655@gmail.com
+90 541 730 61 73

4. Introduction

4.1. Introduction to the Turkish Music Council

The Turkish Music Council is a special committee built on the idea that Turkish music, from its earliest Central Asian origins to its modern forms, can be examined within a single shared forum. It brings together the major traditions, movements, and influential figures of Turkish musical history to debate their cultural significance, historical impact, and lasting influence. Unlike a conventional committee limited to a particular historical period, the Turkish Music Council operates across centuries, allowing participants to explore the evolution of Turkish music and the relationship between its traditional roots and contemporary identity.

This council is not intended to serve as a simple celebration of famous Turkish musicians or musical genres. Instead, it provides a platform for serious discussion about artistic influence, cultural heritage, and musical transformation. Participants are expected to examine how Turkish music has developed alongside political, social, and cultural changes, from the musical traditions of the Ottoman Empire and the reforms of the Republican era to the emergence of Anatolian rock, arabesque, Turkish pop, and modern rap. The council approaches music not only as a form of artistic expression but also as a reflection of Türkiye's changing society and cultural identity.

The unique structure of the Turkish Music Council allows musicians, composers, and representatives of different musical traditions to engage in debates that would otherwise be impossible. Ottoman classical music may be discussed alongside Anatolian rock, traditional folk melodies beside modern hip-hop, and arabesque beside Western-influenced Turkish pop. These encounters encourage participants to question the boundaries between tradition and innovation, examine the influence of Western music on Turkish culture, and debate the preservation of musical heritage. Ultimately, the council aims to explore what defines Turkish music, who shapes its identity, and how its legacy should continue to evolve.

4.2. What is the Open Agenda?

An open agenda committee is one in which the precise direction of debate is not fully fixed at the beginning. Instead of discussing only one narrow issue, participants are given a broad thematic framework and are expected to shape the main lines of discussion through their speeches, proposals, and alliances. In the case of the Turkish Music Council, this means that while the general subject is Turkish music, the exact priorities of the committee will depend on the arguments raised during the session.

At the same time, open agenda does not mean disorder. The committee still requires structure, clear motions, and well-developed proposals. Participants must be able to guide the discussion toward meaningful and productive outcomes. For that reason, success in an open agenda committee depends on both creativity and discipline.

5. Everything About Music and Music History

Music theory has never been a fixed body of rules. It has changed across history according to how different societies understood sound, order, mathematics, memory, and emotional expression. At its most basic level, music theory is the attempt to explain how pitch, rhythm, interval, scale, harmony, and form are organized. Yet the way these elements are defined has differed greatly from one historical period to another. For this reason, the history of music theory is not simply a history of style, but a history of systems.

One of the earliest theoretical foundations of music was the mathematical relationship between pitches. In ancient Greek thought, especially in the tradition associated with Pythagoras, musical intervals were understood through numerical ratios. The octave, for example, was described by the ratio 2:1, meaning that one pitch vibrates at twice the frequency of another. The perfect fifth corresponded to 3:2, and the perfect fourth to 4:3. These ratios were not treated as arbitrary; they were understood as evidence that musical beauty reflected numerical order. This idea became one of the oldest links between mathematics and music. In modern acoustic terms, if one tone vibrates at 220 Hz, the octave above it will vibrate at 440 Hz, and the perfect fifth above it will be approximately 330 Hz. Such relationships explain why certain intervals sound stable and consonant to the ear.

However, these mathematically elegant systems also created tuning problems. If one builds a scale by stacking pure perfect fifths in the ratio 3:2, the resulting pitches do not align perfectly with octaves after repeated cycles. This discrepancy is known as the Pythagorean comma. In other words, the mathematics of sound revealed that musical systems had to choose between purity of interval and flexibility of modulation. This became one of the central problems of later Western music theory.

In medieval Europe, music theory was largely modal rather than tonal. Music was organized around church modes such as Dorian, Phrygian, Lydian, and Mixolydian. These were not “keys” in the modern sense. A mode was defined not only by a sequence of intervals, but also by a final tone, a reciting tone, and characteristic melodic motion. Rhythm in early medieval music was also less standardized than in later tonal music, and pitch organization depended heavily on melodic contour rather than harmonic progression. The rise of notation gradually made theoretical precision more possible, especially after Guido of Arezzo introduced more systematic pitch representation.

During the Renaissance, theory became more concerned with counterpoint, meaning the controlled interaction of multiple melodic lines. In this period, the main question was not "which chord follows which chord," but rather "how can simultaneous voices move independently without violating principles of consonance and dissonance?" The treatment of intervals became highly regulated. Perfect consonances such as the octave and fifth were treated differently from imperfect consonances such as thirds and sixths, while dissonances required preparation and resolution. Counterpoint therefore introduced a more rule-based model of musical organization in which horizontal melodic movement and vertical intervallic structure had to remain balanced.

The Baroque and Classical periods transformed this logic by shifting toward functional tonality. In tonal music, pitches are no longer simply organized as modal collections; they are arranged around a central tonic, and chords take on structural roles. The tonic becomes the point of rest, the dominant creates tension, and the subdominant supports movement away from and back toward the tonal center. This system gave rise to harmonic progression as the main engine of musical structure. A cadence was no longer merely a melodic closing gesture; it became a harmonic event with directional force.

At the same time, Western tuning increasingly moved toward equal temperament, especially the now standard 12-tone equal temperament system. In this system, the octave is divided into twelve equal semitones, each measuring 100 cents, for a total of 1200 cents per octave. The frequency ratio of each semitone is the twelfth root of 2, approximately 1.05946. This means that each note is slightly adjusted away from pure ratio tuning in order to allow modulation into all keys. The result is a system that sacrifices perfect interval purity for harmonic mobility and structural flexibility. Much of Western tonal music from the eighteenth century onward depends on this compromise.

By the Romantic period, theory began to stretch tonal rules rather than abandon them. Composers expanded chromatic harmony, altered chords, enharmonic reinterpretation, and distant key relationships. In theoretical terms, the system remained tonal, but it became increasingly unstable and expansive. The distinction between consonance and dissonance softened, and harmonic language grew more ambiguous. This expansion made possible longer tonal journeys, more dramatic modulations, and a broader emotional range.

In the twentieth century, some composers rejected tonal hierarchy altogether. Atonality challenged the idea of a central tonic, and twelve-tone serialism introduced a new organizing principle. In this system, all twelve pitch classes of the chromatic scale are arranged into a tone row, and no pitch is allowed to dominate before the row is completed. This can be understood mathematically as a permutation problem: one works with an ordered set of 12 pitch classes, then generates transformations such as retrograde, inversion, and retrograde inversion. In more formal analytical language, pitch classes can be represented mod 12, allowing theorists to compare interval structures independent of octave placement. This marked a major shift in music theory from hierarchical tonal relations to abstract structural systems.

At the same time, non-Western and oral traditions continued to preserve and develop very different theoretical models. In Arab maqam, Turkish makam, and Indian raga systems, pitch is often organized through intervallic nuance that cannot be fully captured by 12-tone equal

temperament. These traditions may include microtonal inflections, variable scale degrees, characteristic melodic pathways, and strong associations between sound and mood, time, or rhetorical function. In such systems, theory is not only scalar but performative: a mode or makam is not just a list of notes, but a way of moving through sound.

Jazz theory introduced another major development by combining tonal foundations with advanced harmonic extension and rhythmic flexibility. Chords expanded beyond triads into sevenths, ninths, elevenths, and thirteenths. Substitutions, modal interchange, altered dominants, and chord-scale relationships made harmonic language more fluid. Improvisation also changed the role of theory: instead of only explaining composed music, theory became a tool for real-time decision-making. A performer had to understand structure not only analytically, but instantly.

Across all these periods, one fact remains constant:

"*music theory is not merely descriptive*."

It shapes how music is taught, analyzed, valued, and even imagined. What one age calls "correct" another age may call restrictive. What one tradition hears as consonant another may treat as incomplete. The history of music theory is therefore not a march toward one perfect system, but a continuous negotiation between mathematics, culture, perception, and artistic intention.

5.1. Music Over Time

Brief History

The earliest forms of music used materials such as rocks and sticks and were generally developed for religious ceremonies. Prehistoric composers did not write notations of their music but produced sounds that had patterns and meaning. Ancient musical instruments with defined sets of pitches are some of the earliest evidence of humans taking a theoretical approach to music-making. Bone flutes with set finger holes found in China have been dated to as far back as 7000 BCE. By 4000 BCE, Egyptians had invented harps and flutes, and in the following five hundred years, they fashioned double-reed clarinets and lyres. By 1500 BCE, the Hittites had developed instruments similar to guitars and created the technique of using frets to change the pitch of a vibrating string. The invention of the fret led to other string instruments such as the violin and harpsichord. By 700 BCE, musicians were performing songs that included vocals.

In 600 BCE, the Greek mathematician Pythagoras classified music as a science and developed the octave scale. In 350 BCE, Aristotle placed music theory firmly in the scientific field and established a method of notation. Roman philosopher Boethius introduced the Greek system of notation to Western Europe, enabling European musicians to transcribe their own national music. He was also the first to write opera. The Catholic Church was a significant source of music and music theory after the fall of Rome in the fifth century, introducing the first music school in 600 CE. In 800, Charlemagne had poems and psalms set to music. Catholic musicians invented church modes that would later transform into minor and major scales. In 855, polyphony

(two unrelated melodies and voices performing at once) was introduced. By 1056, the polyphonic style had replaced Gregorian chants as the chosen music in Catholic churches.

In 1000, Italian monk Guido d'Arezzo added time signatures to standard notation and invented solfège, the vocal note scale: do, re, mi, fa, so, la, ti, do. In 1465, at the beginning of the Renaissance, the printing press was used to print music, making it easier for composers to organize pieces and profit from them. The Renaissance drastically changed the rules of music and music theory by allowing both composers and musicians to develop and to showcase their talents as well as establish a musical legacy to be studied and reproduced by later generations.

Impact

Modern musicians continually revise and transform the legacy of earlier music into new forms and musical theories. In the West, the tradition of art music shaped notions of musical theory, with developments corresponding to periods including the baroque, classical, romantic, and nationalistic. While folk and popular music can certainly be examined from a theoretical perspective, traditionally these forms were created relatively spontaneously, while composers of art music generally paid close attention to the theoretical underpinnings of their work.

The baroque period (1600–1750) features aspects of music theory such as counterpoint, vertical music structure, figured bass, frequent harmonic changes (often on every beat), and drastic changes in volume and melody. Baroque music is emotional and filled with actions and innovations that amazed listeners in its time. Baroque composers include George Frideric Handel, Antonio Vivaldi, and Bach.

The music of the classical period (1750–1820) was dominated by the mathematical approach to music of Pythagoras and Aristotle. Emotion is an important part of all music, but in the classical period, emotions were carefully controlled using crescendo and decrescendo. Classical music tended to adhere to form, elegance, and restraint, with a formal structure based on the use of thematic development and harmonic patterns. Classical music pieces tend to change chords less frequently than baroque pieces do, creating a graceful sweep and lightness of phrasing. Classical composers such as Joseph Haydn, Wolfgang Amadeus Mozart, Ludwig van Beethoven, Franz Schubert, Felix Mendelssohn, and Johannes Brahms worked to achieve music that was technically perfect, leading to strong but not excessively emotional music.

The romantic period (1790–1900) was a drastic reversal of the classical style of music. Tradition has it that Beethoven introduced the romantic period by permeating his later works with emotion while keeping within the classical bounds. As time went on, emotion overcame the classical restraints. Composers of the romantic era include Frédéric Chopin, Brahms, Carl Maria von Weber, and Hector Berlioz. Romantic music spawned two smaller movements, "music about legends" and "nationalistic" music. Richard Wagner based much of his music on German mythology, and Jean Sibelius and Peter Ilich Tchaikovsky wrote music about their homelands that defined composition style for decades.

Composers and musicologists have manipulated and revised music theory to create and study additional categories of music, including jazz, blues, rock and roll, and electronica. Music theory allows musicians and composers to study, analyze, and learn from past eras as well as develop new forms and ideas; while music theory most

commonly studies music as written or performed, it can also include speculative insight into potential or ideal forms or situations. Musicians have poetic license to circumvent traditional music theory to create innovative compositions and styles; thus, music theory is an evolving field of study.

Although the theories and structures developed in Western classical music have arguably had the most widespread influence on formal music theory, becoming essentially the global standard by the twentieth century, the broader study of sonic phenomena covers all forms of musical expression and may come from any perspective. The basic elements of music, such as pitch, scales, melody, rhythm, harmony, timbre, and consonance and dissonance may be understood differently among different cultures and musical traditions, but any type of thinking related to these concepts can be considered a form of music theory. Notably, twentieth- and twenty-first-century musicians have filtered and transformed music and music theory through advances in both thought and music technology. Recording technology greatly expanded the palette of sonic possibilities, and the increasing availability of magnetic tape in the 1950s gave composers and musicians a means of recording sounds and creatively manipulating them. Since 1957, computers have become increasingly important in creating and performing music, and digital technology has led to further new frontiers in music theory.

