

**CLASSICAL WESTERN MUSIC APPROACHES IN THE OTTOMAN PALACE
OSMANLI SARAYI'NDA KLASİK BATI MÜZİĞİ YAKLAŞIMLARI**

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ABSTRACT

It is seen that Turks have been affected by the people living on the lands they conquered since the middle ages, the states with which they established diplomatic relations, in the field of culture and art, as well as by them. Although this effect was seen more intensely, especially during the Ottoman Empire period, from the 15th to the 16th centuries, it can be said that the conquests in the 17th and 18th centuries had wide repercussions in the Europe of the time. The traces of this interaction show themselves mutually in instruments, instrumental music, especially in opera and ballet works. With this study, the entrance of Classical Western Music to the palace, brought by the interest in Western lifestyles that emerged with the modernization movements in the Ottoman Empire, the studies on the development of this music and its effects on today's Turkey were tried to be outlined. In the study, the descriptive method was used within the framework of the survey model.

Key words: Ottoman, Ottoman Music, Western Music in Ottoman

ÖZET

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Türkler orta çağdan bu yana fethettikleri topraklar üzerinde yaşayan halkları, diplomatik ilişki kurdukları devletleri, kültür ve sanat alanında etkiledikleri gibi aynı oranda onlardan da etkilendikleri görülmektedir. Bu etki özellikle Osmanlı İmparatorluğu döneminde, 15. yüzyıldan 16. yüzyıla kadar daha yoğun olarak görülsede, özellikle 17. ve 18. yüzyılda yapılan fetihler zamanın Avrupası'nda geniş yankı uyandırdığı söylenebilir. Bu etkileşimin izleri kendisini karşılıklı olarak çalgılarda, çalgı müziğinde, özellikle opera ve bale yapıtlarında göstermektedir. Bu çalışma ile Osmanlı'da modernleşme hareketleriyle ortaya çıkan Batılı yaşam tarzlarına olan ilginin getirdiği Klasik Batı Müziği'nin saraya girişi, bu müziğin gelişimine yönelik çalışmalar ve günümüz Türkiye' sine etkileri ana hatlarıyla ortaya konmaya çalışılmıştır. Çalışmada tarama modeli çerçevesinde betimsel yöntem kullanılmıştır.

Anahtar sözcükler: Osmanlı, Osmanlı'da Müzik, Osmanlı'da Batı Müziği

1. Introduction

When we look at the formation and development of the western style polyphonic music culture in the Ottoman palace and the first years of the Turkish Republic, it can be said that a top-down course was followed. For this reason, in this process, it is seen that the administrative section at the head of the state and society plays a very active and decisive role in general.

As a matter of fact, it is seen that the first official meeting and interaction of the West with the polyphonic music culture in Turkey took place in the Ottoman Palace in the 16th century. It can be said that those who lived on the peaks of Turkey and ruled the country in different periods from this date to the present have different musical culture approaches. Among the leaders who deeply affected the Turkish people's relations with polyphonic music culture were Suleiman the

Magnificent, Sultan IV. Mehmet, Sultan III. Selim, Sultan II. Mahmut, Sultan Murat V, Sultan Abdulaziz, Sultan Abdulhamit and President Mustafa Kemal Atatürk.

Although there are works on various aspects of Ottoman modernization and Western lifestyle, studies examining the development of Western music in Ottoman society are quite limited. Although the chapters related to the subject in the works of authors such as Refik Ahmet and Metin And, who mostly wrote on the history of theater, and the results of the researches of young generation musicologists such as Emre Araci enrich our knowledge level on the subject, it is obvious that we are still far from the desired level (Turan, 2005, p.8).

With this study, it is aimed to outline the entrance of Classical Western Music to the palace, which was brought about by the interest in western lifestyles that emerged with the modernization movements in the Ottoman Empire, the studies on the development of this music and its effects on today's Turkey.

1.1. Importance of Research

This research is important with the idea of contributing to the development of Contemporary Turkish Music studies, knowing the reasons and results of the studies done in the past, and shedding light on the future generations.

1.2. Limitations

This research is limited to;

- Military, civilian persons and institutions affiliated to the palace who perform works with polyphonic music in the Ottoman Palace,
- Military and civilian organizations that work with polyphonic music in Turkey,
- Written and staged works,
- Examined written sources,
- Books and works.

1.3. Method

The descriptive method was used within the framework of the scanning model in the stage of revealing the introduction of Western music to the Ottoman Palace, its effects on today's Turkey and the applications made. "Descriptive studies are generally expected to illuminate a given situation, to make evaluations in line with the standards, and to describe and explain the examined situation in detail among the events" (Çepni, 2018, p.73).

2. European Music in the Ottoman Palace

Before the Ottoman palace met with European music or Classical Western Music, it is seen that Europeans were introduced to Turkish music and instruments and the military music of the Ottoman mehter band, which they used in the conquests. The Turkish was the first nation to use music on battlefields, which is a very different area apart from religious rituals and entertainment events. According to Kaya (2012, p. 95), the first military band in the world belonged to the Turks and was the Tug team established in the Great Hun State.

“It is a well-known fact that the musical relationship between Turkey and Europe has a history dating back centuries. Europe, which first met the Ottoman mehter bands on the battlefields in a history stretching back to the Crusades, was frightened by this music at first, but started to use percussion instruments such as drums and cymbals in its own military bands. This tradition did not delay spreading to the serious orchestral music of the 18th and 19th centuries. Even today, the percussion section of symphony orchestras in the West is sometimes referred to as the "Turkish section". It is possible to come across many examples in Western music repertoires, especially in the works of Haydn, Mozart and Beethoven, which reflect the elements of mehter music, which is defined as "a la Turca" and which Hector Berlioz once described as "coloring of rhythm". Haydn's "Military Symphony", Mozart's "Rondo a la Turca" and "The Abduction Opera", Beethoven's "Ninth Symphony" and "Athens Ruins" are among the most obvious examples that can be given in this field” (Aracı, 2000, p. 6).

“While the influence of Turkish music on European music is so clearly known in the West, it is not possible to say that there is much social awareness in the West or in Turkey regarding the impact of European music on the Turkish music world in the 19th century. In fact, the listening of European music by the Ottoman sultans dates back to centuries before the 19th century. As a matter of fact, in most sources, in the 16th century, the King of France, François I, sent a group of musicians to thank Suleiman the Magnificent for his help, and the sultan, who listened to this group, hurriedly sent them back to their countries, fearing this music, which had soothing qualities, would have a negative effect on the strict discipline of his armies.” (Gazimihal, 1939, p. 39).

“It is known that musical instruments were among the many gifts sent to the Ottoman Palace from the West in history; As a matter of fact, in 1599, an English organ maker named Thomas Dallam brought the organ he had built at the request of Queen Elizabeth I