5.1.1. Harmony, Counterpoint, and Tonal Systems

The analysis of the musical structure involves the analysis of harmony, counterpoint and tonal systems as interlinked acoustic and theoretical models. These elements define the mathematics of frequency distribution, linearity of the simultaneity of voices and the macroeconomics of pitch space. They function as methods of controlling acoustical phenomenon, rather than as separate stylistic devices. Harmony represents the vertical taxonomy of simultaneity of intervals and chords; counterpoint represents the horizontal mechanics of simultaneous melodic lines; and tonal systems represent the structural hierarchy and tuning systems within which the other elements function.

Harmony can be defined as the vertical simultaneity of two or more frequencies sounded together in order to create composite sonic structures. The acoustics of harmony is found in the natural overtone series, where the fundamental frequency of f creates a series of multiple frequencies (2f, 3f, 4f,…). The mathematics of the relationship between these frequencies creates a particular level of acoustic consonance or dissonance. The simplest whole number ratios create perfect consonances, such as the octave (2:1), the perfect fifth (3:2) and the perfect fourth (4:3). The basic structural element of Western functional harmony is the triad, a three-notes chord, created by the means of tertian harmony (the stacking of intervals of major or minor thirds). The triads have their own structural characteristics according to the interval relationships within them, major (root, major third, perfect fifth), minor (root, minor third, perfect fifth), diminished (root, minor third, diminished fifth) and augmented (root, major third, augmented fifth). The vertical relationships between the pitches can be altered by inversion, the rearrangement of the chord elements so that the third or the fifth occupies the lowest voice, thus changing the usual 5-3 intervallic structure of root position into first inversion (6-3)

or second inversion (6-4). Harmonic development depends on the systematic change between dissonance (which creates directionality due to acoustic instability) and consonance (that creates structural rest).

Historically, the development of harmony was a shift from monophony to polyphony. In the history of Western music, the process took place between the 9th and 11th centuries, when organism was documented in the treatise such as Musica enchiriadis. Early organum included duplication of a plainchant melody at a fixed interval of a perfect fourth or fifth. In the 13th century, theorists such as Franco of Cologne classified thirds and sixths as imperfect consonances, widening the vertical palate beyond the strict perfect intervals. In the 15th century, the development of the contrapuntal texture known as contenance angloise (by composer John Dunstaple) incorporated triadic textures in European music, thus moving away from wide open intervals. The final codification of functional harmony happened in 1722 in the treatise Traité de l'harmonie written by Jean-Philippe Rameau. Rameau developed the idea of the basse fondamentale (fundamental bass), showing that the chords retained their structural identity irrespective of their inversions, and defined the structural roles of the Tonic (I), Subdominant (IV) and Dominant (V) chords. In the 19th century, the composers further developed the system with the help of intensive chromaticism. As an example, one can mention the famous opening of Richard Wagner's opera Tristan und Isolde (1859) that used the "Tristan chord" (F-B-D#-G#) as the vehicle for dissolving the boundaries of the functional harmony and paving the way to the non-tertian, quartal and polytonal harmonies of the 20th century.

Counterpoint is the technique of combination of several autonomous melodic lines in order to create polyphonic texture. Contrary to harmony, in which usually there is one prominent melody supported by vertical chords, counterpoint requires that all voices in the polyphony are autonomous and have their own linear logic, rhythmical distinctness and melodic character. The techniques of the counterpoint depend on the strict rules of the voice-leading, defining the possibilities of the interaction between the voices. There are four main types of contrapuntal motion: contrary (the voices move in the opposite direction); oblique (one voice stands still and the other one moves); similar (the voices move in the same direction but with different intervals); parallel (the voices move in the same direction with the same interval). The strict contrapuntal theory forbids the parallel perfect fifths and octaves; the prohibition prevents the psychoacoustical fusion of voices, preserving their independence. The pedagogical methodology of the counterpoint was systematically developed into "species counterpoint," starting with the linear simplicity of first species (note-against-note, 1:1 ratio); proceeding to the second species (two notes against one, 2:1 ratio), the third species (four notes against one, 4:1 ratio), the fourth species (using ligature or suspensions that create syncopations and prepared dissonances) and the fifth species (florid counterpoint, the synthesis of all previous elements). The complex counterpoints employ the imitative devices of canon (the strict imitation of the primary melody by other voices after a certain time interval and intervallic distance) and fugue (the highly complex piece based on the theme (subject) that is exposed, then answered in the dominant key, inverted, retrograded or combined in close succession (stretto).

The historical development of the counterpoint was determined by the development of the medieval and renaissance polyphony. The first historically known highly developed contrapuntal school emerged in the Notre Dame School of Paris of the late 12th and early 13th centuries, founded by master composers Léonin and Pérotin, who developed the organum duplum, triplum and quadruplum (rhythmically ornamented upper voices sung in combination with the sustained plainchant tenor). The development went to the highly rhythmical and notationally advanced Ars Nova of the 14th century, developed by Guillaume de Machaut. Counterpoint reached its stylistic purity in the High Renaissance of the 16th century thanks to the sacred polyphony of Giovanni Pierluigi da Palestrina. The style of Palestrina, represented by the stepwise singing and the strict regulation of the dissonances on the weak beats was codified in the 1725 textbook Gradus ad Parnassum by Johann Joseph Fux. In the Baroque period, Johann Sebastian Bach transferred counterpoint from vocal to instrumental genre. The masterpieces of Bach such as The Well-Tempered Clavier and The Art of Fugue were the successful synthesis of the horizontal linear independence and the laws of vertical functional tonality, marking the historical peak of tonal polyphony.

Tonal systems represent the macroeconomic systems determining the pitch space, scale structures and the hierarchical relations between musical frequencies. The tonal system defines the division of the acoustic continuum of the octave and the point of gravity to which all other pitches relate. The internal structural stability of any tonal system is determined by the method of its tuning or temperament. The early Western tunings depended on the Pythagorean system, creating all intervals out of the pure 3:2 fifths; however, this method resulted in the Pythagorean comma, the discrepancy when twelve pure fifths exceeded seven pure octaves by the ratio of approximately (3/2)^12 ÷ 2^7 ≈ 1.013643. In order to solve the problem of the unusable intervals, the Just Intonation (based on the small whole number ratios in triads) and various mean-tone temperaments were developed. However, the tuning system that finally made possible the development of Western classical music was the Equal Temperament, based on the division of the octave into twelve equally distributed semitones with the ratio of 2^1/12 (approximately 1.059463). The system standardized the interval sizes in all keys but compromised the acoustic purity of the thirds and the fifths, making possible the unrestricted modulation between the keys. In the functional tonality, this system created a rigid hierarchy where the tonic was the absolute point of stability and each of the other scale degrees (supertonic, mediant, subdominant, dominant, submediant and leading tone) had their functional vectors.

The historical development of the tonal system is the constant change of the scale structures. Western art music emerged within the ecclesiastical modal system of the Middle Ages and Renaissance that was organized into eight modes (Dorian, Phrygian, Lydian, Mixolydian and their plagal counterparts). In 1547, Heinrich Glareanus published Dodecachordon, expanding the modal system to twelve modes with the official inclusion of the Aeolian and Ionian modes, which directly anticipated the major and minor scale systems of modern music. Finally, in the late 17th century the complicated modal network collapsed into the binary system of major and minor functional tonality, providing the structural basis of the Classical and Romantic

periods. This centralized tonal gravity was destroyed in 1921 by Arnold Schoenberg with the development of the twelve-tone technique (dodecaphonic serialism). This system abolished the tonic, demanding to arrange all twelve pitch classes of the chromatic scale into the particular non-repeating row, assuring the structural equality of all notes.

In addition to the Western tonal system, there exist completely different tonal systems representing different approaches to the division of the pitch space. In the traditional Arabic and Turkish art music, there is the maqam system, the highly developed modal system constructing scales out of three-, four- or five-note segments called jins. Unlike the Western twelve-tone chromatic scale, the maqam system uses microtonal intervals measured in commas (such as Holdrian comma that divides a whole tone into nine equal parts), thus creating special melodic expression and pitch inflection that are impossible to achieve with the equal tempered instruments. Similarly, the Indian classical music works within the raga system, where in the Hindustani classical music the ragas are divided into the categories based on the parental scale taxonomy known as that (ten modes in total) and in the Carnatic music, into the melakarta system (72 parent scales). The raga system does not use chord progressions or contrapuntal layers characteristic for the Western music but establishes the complex tonal hierarchy based on the fixed drone note with the precise melodic ascending (arohana) and descending (avarohana) patterns, using specific microtonal ornaments (gamakas), the limitations in the time and the specific emotional profile.

This comparison clearly shows that the harmony, counterpoint and tonal systems are the mathematically verifiable linguistic structures used by different civilizations to code the raw physics of sound into the art.

5.1.2. Rhythm, Meter, and Polyrhythmic Structures

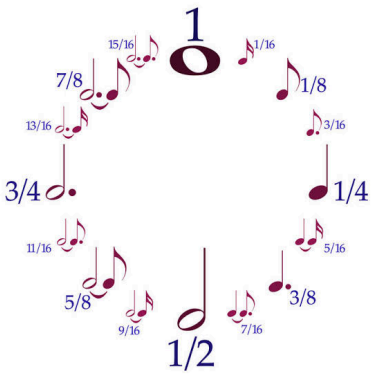
Time is understood as the analytical study of rhythm, meter, and polyrhythms as interrelated frameworks that allow the distribution of time along the horizontal axis through the mathematical division and cognitive comprehension of periods, durations, pulses, and accents. These frameworks imply not only expressive decisions but also an empirical system of time management since rhythm provides the micro-level taxonomy of sound and silence durations, meter creates a macro-structural grid of pulses and accents, while polyrhythms create a systemic complication of non-isochronous temporal grids within one framework.

Rhythm can be defined as the structural organization of sound and silence durations in chronological order. Rhythm is independent of pitch but dependent on the mathematical division of time. The base of rhythm is a pulse or beat, a constant recurring time unit. Rhythm notation implies the quantification of these durations through the hierarchical structure of relative fractional values of notes when every note represents a particular division of a particular macro-duration (whole, half, quarter, eighth, sixteenth, etc.). The physical realization of rhythm is regulated by the three main parameters including duration, dynamic accent (the stress realized through volume) and agogic stress (the stress realized through prolongation). The structural configuration of a rhythmic pattern is determined through the way accents are

arranged over durations thus creating syncopation through the intentional conflict between the accents and the established underlying pulse.

Meter can be defined as the taxonomic framework that arranges the individual pulses into the repeating hierarchic groups with the help of the regularly arranged strong and weak beats. This framework is encoded in the time signature that appears as a fraction where the numerator indicates the number of beats in a measure, while the denominator shows the note value receiving a single beat. Meters can be categorized according to the macro- and micro-structures. Simple meters (like 2/4, 3/4, 4/4, etc.) have beats that naturally divide into two equal parts. Compound meters (like 6/8, 9/8, 12/8, etc.) use the dotted note as the beat unit implying that every primary pulse will divide into three equal subdivisions. The classification of metrical structures includes duple (two beats per measure, strong-weak), triple (three beats – strong-weak-weak), and quadruple (four beats – strong-weak-secondary strong-weak). On the architectural level, hypermeter implies the hierarchical arrangement of beats over the phrases as the units.

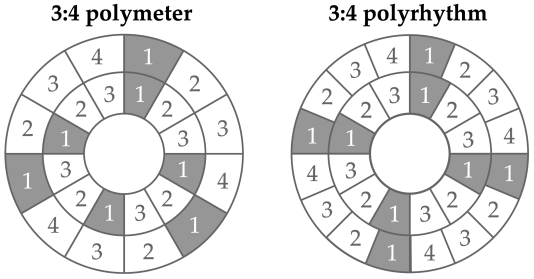
The evolution of rhythmic and metrical systems in Western art music includes the development from the flexible non-metered delivery of text to the rigid system of quantified notation. Medieval Western art music was monophonic and non-metrical thus was dictated only by the natural inflection and accentuation of Latin prose. The need for the rhythmic organization emerged in the late 12th century in the polyphony of the Notre Dame School. The composers Léonin and Pérotin developed the rhythmic modes based on the six types of the long and short durations using the ancient Greek poetic feet (trochee, iamb, dactyl, etc.). This system was quantified by Franco of Cologne in 1260 in Ars cantus mensurabilis thus introducing Franconian notation that implied assigning certain unchangeable durations to every note shape (longa, brevis, and semibrevis). The next period of development is Ars Nova (the 14th century) codified by Philippe de Vitry and his mensural notation that allowed for the duple and triple subdivision of time in four main combinations (prolatio and tempus). This laid the foundation for the modern fractional time signature system. The establishment of standardized bar lines in the beginning of the 17th century was the final step towards the metric framework and its structural syntactical role in the Baroque, Classical, and Romantic eras.



The polyrhythms emerge when two or more conflicting rhythmic patterns or subdivisions work together within the same metrical structure. The key factor in the definition of the true polyrhythm or cross-rhythm lies in the fact that the concurrent patterns cannot be derived from one another as simple multiples or factors. The most fundamental polyrhythmic matrix is 3:2 (hemiola) when three equal subdivisions are arranged over two equal pulses within the same temporal span. The examples of more complicated iterations include 4:3, 5:4, or 7:4 structures. The structural realization of

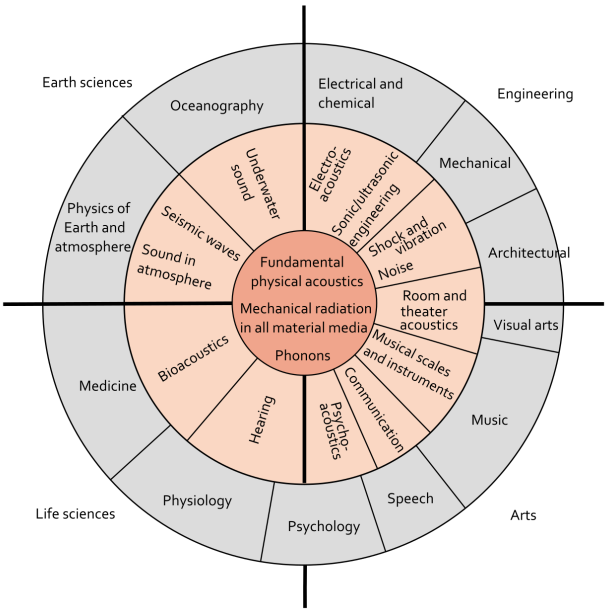
the polyrhythm requires the calculation of the least common multiple (LCM) of the conflicting numbers that would determine the moment of the realignment; for instance, a 4:3 polyrhythm requires the grid of 12 micro-pulses to map the distribution of both rhythms. Thus, the polyrhythm should be differentiated from the polymeter when the two or more different meters are simultaneously used (for instance, 3/4 and 4/4) so that the shifting of the bar lines does not correspond.

The development of complex metrical and polyrhythmic systems occurred intensively in the late 19th and early 20th centuries because of the ethnographic encounter and avant-garde innovations. In history, the highly sophisticated polyrhythmic matrices were the base of Sub-Saharan African musical traditions like Ewe and Yoruba drumming. There, the multiple percussion layers play interlocking and asymmetric patterns over a hidden cyclic ground pulse thus creating a dense multi-linear time fabric. In Western art music, the traditional rigid metrical structure was disrupted by Igor Stravinsky who used in his ballet The Rite of Spring (1913) asymmetric meters (such as 5/8 and 7/8) and unpredictable metric changes that destroy the classical hypermetric predictability. At the same time, Béla Bartók incorporated the additive rhythms of Balkan folk music where beats are subdivided into the groups of twos and threes (for instance, 2+2+3 in the 7/8 meter). In the middle of the 20th century, Elliott Carter developed the idea of metric modulation (temporal modulation) when a composer moves from one tempo to another through the transition via the particular rhythmic subdivision that connects them mathematically. Such a trend reached its climax in the compositions of Conlon Nancarrow who used the player pianos to execute the irrational polyrhythmic ratios like 60:61 or even the mathematical limits like e:\pi thus pushing the boundaries of mechanical and temporal synchronization.



Thus, the comparative analysis of the metrical structures in Western music with the rhythmic taxonomies of non-Western music shows the alternative methods of managing the time. Classical Indian music uses the tala system which is based on the cyclical rather than strictly linear principle. In Hindustani music, the tala (for instance, Tintal – a 16-beats cycle) is divided into vibhags (measures) and measured in individual pulses – matras. The structure of the tala is based on the designated points of emphasis (tali, claps) and de-emphasis (khali, waves) inexorably leading to the sam that is the primary first beat of the cycle and the place where all lines of melody and rhythm must structurally end. At the same time, the traditional Turkish and Arabic art music also uses the usual system that is the metrical framework that consists of rhythmic cycles from the simple 2-beat to highly complex 120-beat ones (such as çenber). Usul is the combination of the specific sequence of low-pitched strikes (düm) and high-pitched strikes (tek) that is performed on the percussion instruments like kudüm or deff. These strikes represent the structural framework that remains constant under melodic variations.

5.2. Acoustic and Scientific Aspect of the Sound



The scientific investigation of musical infrastructure at the Eternal Music Council needs empirical evaluation of the acoustic and physical properties governing the processes of sound generation, propagation and perception. Sound is physically defined as a wave process, a mechanical, longitudinal wave travelling in a compressible medium (solid, liquid or gas) due to compression and rarefaction. It begins from the vibration of the source which causes displacement of particles in the medium and transfer of kinetic energy along the spatial vector without translation of matter. The velocity of propagation depends on the physical properties of the medium as the square root of the ratio between its volumetric elasticity and density. In case of gaseous media, like air, temperature becomes an important parameter influencing the velocity of the propagation of sound and making it equal approximately to three hundred thirty-one point three meters per second plus zero point six zero six meters per second for each degree Celsius. The mathematical description of these physical wave properties is done in terms of three major interdependent variables: frequency (measured in Hertz and signifying cycles per second), wavelength which is the physical distance between two consecutive identical wave phases and velocity that forms the fundamental wave equation where velocity equals frequency multiplied by wavelength.

The process of translating the properties of waves into musical parameters falls under the subject of psychoacoustics and implies the mapping of objective acoustic stimuli to subjective human perception. The physical property of frequency correlates with the perception of pitch, the standard human auditory range ranging from twenty Hertz to twenty thousand Hertz. The wave amplitude, i.e. maximum displacement of particles from their original positions, determines acoustic energy or intensity of the wave, measured in Watts per square meter. Due to the fact that human ear perceives intensity logarithmically but not linearly, psychoacoustics makes use of decibel scale for measuring sound pressure level which equals twenty times the common logarithm of the ratio between the root-mean-square sound pressure and reference sound pressure of two times ten to the power of negative five Pascals (absolute threshold of human hearing). Timbre, i.e. qualitative difference distinguishing different sound sources producing the same fundamental pitch, depends on the specific geometrical profile of complex wave shape. According to Fourier’s theorem any complex and periodic waveform can be decomposed mathematically into infinity of simple

sinusoidal waves having a fundamental frequency and a number of upper partials with certain amplitudes and phases. The evolution of the spectrum is monitored by the acoustic envelope that consists of four stages: attack (build-up of energy), decay (drop to the stable sustain level), sustain and release (decay to silence).

The mechanics of overtone series and acoustic resonance become the basis of construction of musical intervals and instrumental design. When a constrained medium, either an instrumental string or an air column in a pipe, is excited it begins to oscillate at several frequencies simultaneously and produces standing waves. Standing waves have stationary points of zero displacement called nodes and points of maximum displacement called antinodes. Fundamental frequency is the lowest frequency standing wave which can exist within the physical boundary of the generator. Overtones or harmonics appear at integer multiples of the fundamental frequency. In case of string fixed at both ends the wavelengths allowed are twice the length of the string divided by the harmonic integer and the frequency spectrum is such that the frequency of any harmonic equals harmonic integer multiplied by the wave velocity divided by twice the length of the string. Acoustic resonance is an effect occurring when a system is excited by external force at one of its natural frequencies of vibration causing huge increase in amplitude. This effect occurs in form of sympathetic resonance in case of stringed instruments where the unexcited strings begin to vibrate due to presence of active frequencies and as Helmholtz resonance in case of hollow body instruments where the air begins moving in and out of the cavity amplifying the low-frequency output.

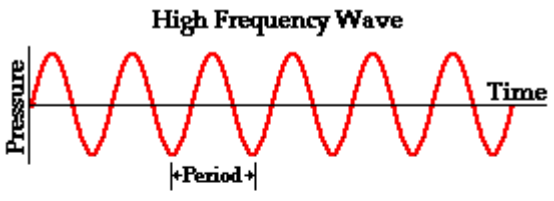
Historical development of acoustic science is the story of the shift from mystical numerology to empirical mechanics. The beginnings of quantitative acoustics go back to sixth century Before the Common Era when Pythagoras of Samos used the monochord to prove that consonant musical intervals are related to simple whole-number ratios of string lengths, thus discovering the octave ratio of two to one, perfect fifth ratio of three to two and perfect fourth ratio of four to three. In the fourth century Before the Common Era, Aristotle suggested in his treatise On Acoustics that sound propagation involves physical movement of air similar to waves on water. The modern epoch of scientific acoustics was marked by the works of Galileo Galilei who in 1638 in his Discourses Concerning Two New Sciences explicitly related the perception of pitch to the frequency of physical impacts on air. Simultaneously the French mathematician Marin Mersenne, considered the father of acoustics, published his Harmonie universelle where he made the first measurement of the speed of sound in air and stated his laws which mathematically show that the fundamental frequency of vibrating string equals one divided by twice the length of the string multiplied by the square root of the string tension divided by linear mass density. In 1701, Joseph Sauveur reported his research to the French Academy of Sciences where he coined the term "acoustics" and gave the first systematic explanation of nodes, antinodes and harmonic partials. Ernst Chladni made significant advances in the science of acoustics in 1787 with his publication Entdeckungen über die Theorie des Klangs, where he used sand on vibrating metal plates to visualize acoustic nodes and antinodes creating Chladni plates. This empirical line finished in 1863 with the publication of Die Lehre von den Tonempfindungen als physiologische Grundlage für die Theorie der Musik

by Hermann von Helmholtz who created the bridge between physical acoustics and human anatomy and physiology.

Practical application of acoustic principles covers architecture acoustics and digital sampling theory, which govern the way of sound capture and perception. Architecture acoustics deals with the behavior of sound waves in enclosed space where they experience reflection, absorption, diffusion and refraction on impact with material surfaces. The main criterion in this sphere is the reverberation time which is defined as the time needed for the sound pressure level to fall by sixty decibels after the cessation of sound source. It is calculated by the Sabine formula according to which reverberation time equals zero point one six one times the volume of the room in cubic meters divided by the total acoustic absorption of the surfaces of the room. In the modern digital era the process of transformation of continuous analog waveforms into discrete binary data is governed by the Nyquist-Shannon sampling theorem. According to this theorem to avoid distorting artifacts called aliasing (the appearance of high frequencies under guise of low ones) the digital sampling rate should be greater than twice the highest frequency component in the analog signal. For the Eternal Music Council evaluation of these scientific and acoustic parameters is vital for solving world problems like environmental noise pollution, standardization of international concert pitch where the note A4 is set to four hundred forty Hertz in contrast with historical standards and preservation of non-Western acoustic architectures that work on the principle of certain physical anomalies beyond the standard range of digital reproduction algorithms.

5.2.1. Physics of Sound and Frequency

The scientific research of the physics of sound and frequency within the academic context of the Eternal Music Council should include thorough analysis of the mechanical, mathematical and thermodynamic principles which govern the energy of acoustic waves. Firstly, sound is considered to be a mechanical and longitudinal wave which requires a medium through which it passes; such mediums can be solid, liquid and gas. As opposed to the transverse waves which displace particles in a direction perpendicular to the axis of energy transmission, the longitudinal waves displace particles parallel to the axis of energy transfer. Moreover, longitudinal waves consist of a repetitive pattern of compressions, when the particles of the medium are pushed together into areas of increased localized pressure, and rarefaction, when the particles are pushed apart to areas of decreased localized pressure. The speed of the longitudinal sound wave depends solely on the physical properties of the medium and is expressed as the square root of the ratio of the medium's elastic modulus to the medium's density. Accordingly, the sound travels faster in the densest medium, such as steel, as opposed to liquid and gases due to the elastic modulus of the crystalline solid structure. In the case of the gaseous medium, such as atmospheric air, the temperature becomes a very important variable as the thermal energy adds to the kinetic energy of the gas molecules, therefore the speed of the sound in air equals three hundred thirty-one point three meters per second at zero degrees Celsius and increases by zero point six zero six meters per second for every additional degree.



The movement of any sound wave is described by the universal wave equation which equates the speed of the wave to the product of its frequency and wavelength. Specific to the frequency of the sound wave is the measurement of the periodic rate of the cycles of compression and rarefaction per one unit of time. The frequency is measured in the units of Hertz and stands for the number of wave cycles per one second. Moreover, frequency is the objective physical property of the sound that is directly related to its psychological perception by the human ear in terms of pitch. The inverse to frequency is the period and it is the absolute time needed for completing one full cycle of a wave, which equals one divided by the frequency of the wave. There are biological limitations of the capability of the human ear to receive certain frequencies of sound waves; specifically, most humans can hear sound frequencies ranging from twenty Hertz to twenty thousand Hertz while the frequencies over twenty thousand Hertz are impossible to hear due to the age-related loss of hair cells inside the cochlea. The frequencies below twenty Hertz are classified as infrasound and are felt as vibration while not being heard while the frequencies over twenty thousand Hertz are classified as ultrasound and are out of the human hearing range but audible for some animals. In terms of classification of acoustic signals, there is a clear demarcation line between the periodic and non-periodic sounds, where the periodic sound waves possess the repeating cycles which result in perceivable pitch and the non-periodic sounds are characterized by the random distribution of frequencies which is interpreted by the human brain as noise.

The natural pure frequency or sinusoid or sine wave is rare in nature and usually is generated with electronic oscillators. However, the natural sound generator, such as a vibrating string of an instrument or air column, produces the complex periodic waves which include multiple frequencies simultaneously. Such a combination of frequencies forms the harmonic or overtone series. The harmonic series is based on the principle of standing waves, which are created by the traveling waves within the physical boundaries of the resonator, resulting in the interference producing the stationary points of zero displacement called nodes and maximum displacement called antinodes. The lowest frequency produced by the resonating body is the fundamental frequency which is the one that determines the pitch of the sound. All other higher frequencies produced simultaneously are the harmonics or overtones and they are integer multiples of the fundamental frequency, where the second harmonic equals two times the fundamental frequency, the third harmonic equals three times the fundamental frequency and so on. In the case of the string fixed on both sides and open acoustic pipe the fundamental wavelength equals twice the length of the resonating pipe or string, thus the fundamental frequency is inversely proportional to the length of the instrument; accordingly, the reduction of the physical length of the resonator by half results in doubling the frequency and raising the perceived pitch by one octave.

The history of the development of the theory of frequencies and sound physics shows the progression from the philosophy of mathematics to empirical mechanics. The study of frequency started in the sixth century before the Common Era by the Greek philosopher Pythagoras who used a single-stringed instrument called a monochord to prove that the intervals of sounds which are pleasing to the human ear have simple integer ratios of the length of the string. Specifically, Pythagoras proved that stopping

a string right at the middle will provide a length ratio of two to one and generate an octave while stopping the string in the three to two proportion will provide a perfect fifth, thus establishing the connection between the geometry and aesthetics. In the fourth century Before the Common Era, Aristotle made a major contribution to the science of sound by proposing that the air gets compressed and driven forward by the impact of the vibrating body. The evolution of the science into the empirical acoustics occurred in the seventeenth century and was headed by Galileo Galilei who proved that the pitch is not an inherent mystical quality of the object but is determined by the frequency of its physical vibrations in the air. In 1636, the French theologian and mathematician Marin Mersenne wrote the book Harmonie universelle where he provided the first accurate calculation of the speed of sound and proposed Mersenne's laws for the string instruments which state that the fundamental frequency of a vibrating string is one divided by twice the length of the string multiplied by the square root of the string tension divided by its linear mass density.

The mathematical and thermodynamic perfection of the theories of frequency and sound physics continued in the eighteenth and nineteenth centuries and solved all major theoretical problems. Sir Isaac Newton tried to calculate the speed of the sound in air as isothermal in his 1687 masterpiece Principia, using the assumption that the process occurs at the constant temperature; however, the result was sixteen percent slower than the real-life observations. The problem of the calculation remained unsolved until 1816 when the French mathematician Pierre-Simon Laplace introduced the adiabatic index in Newton's equation and proved that the fast compressions and rarefactions of the sound wave occur so fast that no heat can be transferred between the surroundings and the sound wave itself, thus increasing the local heat in the air and increasing its elasticity and speed. In 1822, the French mathematician Joseph Fourier introduced his theorem on heat conduction and it was then applied to acoustics proving that any complex periodic wave can be broken down into the infinite set of simple sine waves, the process which is known as Fourier analysis. Using this mathematical accomplishment, the German physicist Hermann von Helmholtz was able to publish his landmark 1863 work about how the human ear functions as the physical Fourier analyzer and separates the complex acoustic frequencies into the individual harmonic components.

5.3. History of the Instruments and Their Development

1. Percussion Instruments

Body Percussion

The earliest form of percussion was the human body itself. Clapping, stomping, chest-beating, and rhythmic vocalization were likely among the first organized musical acts in human history. These practices remain central in many musical traditions and are important because they show that rhythm existed before instrument making became advanced.

Drum

The drum is one of the oldest instruments in the world. Early drums were usually made by stretching animal skin over hollow wood, clay, or carved frames. Over time,

drums evolved into many regional forms, from ritual drums in Africa and Asia to military drums in Europe, and eventually into highly specialized orchestral and modern popular-music instruments.

Frame Drum
Frame drums, such as the tambourine, daf, and bodhrán, developed in many parts of the world. Their simple circular design made them portable and useful for dance, ceremony, and devotional music. In the Middle East and Mediterranean, frame drums became especially important in both sacred and folk traditions.

Timpani
Timpani emerged from kettledrum traditions connected to warfare and royal ceremony. By the Baroque and Classical periods, they had entered orchestral music and became tuned percussion instruments rather than simple rhythmic ones. Their development reflects the growing role of pitch control in percussion.

Snare Drum and Military Drum
The snare drum developed in relation to marching, battlefield communication, and military discipline. Its sharp, cutting sound made it useful for keeping time in formation. Later, it became central in orchestras, marching bands, jazz, and modern drum kits.

Drum Kit
The modern drum kit is a twentieth-century combination instrument. It brought together bass drum, snare, toms, cymbals, and hi-hat into one playable unit for a single performer. It transformed popular music, especially jazz, rock, funk, pop, and hip-hop, by creating a flexible rhythmic center.

Tabla
The tabla developed in South Asia and became one of the most sophisticated hand-drum systems in the world. It is not only a percussion instrument but also a highly codified language of rhythmic syllables and patterns. Its development shows how percussion can become a complex theoretical tradition.

Djembe
The djembe is a West African hand drum known for its wide range of tones and strong communal role. Traditionally carved from a single piece of wood and covered with animal skin, it became both a musical and social instrument. In global music culture, it also came to symbolize African rhythmic influence.

2. Wind Instruments

Flute
The flute is among the oldest known instruments, with prehistoric versions made from bone and reed. It works by directing air across an opening, creating vibration in a column of air. Its long survival across cultures shows how basic acoustical principles could produce highly expressive melodic instruments.

Recorder
The recorder became especially important in medieval and Renaissance Europe. It was easy to construct, portable, and suitable for ensemble playing. Although later overshadowed by the transverse flute, it remains important for early music and music education.

Transverse Flute
The side-blown flute evolved into a more technically advanced instrument during the Baroque and Classical periods. Improvements in key systems and metal construction expanded its range, tone, and flexibility. It became one of the most important instruments in orchestral and chamber music.

Oboe
The oboe developed from earlier double-reed instruments such as the shawm. Compared with its louder medieval ancestor, the oboe was refined for court and orchestral use. Its penetrating and expressive tone made it central in Baroque, Classical, and Romantic orchestral writing.

Clarinet
The clarinet was a relatively later development compared to older reed instruments. Emerging in the eighteenth century, it gained importance because of its wide range, dynamic flexibility, and warm tone. It became crucial in classical repertoire, military bands, jazz, and klezmer music.

Bassoon
The bassoon developed as the low-voiced counterpart to higher reed instruments. It gave depth and color to ensembles and became especially important in orchestral textures. Its role shows how instrument families became more balanced as ensemble writing grew more advanced.

Saxophone
Invented in the nineteenth century by Adolphe Sax, the saxophone was designed to combine the power of brass with the agility of woodwinds. Although it entered some classical contexts, it became especially influential in jazz, blues, military bands, and later popular music. Its history is a clear example of a new invention reshaping genre identity.

Trumpet
The trumpet began as a signaling instrument in warfare and ceremony. Early trumpets had no valves and were limited to the notes of the harmonic series. With the addition of valves in the nineteenth century, the trumpet became fully chromatic and took on a major role in orchestral, jazz, and popular music.

Trombone
The trombone developed from the sackbut and is distinctive because of its slide mechanism. This gave it an unusual flexibility of pitch and a direct, vocal-like quality. It became important in sacred music, orchestral writing, brass ensembles, and jazz.

French Horn
The horn originated in hunting calls and outdoor communication. Over time, it became a highly expressive orchestral instrument, especially after valve technology expanded its possibilities. Its development reflects the shift from practical signaling to refined artistic performance.

Tuba
The tuba emerged in the nineteenth century as the lowest major brass instrument. It provided a stable bass foundation for bands and orchestras. Its development completed the modern brass family as used in Western ensemble music.

3. String Instruments

Harp
The harp is one of the oldest string instruments, appearing in ancient Mesopotamia, Egypt, and other early civilizations. Its strings could be plucked directly, making it both harmonically and melodically useful. Over time, pedal mechanisms allowed the modern concert harp to become chromatic and suitable for large-scale Western art music.

Lyre
The lyre was central in ancient Mediterranean music, especially in Greece. It became associated with poetry, education, and elite culture. Although it did not remain dominant in later European music, its symbolic role in the history of music and literature is enormous.

Lute
The lute was one of the most important plucked instruments of medieval and Renaissance Europe. Descended partly from the Arabic oud, it became central to courtly, solo, and accompaniment music. Its history also reflects cultural transmission between Islamic and European musical worlds.

Oud
The oud is one of the foundational instruments of Arab, Turkish, and Persian musical cultures. It has a fretless neck, which allows fine pitch nuance and modal flexibility. Many later European instruments, especially the lute, were influenced by its design.

Violin
The violin emerged in early modern Europe and quickly became one of the most dominant melodic instruments in Western music. Its flexibility, expressive range, and projection made it ideal for solo, chamber, and orchestral use. It later spread far beyond classical music into folk, film, jazz, and many regional traditions.

Viola
The viola developed alongside the violin family and occupies the middle register. Although historically less prominent as a solo instrument, it became essential in harmonic texture and ensemble balance. Its role shows how instrument families were designed to cover a complete sonic spectrum.

Cello
The cello evolved as the tenor and bass voice of the violin family. It became essential for both harmonic grounding and lyrical solo writing. In later periods, it gained great independence as a solo instrument with a broad emotional and expressive range.

Double Bass
The double bass developed from both viol and violin-family influences. It provides the lowest string register in orchestras, jazz ensembles, and many traditional settings. In jazz especially, it became central not only for harmony but for pulse and groove.

Guitar
The guitar evolved through several forms, from earlier plucked instruments to the modern classical and acoustic guitar. Its portability, harmonic range, and accessibility made it one of the most widespread instruments in the world. Later, the electric guitar would completely transform its cultural status.

Electric Guitar
The electric guitar was one of the most important inventions in modern music. Amplification allowed greater volume, sustain, distortion, and tonal variety. It became central to rock, blues, metal, jazz fusion, and pop, and its development is inseparable from twentieth-century youth culture and music technology.

Electric Bass
The electric bass modernized the role of low strings in popular music. It provided strong rhythmic clarity, portability, and compatibility with amplified ensembles. It became fundamental in rock, funk, pop, jazz fusion, hip-hop production, and many other modern genres.

Banjo
The banjo has roots in African string traditions and was developed further in the Americas. It became associated with folk, country, bluegrass, and minstrel-era history. Its development also reflects complex histories of race, migration, and cultural exchange.

Mandolin
The mandolin developed as a small plucked string instrument with bright projection and rapid articulation. It became important in European folk traditions and later in American folk and bluegrass. Its historical value lies in its portability and distinctive timbre.

Sitar
The sitar became one of the most internationally recognized instruments of Indian classical music. Its sympathetic strings and melodic flexibility allow great expressive depth within raga performance. In the twentieth century, it also influenced global experimental and rock music.

Bağlama / Saz

The bağlama is one of the most important instruments in Turkish and Anatolian folk music. It is closely tied to oral poetry, ashik traditions, and regional storytelling. Its role in both traditional and modern protest-oriented music makes it culturally central.

Kemençe
The kemençe exists in several regional forms, including the Turkish classical kemençe and Black Sea bowed kemençe. Its narrow body and highly expressive tone make it especially powerful in modal and regional music. It shows how bowed instruments developed differently outside the main Western orchestral tradition.

4. Keyboard Instruments

Organ
The organ has one of the longest and most complex histories among keyboard instruments. Early forms existed in antiquity, but the pipe organ became especially important in medieval and later Christian worship. Because of its ability to sustain sound, control multiple voices, and fill large spaces, it became central to sacred and formal music.

Harpsichord
The harpsichord was one of the most important keyboard instruments before the rise of the piano. Its strings are plucked mechanically rather than struck, giving it a bright and clear tone. It dominated Baroque music and was central to continuo playing, chamber music, and solo keyboard works.

Clavichord
The clavichord was quieter than the harpsichord but more sensitive to touch. It was often used in private practice and intimate performance. Its importance lies in its expressive control and its place in the development of later keyboard traditions.

Piano
The piano transformed keyboard music by allowing dynamic contrast through hammer action. Unlike the harpsichord, it could respond to touch with both volume and nuance. It became one of the most important instruments in Western music, central to composition, teaching, solo performance, accompaniment, and later jazz and popular styles.

Accordion
The accordion brought portable keyboard functionality into folk, dance, and popular traditions. Its bellows allowed it to function melodically and harmonically at the same time. It became important in European folk music, tango, café music, and many immigrant traditions.

Synthesizer Keyboard
The synthesizer redefined the keyboard not as a mechanical instrument, but as an interface for sound design. It allowed musicians to create sounds not previously tied to acoustic instruments. This changed not only performance, but the very concept of instrumentation in electronic, pop, and experimental music.

5. Regional and Traditional Instruments of Global Importance

Erhu
The erhu is a Chinese bowed string instrument with a highly expressive and vocal quality. It became central to Chinese classical, folk, and theatrical traditions. Its design shows how bowed instrument development followed different paths across civilizations.

Koto
The koto is a Japanese plucked zither associated with court music and later broader musical practice. Its development demonstrates how instruments can move from elite ritual contexts into wider cultural use while still preserving symbolic identity.

Shamisen
The shamisen is a Japanese three-stringed instrument used in folk, theatrical, and narrative traditions. Its sharp tone and rhythmic playing style make it distinctive. It illustrates how instruments become central not only to music, but also to storytelling traditions.

Duduk
The duduk is a double-reed instrument associated especially with Armenian music. Its deep, breathy tone has made it globally recognizable. It is a strong example of an instrument whose cultural identity remains powerful even when used internationally.

6. Traditional Turkish Musical Instruments

Bağlama (Saz)
The bağlama is one of the most recognizable instruments in Turkish folk music. Originating from the long-necked lute traditions of Central Asia, it became deeply connected to Anatolian culture and storytelling. It is widely used by aşıks, traditional folk poets and musicians who express love, social issues, and historical events through music. Its distinctive sound and versatility have made it a central instrument in Turkish folk music.

Kopuz
The kopuz is one of the oldest instruments associated with Turkic musical traditions. Historically played by Central Asian bards and storytellers, it was used to accompany epic poetry, oral histories, and ceremonial performances. Often regarded as an important predecessor of later Turkic lutes, the kopuz symbolizes the ancient roots of Turkish music and its connection to storytelling.

Ney
The ney is an end-blown reed flute with a long history in Middle Eastern and Anatolian musical traditions. It became particularly important in Ottoman classical music and Mevlevi Sufi ceremonies. Known for its breathy and deeply expressive

sound, the ney is often associated with spirituality, longing, and the human connection to the divine.

Kemençe
The kemençe is a traditional bowed string instrument with several regional variations. The classical kemençe became an important part of Ottoman art music, while the Black Sea kemençe developed a distinct role in the folk traditions of northern Türkiye. Its sharp, expressive sound is especially associated with energetic regional dances and traditional celebrations.

Kanun
The kanun is a plucked zither widely used in Ottoman classical music and traditional Turkish ensembles. Its numerous strings and adjustable levers allow musicians to perform the subtle pitch variations required by the Turkish makam system. Known for its bright and delicate tone, the kanun serves both melodic and accompanying roles in traditional performances.

Ud (Oud)
The ud is a short-necked, fretless lute with deep historical roots in Middle Eastern music. It became a major instrument in Ottoman classical music, valued for its warm tone and ability to express complex melodic structures. Its fretless fingerboard allows performers to produce the microtonal intervals characteristic of Turkish makam music.

Zurna
The zurna is a traditional double-reed wind instrument known for its powerful and penetrating sound. Historically used in outdoor celebrations, weddings, military ceremonies, and folk dances, it is commonly performed alongside the davul. Its loud volume and distinctive tone made it especially suitable for large gatherings and open-air performances.

Davul
The davul is a large double-headed drum that has been part of Turkish musical traditions for centuries. Played with a thick beater and a thinner stick, it produces both deep bass sounds and sharp rhythmic accents. Traditionally paired with the zurna, the davul is strongly associated with weddings, festivals, folk dances, and Ottoman military music.

Kudüm
The kudüm consists of a pair of small kettledrums traditionally used in Ottoman classical music and Mevlevi ceremonies. Played with slender beaters, it provides rhythmic patterns that support the melodic structure of a performance. Its restrained and resonant sound made it particularly important in religious and ceremonial music.

Qanun
The qanun is a plucked zither used in Middle Eastern musical traditions. Its structure allows microtonal adjustment and makes it well suited to maqam-based systems. It

became an important theoretical and performance instrument in Arab, Turkish, and related musical cultures.

Tanbur
The tanbur is a long-necked, fretted lute closely associated with Ottoman classical music. Its distinctive construction and long strings produce a rich, resonant sound suited to the detailed melodic movements of the makam system. The instrument became especially important in the Ottoman court tradition and remains one of the defining instruments of Turkish classical music.

Mey
The mey is a traditional double-reed wind instrument particularly associated with the folk music of eastern Anatolia. Unlike the louder zurna, it produces a softer, warmer, and more melancholic sound. It is commonly used in expressive folk melodies and performances that emphasize the emotional character of regional musical traditions.

Tulum
The tulum is a traditional bagpipe primarily associated with the eastern Black Sea region of Türkiye. It produces a continuous sound through an air-filled bag and melodic pipes, creating a distinctive musical texture. The instrument is particularly important in regional folk dances, especially the horon, and remains a strong symbol of Black Sea cultural identity.

Kaval
The kaval is a traditional flute historically associated with shepherds and rural life in Anatolia and the Balkans. Its simple construction allows performers to produce a wide range of expressive tones and melodic ornamentation. Frequently connected to pastoral themes, the kaval became an important instrument in Turkish folk music.

Kabak Kemane
The kabak kemane is a traditional bowed string instrument commonly found in the folk music of western and southern Anatolia. Its resonating body is often made from a dried gourd covered with skin, producing a distinctive nasal and expressive tone. It is especially valued for its ability to imitate the human voice and convey emotional melodies.

Çifte
The çifte is a traditional double-pipe wind instrument found in Anatolian folk music. Its two pipes are played simultaneously, allowing musicians to combine a melody with a supporting tone or parallel melodic line. Associated with rural celebrations and regional traditions, it reflects the diversity of wind instruments used in Turkish folk culture.

For more detail research: **Musical Instrument Guide - Yamaha Corporation**

6. The Evolution of Turkish Music

Ancient Roots (Pre-7th century):

Turkish music's roots are intertwined with the ancient civilizations that once thrived in Anatolia. Influences from Hittite, Phrygian and Urartian cultures laid the groundwork for the unique melodic and rhythmic elements that would characterize Turkish music.

Byzantine Era (4th-15th century):

With the advent of Christianity, Byzantine hymns and religious music left an indelible mark on the musical landscape. As the Byzantine Empire crumbled, the influx of Turkic tribes brought new instruments and vocal styles, creating a melting pot of musical influences.

Ottoman Empire (14th-20th century):

The Ottoman Era represents a golden age for Turkish music. The courtly music of the Ottoman Empire blended Persian, Arabic and Byzantine traditions. The classical Ottoman music tradition, known as "Turkish classical music" or "Ottoman classical music," emerged with complex maqam-based compositions and intricate rhythmic patterns. Performances traditionally feature a solo singer with a small to medium-sized instrumental ensemble.

19th century:

The Tanzimat reforms in the 19th century profoundly impacted Turkish music. Adopting Western instruments and notation systems introduced a new fusion era. Composers like Hacı Arif Bey pioneered the integration of Western musical elements into Turkish compositions.

Early 20th century:

The collapse of the Ottoman Empire and the establishment of the Republic of Türkiye under Mustafa Kemal Atatürk brought radical cultural changes. As part of the modernization efforts, a new form of Turkish music known as "Türk Sanat Müziği" (Turkish art music) emerged, blending Western harmonies with traditional Turkish scales.

"The Turkish Five" is the moniker for five composers who were all born within a few years of one another at the turn of the 20th century and that set the tone for the transition of Turkish classical music into this new genre combining Western and Turkish elements that continues to

be revered today. They are: Ahmet Adnan Saygun, Ulvi Cemal Erkin, Cemal Reşit Rey, Hasan Ferit Alnar and Necil Kazım Akses.

Mid-20th century:

The post-World War II period witnessed the rise of Türk Sanat Müziği and musicians such as Zeki Müren were regularly featured on television performing concerts accompanied by a full orchestra. Meanwhile, during this time in the 1950s to 1960s, bağlama player Neşet Ertaş played a form of folk music with Anatolian influences that would be called "Türk Halk Müziği."

1960's: Turkish pop music takes hold

The 1960s saw the emergence of Turkish pop music, influenced by Western rock and roll. Artists like Ajda Pekkan, considered the "superstar" of Turkish Pop, would blend Western elements in their songs, many of which were also Turkish variations on popular songs from abroad. Ajda Pekkan continues to be one of the most influential musicians in Turkish history as not only does she still perform today, but nearly every generation to exist in Türkiye is familiar with and loves her music. Fikret Kızılok and Özdemir Erdoğan were other popular musicians from the time whose music blended pop and folk elements.

Meanwhile, a genre referred to as "Turkish Hafif Müziği" also began to thrive amongst pop singers and it was characterized by Turkish lyrics being incorporated into Western songs and arrangements. In other words, this was when the advent of Turkish cover songs began, such as Ajda Pekkan's Turkish rendition of the well-known Glora Gaynor song "I Will Survive."

1970's: Birth of Anatolian rock

The 1970s was a heyday for Turkish music with the rise of Anatolian rock, a genre fusing rock and traditional Anatolian folk. Bands like Moğollar and musicians such as Erkin Koray, Barış Manço, Selda Bağcan and Cem Karaca became synonymous with this movement and music, also referred to as "psychedelic rock" and has seen a revival in the 21st century.

1980's: Arabesque is formed

In the 1980s, musicians such as Ibrahim Tatlıses and Orhan Gencebay popularized “Arabesque” music, a genre combining Turkish folk with Arab and Byzantine elements, which reflected the social and economic struggles of the time, which was marked by immense rural-to-urban migration and so the style deeply resonated with the rapidly changing society in Istanbul especially.

Meanwhile, Turkish pop music also blossomed at this time as globally acclaimed artists like Sezen Aksu emerged, bridging the gap between Turkish and international music. Sezen Aksu, Nilufer, Kayahan and Ajda Pekkan continually performed concerts and on the sidelines, Aksu actually trained her vocalists to become the next generation pop icons, which they did.

1990s: Turkish pop goes global

The 1990s marked a turning point with the global success of Turkish pop star Tarkan’s “Şımarık” ("Kiss Kiss"), making the vocalist an international sensation, opening doors for Turkish artists on the global stage. Part of Tarkan’s popularity was its infusion of Turkish folk elements into his pop songs. As music in Türkiye had embarked on two different trajectories, with pop music embracing Western elements and Arabesque drawing on the country’s Anatolian musical legacy, but musicians such as Tarkan successfully managed to bridge the gap and his music gained unprecedented popularity.

This era also witnessed the rise of Turkish rock music, with groups like Duman, Athena and Mavi Sakal similarly creating a whole new genre of Turkish rock music, influenced by their Anatolian rock predecessors.

2000s: Eurovision era

Türkiye made its Eurovision debut in the year 2000 in Stockholm, Sweden, with the song "Yorgunum Anla" performed by Pinar Ayhan & SOS. Three years later, in 2003, Türkiye won the Eurovision Song Contest in Riga, Latvia, with Sertab Erener’s performance of “Everyway That I Can.” This victory marked a significant achievement for Türkiye in Eurovision history and made Erener, whom along with her once husband Levent Yuksel, a household name after previously serving for years as Sezen Aksu’s vocalist.

The 21st century brought a wave of musical diversity and Turkish rap gained prominence with artists like Ceza, blending traditional sounds with contemporary beats. Indie and electronic music scenes also flourished, showcasing the experimental spirit of Turkish musicians.

2010's: Turkish music diversifies

In the 21st century, genres such as rap, electronic and indie gained popularity alongside pop and rock, with artists like Ceza, Gaye Su Akyol and Büyük Ev Ablukada pushing musical boundaries.

2020s: Continued innovation, global collaboration:

Turkish music continues to innovate on a global scale. As artists like Aleyna Tilki and Sıla explore new sonic territories and collaborations with international artists, Gaye Su Akyol is touring the world with her unique fusion of electronic beats and Anatolian medleys, while Evrencan Gündüz is trailblazing a revival of Anatolian rock.

6.1. The Origins of Turkish Music: Central Asian Traditions

Turkish music history, which examines the relationship of Turks with music from the time when the Turks first emerged onto the world scene to the present day, is not a science that one can undertake in detail. If history is considered to begin with writing, the interval during which the Turks have expressed themselves in writing covers only the last 1,500 years. Unfortunately, we do not have any sources relating to Turkish civilization of earlier periods. Consequently, both Turkish history, as well as our data on Turkish culture and arts, is extremely limited. Even if we disregard for a moment the difficulty of writing about Turkish music with no written records on the subject, as well as the dearth of sources, it behooves us to state here some other issues that are equally important.

The Turks are a huge group of people living over a very wide geographical area, who have founded or lived within many and diverse states, with widely varying ways of life. When we speak of Turkish musical history, it is especially important that we know which Turkish tribe's music we are talking about, and from which period. Trying to understand the last eight hundred years based on the written sources on Turkish music, it is quite difficult to shed light on earlier periods.

But despite all these difficulties, the first information from some Chinese sources on the music of the old Uygurs and the Hatay (Hitay, Kutay) Turks - limited as it may be - has become available to us. Along with this, findings obtained in some archaeological digs in

Central Asia give the evidence of a well-developed musical culture among the Huns, Göktürks and Uygurs. These musical cultures are known to have included a variety of instruments, a unique notation system and a broad musical repertoire. As research of Turkish history is improved, our knowledge of Turkish music will improve in turn. Though one can say much about the roots of musical traditions alive in Turkey today, it is necessary to consider these together with their Asian roots, and take into account the interactions with other peoples in Anatolia. Consequently, when we speak of Turkish music, the unique musical cultures of Turkish societies spread over various regions of the world come to mind, and the fact that these are musical traditions that exhibit different characteristics from one another. It is believed that in those ancient eras when there was no distinction between those who made and those who applied music; when the traditional sounds were reproduced within daily life, music was a sacred element. Believing that the whole of these sounds, occurring when the sounds of nature were arranged one after the other, were magical, they imbued these sounds with special significance; and the performance of this music was the domain of certain special people. Serving their societies as religious figures, leaders, or magicians, these people, known by names such as Kam, Baksi, or Ozan, were musicians as well. These people carried out a religious as well as social function of music, and thus the whole of religion and social life were illustrated by music; similar voices brought forth the music of this life.

Because they had a migratory lifestyle until their arrival in western Asia, the instruments they used were always easily transportable. The tonal system of their music was designed parallel to this, with completely natural tones. In the early periods, tones in these systems were not arranged deliberately, there was no formal theory. But certain features come to mind at the mention of Turkish music. One of these is that the vast majority of Turkish music is lyrical. Some musicologists qualify Turkish music as lyrical music. This is related to the lyrics' mission of uniting literature and music. Even when the Turks had no writing system, they had developed a great oral literature, the traces of which can be followed up until the present day in the epic tradition. This literature, containing traces of all aspects of social life, as well as philosophical, pastoral and didactic examples, is the result of the mission as well as the importance the Turks assigned to words. Such a collection of lyrics, in order to achieve unity in society, and establish a tie between the generations of the tradition, brought with it an astounding repertoire. Music was used to accompany the words, in order to make them more moving, and more understandable. The instrumental repertoire comprises an extremely important but rather small section within this music.

6.2. The Seljuk Era and the Influence of Islam

The Seljuk period, particularly between the 11th and 13th centuries, occupies an important position in the history of Turkish music. Following the Battle of Manzikert in 1071, Turkic settlement in Anatolia increased, bringing Central Asian musical practices into closer contact with the cultural traditions already present in the region. Persian and Arabic musical influences were also significant, particularly within the educated and urban communities of the Seljuk world.

Music occupied several different positions in Seljuk society. Historical accounts refer to its presence at court gatherings, celebrations, and other forms of entertainment. These occasions were commonly associated with bezm, a term used for social gatherings that could include music, poetry, and drinking. Court entertainment, however, represented only one aspect of

musical life. Folk traditions continued among local communities, although much of their repertoire was transmitted orally and has therefore left limited written evidence.

The relationship between Islam and music was more complicated than a simple acceptance or rejection of musical performance. Different religious scholars expressed different views on the subject. Within Sufi communities, spiritual listening, known as *sama*, acquired particular importance. Poetry, rhythmic movement, and music could form part of religious gatherings, although the practices differed between communities and periods.

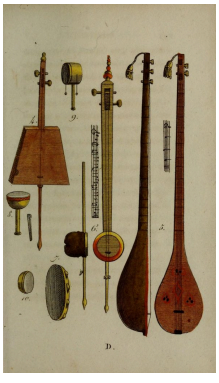
Konya, the capital of the Sultanate of Rum, became an important center of intellectual and religious activity. Among the scholars who lived there was Jalal al-Din Rumi (1207–1273), whose poetry and teachings influenced the development of Sufi musical traditions. Following his death, his followers, including his son Sultan Walad, contributed to the organization of the Mevlevi order. The ceremonial music and *sema* associated with the Mevlevis developed further during the following centuries and eventually became an important part of Ottoman musical culture.

The 13th century also witnessed significant developments in music theory across the wider Islamic world. Safi al-Din al-Urmawi (d. 1294), who worked in Baghdad rather than at the Anatolian Seljuk court, produced influential writings on musical intervals, modes, and rhythmic organization. His works, particularly *Kitab al-Adwar*, were studied by later theorists and contributed to the intellectual background of Ottoman music.

Although relatively little Seljuk musical notation has survived, written accounts and subsequent musical traditions provide evidence of an active musical environment. The period is therefore significant not because it established a single, unified Turkish musical style, but because it brought together different practices that continued to develop in Anatolia during the following centuries.

6.3. Ottoman Classical Music and the Makam System

The Ottoman period was one of history's most brilliant periods from the standpoint of musical culture. One of the most significant musical events of the 13th century was the systematization of their music; the first and most important work in this area is the Kitâbü'l-Edvar by Safiyüddin Urmevi. During the late 14th and early 15th centuries, Yusuf bin Nizameddin, Abdülkadir of Meraga, Hizir bin Abdullah and Ahmedoglu Sükrüllah were the first to research Ottoman music and musical systems. Later on, the Mizika-i Humayun, whose teaching we could consider the palace conservatory, became the environment for the dissemination of music among the Ottoman elite. The ancient Anatolian cultural heritage which passed from the Selçuks to the Ottoman Empire was kept alive and constantly improved upon during all of the Ottoman periods. Though its roots are in Central Asia, a unique and advanced level of makam music is apparent in Turkish music, which spread throughout the Mediterranean basin. Up until the first quarter of the 20th century, one can speak of unique genres and styles of Turkish music at various levels of



village and city life. This music, embellished by the conditions borne of every period and social event, has survived to our day and is still practiced.

Thus being the situation of Classical Ottoman-Turkish music in the beginning of the 20th century, there was also a folk musical tradition, also with its roots in Asia, which spread to the four corners of Anatolia. In the hands of local artists and minstrels, a rich repertoire developed which gave voice to all the natural and social events experienced by Turkish society.

Makam: Makam is the most important concept in Ottoman-Turkish music as in all modal musical traditions; in other words, the usul, rhythm is of secondary importance since a melody can fulfil the requirements of a makam without being subject to restrictions of rhythm. As a matter of fact, musical forms or performance with no fixed rhythm constitute a significant aspect Turkish music.

Makam is a concept that cannot be defined in a simple, straightforward way. It is a complex phenomenon, especially in Turkish music. Such complexity results from the variety and instability of the elements that shape its very structure. To be able to understand in a most satisfactory way what kind of formation makam is, one should first make a distinction between the theoretical definition of a given makam and its true identity arising in practice. There may be several differences between makams as defined in theory books and their practised versions. Although it is a fact that every theoretical definition introduces a generalization, hence imposes a certain limitation, some of those differences may be a sign of subtle points of performance which the theory has not included and conceptualised yet. Theoretical knowledge is only a preliminary framework that introduces a general notion on makams, which is a significant starting point. However, music based on the concept of makam is primarily a genre that exists through composing and performing.

In theoretical terms, makam is defined first by its scale, that is, the tones or notes which lend themselves to the makam in question. Yet the practice often goes beyond the scope of the very scale shaped by its given tones. The upper and lower extensions of a makam may be regarded as tones belonging to the same scale. Although in general it may said that a makam uses the same tones both in the upper and lower extensions, it is possible that it may use extensions more than one, meaning that the extensions are not always symmetrical, in other words, the tones employed in the first octave do not always coincide. This kind of alteration, which should be regarded as a characteristic aspect of makam music, attests to the fact that scale as a principle determinant of makam in this particular case is given up.

6.4. Westernization and Music in the Late Ottoman Empire

Europeans, who have actively dealt with Turkish history, Turkish state, legal, social, military system, culture, and customs as a matter of investigation throughout the centuries, did not fail to consider Turkish music either. One can find countless European sources on Turkish music. These sources constitute so extensive a literature that, one researcher on his own may not be able to exhaust it within his lifetime.

European sources are worth considering in that, they throw light on the phases of Ottoman music which the historian of this music has not enlightened yet. Obviously, sorting out all the relevant material in these sources would make a significant contribution to the historiography

of Ottoman music. The sources in question also reveal the European reception of Ottoman music through the centuries.

European sources may be divided into three categories: writings of (a) general historians and orientalists; (b) of historians of music and musicologists; and (c) of travellers and observers. Since the travelogue is a genre originating from live observation and experience, the products of this literature deserve special attention. Historians of music and musicologists of the past centuries often worked only on written material, and it may be the case that they had never heard Turkish music played. However, travelogues, diaries, memoirs, and letters written by European visitors provide observations and clues to what Turkish music of the past centuries was like and how it was received by Europeans.

Presently, Turkish music has become a subject of scientific research. Today in Britain, Germany, United States and other western countries there are serious scholars who are working on Turkish music, but this is the outcome of the second half of the twentieth century. One of the main causes of this delay is the conventional orientalist attitude of the nineteenth century, which also had an impact on the narrowly pro-Western Turkish Republican attitude of the 1920s and 1930s which did not consider Ottoman music to be an integral part of "national" Turkish culture. If the nineteenth century scholars had evaluated live observations of Ottoman music made in the seventeenth and eighteenth centuries, Turkish music might have become an object of scientific study much earlier and more extensively, both in the Western world and Turkey.

6.5. The Republican Era: Atatürk's Musical Reforms

After the founding of the Republic, music, the branch of art that has an immediate impact on the masses, took first place in Atatürk’s reforms. He decreed that music should have a content arising from folklore and having a universal language. He invited the imperial military orchestra to Ankara, and it was renamed the Presidential Symphony Orchestra. The musical knowledge that had been passed on from master to apprentice gave way to formal training. Darü’l-Elhan (House of Melodies), established in 1917 to provide musical education, was reorganized as a conservatory. The Musiki Muallim Mektebi (Music Instructors School) established in 1924 in Ankara later became the Ankara State Conservatory. In 1926 the instructors were sent to Anatolia for thorough research into folk music, and they classified those tunes, creating a bibliography. In the same years, the Ministry of Education started to send talented students to European music centers. In 1935, the famed German composer Paul Hindemith was invited to Turkey to build up an organized musical life and music education. The inauguration of the Ankara State Conservatory took place on November 1, 1936, according to the curriculum prepared by Hindemith. Bela Bartok also visited Turkey to carry out ethnomusicological research.

The initial group of composers, known as the Turkish Five, were raised listening to traditional music. After studying in European cultural centers, they returned to Turkey and became the founders of modern Turkish music. They served as instructors, founders of musical institutions, experts on their instruments and conductors, as well as composers. They were Cemal Reşit Rey, Hasan Ferit Alnar, Ulvi Cemal Erkin, Ahmed Adnan Saygun and Necil Kazım Akses. These musicians focused on synthesizing traditional and Western music. The second generation, as a reaction to the first, preferred to follow the avant-garde language of the century. In the 1950s, Bülent Arel and İlhan Usmanbaş used the 12-tone technique and serialism. Arel became an international pioneer of electronic

music. Usmanbaş, utilizing aleatory, minimalism and cluster tones, became the pioneer of modern music in Turkey.

There are those who make simple folk song arrangements, utilizing maqams, aksak rhythms and modal structure, as well as those using serialism, minimalism, electronics, combining acoustics with electronics, jazz and ethnic music. At the end of the 20th century ethnomusicology, searching for original roots, became interesting for Turkish composers as well.

6.6. The Rise of Turkish Folk Music and Arabesque

When Turkish classical music was banned from Turkish Radios between 1934 and 1936, people started fulfilling their musical appetites by chasing Arabic movies, radios of Cairo, Awara by Raj Kapoor, later on with Suat Sayın's compositions on records in the 1960s. Finally with the boom of Orhan Gencebay in the 1970s, the genre was officially called 'Arabesque'.

Characterized by its deeply emotional and melodramatic themes, Arabesque was a blend of elements of Middle Eastern melodies with a combination of Eastern and Western instruments and arrangements. Its lyrics often revolved around themes of love, longing, heartbreak, and existential despair. The genre typically featured rich vocal performances and traditional instruments such as the oud, kanun, and darbuka, along with synthesizers and electric guitars.

On the other side, Anatolian Pop musicians were reclining upon the Anatolian Aşık (troubadour) culture and poetry during late 1960s and 70s, composing well known folk poems, rerecording old folk songs or using similar forms and techniques to create their own. The genre was a success and was attracting incredible interest. Anatolian Pop bands sold thousands of records and toured extensively around Turkiye during these years.

The spirit of 1968 initiated the rise of protest in the 1970s not only socially but also in all forms of art. Turkiye also had its share of political polarization and social unrest that defined the 1970s. The rise of leftist and right-wing factions, coupled with labor strikes and rural-to-urban migration, influenced the music scene. Anatolian Pop/Rock was the main actor while the seeds of Arabesque were planted during the 1970s.

In the 1970s, Arabesque music became an outlet for the frustrations of Turkey's working class and rural migrants who had moved to urban centers like Istanbul and Ankara. The rapid industrialization and urbanization of Turkey led to significant social and economic dislocation. Arabesque music gave voice to their struggles, offering solace and catharsis. Its themes of pain, loss, misery, alienation, and unattainable love resonated deeply with the rural migrants who were adapting to life in a modernizing, often indifferent urban society.
This was a period when Gencebay was despised and harshly criticised both for his music, which was said to be Arab influenced, and for his lyrics. He was in a way right in his reaction to these critics, saying;

"Only in our country, the western influenced or even imitated music is not criticised but the eastern influenced ones are. The Beatles traveled to India and used sitar in their music which was never criticised, but appreciated on the contrary. Personally, I like Arabic music and my music may have Arab influences, but it is never an imitation. If anyone can find anything analogous to mine, I will quit making music."
One common characteristic of Anatolian Pop and Arabesque was the state-run broadcaster.

TRT's attitude towards both genres and musicians. Starting from the early 1970s, TRT Music Supervisory Board's approach to permit music was quite strict. They were checking technical performance, decency in lyrics, intonation, prosodic errors, decent usage of Turkish dialect, polyphony in compositions and the quality of the song for radio or TV broadcast.

TRT's attitude towards Anatolian Pop in particular was a degeneration of folk music and folkloric values. Roughly speaking, the concern for preserving authenticity was predominant and therefore the broadcasting of Anatolian Pop using folk music instruments was not authorized. They simply did not take this genre as a form of art.

Turkish Classical & Folk music granted by authorities and performed by TRT's own artists, was on-air both on radio and TV, but this was never the case for Arabesque until 1979 when Gencebay appeared on TRT for the first time, that became the spike to lit the fire of Arabesque in 1980s.

6.7. The Birth of Turkish Pop and Anatolian Rock

The story of Anatolian Rock is usually told starting in the 1950s, when Turkish musicians first began mixing Anatolian folk with Western pop and electrified instruments. But while that is when this kaleidoscopic style first started taking shape, it helps to go back a few decades to 1923 to really understand its roots.

For centuries Turkey was the heart of the Ottoman Empire, one of the biggest and most enduring in history. The Empire was based on Islam and over time it absorbed the culture and customs of the Islamic societies it ruled over, and even evolved its own style of classical music. But after centuries of decline the Ottoman Empire collapsed and in 1923 was replaced by the Turkish Republic which through the teachings and a policies of Atatürk, "the founding father of Turkey," moved away from its Muslim identity and towards a vehemently secular and modern one.



The creation of modern Turkey was a real exercise in state building, carried out through a series of political, economic, and cultural reforms, which included turning away from the classical music of the Ottoman Empire. At one point Turkish classical music was even banned, and the fanciest

ballrooms in the country tried (unsuccessfully) to entice people with western jazz and waltzes. But rejecting Ottoman classical music, with its distinctive Sufi features, didn't mean rejecting *all* Turkish music: the folk music of Anatolia (the Asian part of Turkey), which came from the *Aşık* tradition (*Aşıks* are Turkish bards known for the poetic lyrics accompanied by *saz* compositions), was seen as a "pure," pre-Islamic form of Turkish culture, and thus was promoted and encouraged. Soon, the sounds of the *ney flute, bağlama,* and *kemençe* began filtering back into Turkish popular music.

Fast forward a few decades and by the 1950s Turkish airwaves were filled with European and American surf and rock'n'roll, inspiring Turkish musicians to pick up their electric guitars. Initially they mostly covered Western songs and sang in English (even Erkin Koray, who went on to be one of the founding fathers of Anatolian rock, started by playing Elvis Presley covers, and one of his first hits was the English language "It's So Long"), but soon started translating lyrics into Turkish and incorporating Anatolian rhythms and instruments.

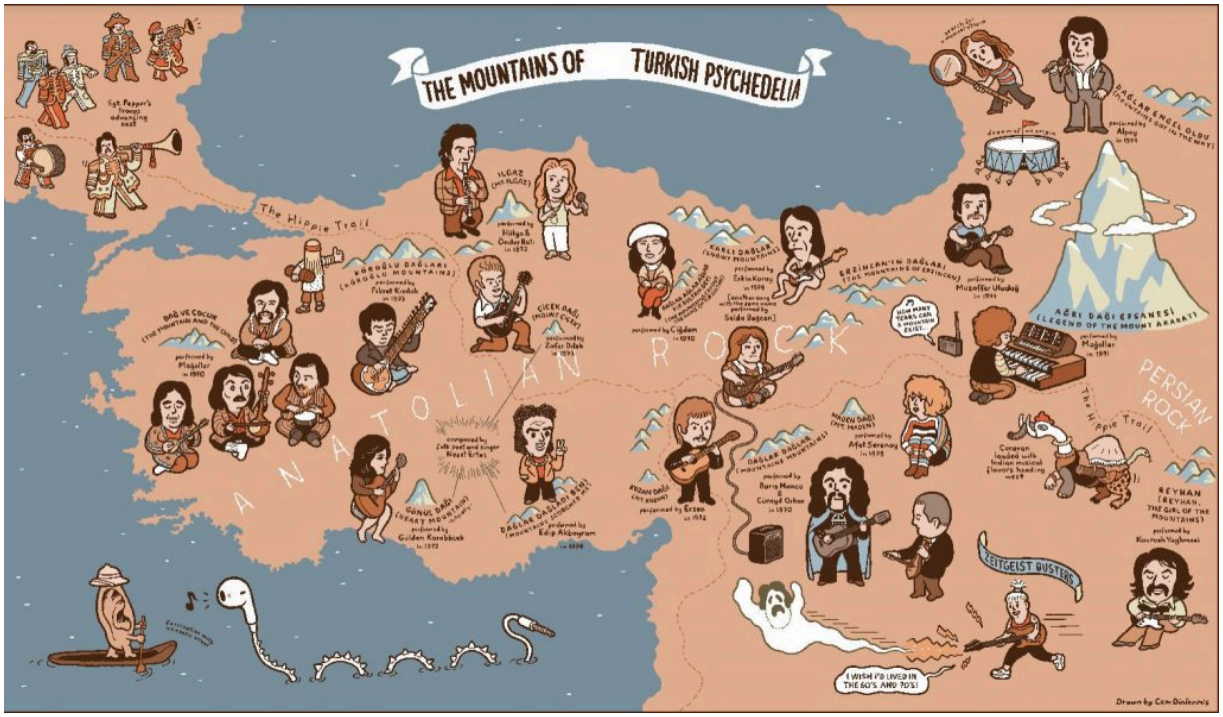
There are many fascinating parts to the story of Anatolian rock, but the role of the Altin Mikrofon Talent show has to be one of the most surprising. The talent show ran between 1965 and 1968 and had very specific rules: the artists who competed in the "pop" category had to compose their own songs in Turkish, or rearrange traditional Turkish melodies, but in a "Western" style and with modern instrumentation. The whole idea was to create a new style of Turkish popular music, based on Anatolian tradition but with a cosmopolitan outlook and approach. People who went on to become stars, like Erkin Koray, Moğollar, and Cem Karaca, cut their teeth on the show.

Initially this new hybrid reflected the pop and rock'n'roll sounds coming from Europe and the US, but during the psychedelic revolution of the 1960s Turkish bands began integrating the *bağlama* and *davul* while their British and American counterparts were using the *sitar* and the *tambura*. In the late 60s and early 1970s Erkin Koray abandoned his rock'n'roll roots and released a series of psychedelic 7" singles, starting with the swirling Anma Arkadaş and culminating with his psychedelic masterpiece, the 1974 album *Elektronik Türküler*. Moğollar, who in 1971 released the very successful modern folk album *Danses et Rythmes de la Turquie*, began to move away from their traditional, folksy sonorities and aesthetics in favor of a more psych rock identity and sound.

By the mid 1970s, against a backdrop of political turmoil and violence, psychedelic rock became the sound of the left wing resistance, with artists like Selda Bağcan and Cem Karaca penning lyrics that were openly critical of the state and the nationalist, right-wing squads it sponsored. Although the rock scene was flourishing, the country was collapsing, and on September 12, 1980, the Turkish army overthrew the government. During the military rule that followed the coup musicians were subject to censorship and banned from playing, many fled the country, and the scene all but came to an end.

But the same strange alchemy that had given birth to Anatolian rock never really disappeared, simmering below the surface for almost two decades. Already in the 1990s some of the legendary 1970s bands began reuniting, and new groups like Baba Zula emerged to take up the baton.

Since the early 2000s there has been a real renaissance of Turkish rock, a term which has now come to signify the mix of any "Western" style, from prog rock to funk, disco, and psych, with Anatolian folk music. But rather than being nostalgic tribute acts, artists like Altin Gün, Gaye Su Akyol, and Derya Yildirim and Grup Şimşek are able to move the sound forward with their synthesis of traditional and modern sounds.



6.8. Turkish Hip-Hop, Rap, and Modern Music

The development of Turkish hip-hop began outside Türkiye, particularly among Turkish immigrant communities living in Germany during the 1980s and early 1990s. Young people from immigrant families were often confronted with discrimination, social exclusion, and questions concerning their cultural identity. Hip-hop, which had emerged in the United States, provided a means of addressing these experiences through music. Turkish-German musicians began combining rap with Turkish lyrics and elements of traditional music, gradually establishing a style that reflected their experiences between two cultures.

A significant turning point occurred in 1995 with the emergence of Cartel, a hip-hop collective formed by Turkish-origin musicians in Germany. Their self-titled album attracted considerable attention in both Germany and Türkiye. Cartel's music incorporated Turkish musical elements into hip-hop production, while its lyrics frequently addressed identity, discrimination, and solidarity. The group's popularity demonstrated that Turkish-language rap could reach audiences beyond immigrant communities and helped introduce the genre to a wider public in Türkiye.

During the early 2000s, Turkish rap developed a more established scene within the country. Artists such as Ceza, Sagopa Kajmer, and Fuat Ergin contributed to its growing recognition, although their musical approaches differed considerably. Ceza became particularly known for his rapid vocal delivery and technically demanding lyrics, while Sagopa Kajmer developed a style associated with darker production and introspective themes. Underground performances, independent recordings, and dedicated music communities played an important role in the circulation of their work. Although rap remained outside the center of the Turkish music industry for much of this period, its audience continued to expand.

The growing importance of digital media changed the conditions under which Turkish rap was produced and distributed. YouTube and streaming services allowed independent musicians to reach listeners without depending entirely on established record companies or television channels. From the late 2010s onward, artists such as Ezhel, Gazapizm, Khontkar, and Ben Fero contributed to the increasing popularity of trap and other contemporary hip-hop styles. Their music introduced different approaches to rhythm, vocal performance, and production, often combining international influences with references to urban life in Türkiye.

Rap also retained its role as a form of social commentary. In 2019, Şanışer and a group of collaborating musicians released *Susamam*, a lengthy protest song addressing issues including environmental damage, violence against women, education, and social injustice. Its widespread circulation demonstrated the potential of digital platforms to bring politically engaged music into public discussion. The song also illustrated how Turkish rap had developed beyond its earlier underground audience.

By the 2020s, hip-hop had become an established part of Türkiye's popular music culture. Contemporary artists increasingly worked across the boundaries of rap, pop, electronic music, and traditional Turkish musical elements. At the same time, the commercial success of the genre raised questions about artistic independence, lyrical content, and the influence of digital platforms on musical production. The history of Turkish hip-hop consequently reflects not only changes in musical style but also broader developments in migration, youth culture, technology, and public expression.

6.9. The Future of Turkish Music

The future of Turkish music is closely connected to changes in technology, cultural identity, and the structure of the music industry. Throughout its history, Turkish music has incorporated influences from different societies while maintaining distinctive musical traditions. A similar process can be observed in contemporary music, where artists increasingly combine Anatolian folk melodies, traditional instruments, and Turkish makam structures with electronic production, hip-hop, and alternative pop. These developments raise questions about how Turkish music will be defined in the coming decades and which elements of its historical identity will remain significant.

Digital platforms have already changed the relationship between musicians and their audiences. Streaming services such as Spotify and YouTube have made music distribution more accessible to independent artists, reducing their dependence on conventional record labels and television broadcasting. Musicians can now release their work internationally without necessarily establishing themselves through the traditional recording industry. However, greater accessibility has also produced intense competition. The importance of streaming figures, recommendation algorithms, and social media popularity may influence both the commercial success of artists and their creative decisions.

Artificial intelligence represents another important development. AI-based software can assist with composition, sound production, mixing, and the creation of synthetic vocals. While such technologies offer new possibilities, they also raise legal and ethical concerns regarding authorship, copyright, and the unauthorized reproduction of musicians' voices. In January

2026, the Turkish Musical Work Owners' Society (MESAM) published principles addressing the use of artificial intelligence in music. These principles emphasize human creativity and the need to protect the rights of composers and other rights holders. The increasing use of AI may therefore require changes in how musical ownership and artistic responsibility are understood.

The preservation of traditional Turkish music remains an equally important issue. Musical practices such as the âşıklık tradition, Mevlevi ceremonies, and Alevi-Bektashi semah have been recognized by UNESCO as elements of intangible cultural heritage. Nevertheless, formal recognition does not automatically guarantee their continuation. The transmission of these traditions depends on performers, educational institutions, local communities, and younger generations willing to learn and maintain them. Digital archives and recordings may contribute to their preservation, although they cannot fully replace the experience of learning music through direct participation.

International cultural exchange is also likely to influence Turkish music. Turkish artists increasingly have opportunities to collaborate with musicians from different countries, while global audiences can discover Turkish-language recordings through online platforms. These exchanges may encourage further experimentation with musical styles and production techniques. At the same time, the internationalization of Turkish music raises questions about cultural representation and the extent to which commercial expectations might influence artistic expression.

The future of Turkish music cannot be attributed to a single genre or technological development. Its direction will depend on decisions made by musicians, audiences, cultural institutions, and the music industry itself. For the Turkish Music Council, the central issue is how innovation, artistic freedom, commercial interests, and the preservation of musical heritage can coexist. The relationship between these priorities will play an important role in determining how Turkish music develops and how its traditions are passed on to future generations.

7. Legal and Ethical Boundaries in the Turkish Music Industry

7.1. Music as a Form of Political and Social Expression in Türkiye

THE SOUND OF PROTEST - THE DEVELOPMENT OF POLITICAL MUSIC IN TURKEY BETWEEN HYBRIDIZATION AND CULTURAL HERITAGE

Throughout Turkish history, music has served purposes beyond entertainment. It has been used to express political views, address social inequalities, preserve cultural identities, and respond to major historical events. The relationship between music and politics became particularly visible during the establishment of the Turkish Republic, when cultural reforms placed music at the center of discussions concerning modernization and national identity.

Following the foundation of the Republic in 1923, the government introduced several reforms intended to reshape musical education and cultural institutions. Traditional folk melodies were collected from different regions of Anatolia, while Western classical music and polyphonic composition received increasing institutional support. These policies reflected the belief that music could contribute to the development of a modern national culture. However, the place of Ottoman classical music within this new cultural framework remained a subject

of disagreement. The reforms demonstrated how musical traditions could become closely connected with political ideas about national identity and modernization.

During the 1960s and 1970s, political expression became increasingly prominent in Turkish popular music. The emergence of Anatolian rock brought together elements of traditional folk music and Western rock, creating opportunities for musicians to address contemporary social issues. Cem Karaca became particularly associated with politically engaged songwriting, often exploring the experiences of workers and the difficulties faced by ordinary people. Artists such as Selda Bağcan and Ruhi Su also performed songs concerned with poverty, injustice, and social conflict. Their work helped establish music as an important medium for public criticism and political discussion.

The development of arabesque music introduced another dimension to the relationship between music and society. As migration from rural areas to major cities increased during the second half of the twentieth century, arabesque gained popularity among audiences experiencing economic hardship and social change. Although its lyrics frequently concentrated on personal suffering, separation, and disappointment, scholars have also examined the genre in relation to urbanization, class differences, and cultural exclusion. The popularity of performers such as Orhan Gencebay and Müslüm Gürses reflected the changing social experiences of a growing urban population.

Music has also played an important role in discussions surrounding language and cultural identity. Songs performed in Kurdish and other regional languages have provided opportunities for communities to preserve their cultural traditions and express their experiences. At different points in modern Turkish history, the public performance and broadcasting of music in certain languages became subjects of political and legal debate. These developments illustrate how musical expression can acquire broader significance when connected to questions of cultural recognition and identity.

In more recent history, music has remained closely associated with public demonstrations and social movements. During the Gezi Park protests in 2013, participants used songs, collective singing, and musical performances to communicate political messages and develop a sense of solidarity. A further example appeared in 2019 with the release of *Susamam*, a collaborative rap project led by Şanışer. The song addressed several social concerns, including environmental problems, violence against women, and weaknesses in education. Its rapid circulation through digital platforms demonstrated how contemporary musicians could participate in public debates without relying entirely on traditional media.

These examples reveal the different ways in which music has interacted with political and social life in Türkiye. While some musicians have directly challenged political decisions, others have expressed the everyday experiences of communities affected by social and economic change. Music has also been used to support national cultural policies and to maintain traditions that remain important to particular communities. Its political significance therefore cannot be reduced to protest alone. Rather, Turkish musical history shows how artistic expression can both reflect and influence the society in which it develops.

7.2. Genre Conflicts and Cultural Influence in Turkish Music

The history of Turkish music has been shaped by continuous interaction between different musical traditions, but these interactions have not always been peaceful. Disagreements over musical genres have frequently reflected broader discussions about national identity, modernization, social class, and cultural values. Throughout the twentieth century, musicians, intellectuals, and audiences debated which forms of music should represent Turkish culture and whether foreign influences strengthened or weakened its musical traditions. These conflicts were not simply disagreements about artistic preferences. They were also closely connected to changing perceptions of Turkish society and its relationship with the wider world.

One of the earliest and most significant controversies was the distinction between *alaturka* and *alafranga* music. The terms generally referred to traditional Ottoman-Turkish musical practices and Western-influenced forms of music, respectively. Although debates concerning Westernization had begun during the Ottoman period, they became particularly prominent following the establishment of the Turkish Republic in 1923. Republican cultural policies encouraged Western polyphonic composition and the collection of Anatolian folk melodies as foundations for a modern national music. Supporters considered these developments necessary for cultural modernization, while critics questioned the diminished institutional position of Ottoman classical music. The disagreement demonstrated how musical preferences could become associated with competing interpretations of national progress and cultural continuity.



The emergence of arabesque music during the second half of the twentieth century created another major cultural controversy. Arabesque incorporated elements of Turkish folk music, Ottoman musical traditions, and Arabic-influenced popular styles. Its popularity increased alongside migration from rural regions to expanding urban centers. Despite attracting large audiences, the genre was frequently criticized by intellectuals and cultural authorities who associated it with excessive sentimentality, pessimism, or an undesirable form of urban culture. Its supporters, however, recognized the music as a reflection of experiences that were often overlooked in official cultural representations. Artists such as Orhan Gencebay and Müslüm Gürses became central figures in a debate that extended beyond musical composition to questions of class, identity, and social belonging.

The development of Anatolian rock during the 1960s and 1970s presented a different response to the relationship between Turkish and Western musical traditions. Musicians including Barış Manço, Cem Karaca, and Erkin Koray combined electric guitars, rock rhythms, and contemporary recording techniques with Turkish folk melodies and lyrical traditions. Rather

than treating Western and Turkish music as incompatible, these artists demonstrated that elements from different musical systems could be brought together within a recognizable style. Nevertheless, their work also raised questions concerning authenticity and the extent to which traditional music could be transformed without losing its cultural significance.

Similar questions have appeared in discussions surrounding Turkish pop, rap, and electronic music. The expansion of global popular culture introduced new production techniques, performance styles, and commercial expectations. While some listeners regard these developments as opportunities for artistic experimentation and international recognition, others express concerns about the declining visibility of regional musical traditions. The increasing use of electronic instruments, digital effects, and international musical structures has also complicated the distinction between traditional and contemporary genres. As a result, musical identity can no longer be understood solely through the instruments, rhythms, or melodies associated with a particular tradition.

Genre conflicts are also influenced by social perceptions of musical audiences. In different historical periods, certain genres have been associated with particular generations, educational backgrounds, economic circumstances, or cultural communities. Such associations have sometimes produced hierarchies in which particular forms of music are considered more sophisticated, authentic, or culturally valuable than others. However, these classifications are not fixed. Genres that initially faced criticism may later become widely accepted or even celebrated as significant parts of national musical history.

The diversity of Turkish music therefore raises an important question concerning the relationship between cultural preservation and artistic innovation. Protecting traditional musical practices does not necessarily require rejecting new genres, just as embracing contemporary music does not require abandoning historical traditions. For the Turkish Music Council, the central challenge is to determine how different musical communities can maintain their artistic identities while participating in a changing cultural environment. Debates concerning authenticity, cultural influence, and genre recognition remain essential to understanding both the historical development and the future direction of Turkish music.

8. All Musicians and Their Genres In This Committee

ROCK-METAL	POP	ARABESQUE	FOLK MUSIC
Duman Mor ve Ötesi Adamlar Şebnem Ferah Manga Hayko Cepkin Teoman Athena MFÖ	Tarkan Ajda Pekkan Sezen Aksu Manifest Hadise Murat Boz Kenan Doğulu Yalın Sertab Erener	Müslüm Gürses Bülent Ersoy Ferdi Özbeğen Zeki Müren Gülden Karaböcek Orhan Gencebay	Ahmet Kaya Neşet Ertaş Selda Bağcan
RAP-HIPHOP	**ANATOLIAN ROCK**		
Ezhel Şam Motive Uzi Lvbel C5 Massaka Tepki Papi Ceza Sagopa Kajmer cakal	Barış Akarsu Cem Karaca Barış Manço Erkin Koray		

9. Rules of Procedure and Process

Here, you will portray the life, musical and social relationships, and ideological views of the musician you represent. The key point here is that all these influential musicians were active during the same period, and it is up to you to determine their relationships with one another. We won't strictly follow any specific procedure in the committee. At the start of the committee, everyone will give an opening speech and talk about their own life. Afterward, the committee's proceedings will begin with the first update provided by the committee academy (which we'll share in advance). These proceedings will move forward through semi-mods and directives. You can form alliances, diss each other, collaborate, backstab each other, release songs... It's all up to you. Since this will be explained in detail during the meeting, I don't think there will be any misunderstandings.

Directives And Types Of Directives

What is a Directive?

A crisis is a specialized committee that replicates decision-making during a crisis. Individual delegates or members provide directives to guide their actions and responses to the crisis. Delegates use directives to propose specific courses of action, tactics, or policies to handle the situation. Depending on the committee structure, and the course of actions currently happening in the committee, these directives can take many forms, such as **Individual, Joint, Committee, Intelligence, Top Secret Directive,** and **Press Release**.

Individual Directive:

When an action is within your character's authority or is achievable due to their abilities, you write personal commands To begin, there is a format for writing directives; so, you must state who is sending the directive and to whom it is being sent (from, to). Following that, whose cabinet is sending the directive, followed by the time and current date of the committee. Finally, the format of your directive and its title. That's all there is to it; this is the only format you need to know to write a directive. The only thing left is the content of your directive, and the way through which you compose it is fairly simple; You write it by answering the what, why, when, who, where, and, most crucially, how questions. You write the action you want to take by answering the WH questions and then elaborating and discussing it as much as possible to make your plan as thorough as feasible. Also, whenever possible, employ the future tense.

On paper, a directive looks like this:

From: Adamlar Personal Directive Date: 27 June 2026

To: Related Authorities New Collab Time: 12.34

What:

Why:

When:

Who:

Where:

How*:

(keep in mind you don't actually need to give us headers that say 'what' or 'when' etc. Just make sure it's all in the text.)

Joint Directive:

Directives written by more than one individual are considered joint directives. You write joint directives when you can only achieve your purpose in the directive by utilizing the authority of other musicians. Everything else is the same.

Committee Directive:

A committee directive is written when you wish to use everyone's authority or when you are about to deliver your final directive (in most cases). You write the committee directive with your committee; the formal name is "Committee Directive".

Intelligence Directive:

You write intelligence directives when you want to acquire the necessary information about you or your musician. The format is exactly the same, except for the "WH Questions" part. For example:

From: Yiğit Köksal Intelligence Directive Date: 27 June 2026

To: Crisis Team/Chairboard

My Relations with Doruk Şentürk Time: 16.21

10. Bibliography and Further Reading

https://www.musictheory.net/lessons

http://www.turkishmusicportal.org/en/history-of-turkish-music

https://www.dolmetsch.com/theoryintro.htm

https://makale.isam.org.tr/server/api/core/bitstreams/2c11022f-efc4-489d-9670-f0131f7cffaa/content

https://www.nde-ed.org/Physics/Sound/components.xhtml

https://www.culturaldiplomacy.org/academy/content/pdf/participant-papers/2015-12_annual/The-Role-Of-Music-In-The-Conflict--Zrinka-Mozara.pdf
https://www.tandfonline.com/doi/abs/10.1080/0031322X.2013.835914
https://www.rollingstone.com/music/music-lists/100-greatest-artists-147446/talking-heads-49251/
https://www.ebsco.com/research-starters/music/music-theory#full-article
https://dael.euracoustics.org/confs/fa2025/data/articles/000144.pdf
https://theshfl.com/guide/Anatolian-Rock
https://website.robcol.k12.tr/en/rc-quarterly/list/the-history-of-turkish-classical-music-in-the-republic
https://www.turquazz.com/from-anatolian-pop-to-arabesque/
https://dergipark.org.tr/tr/download/article-file/5587443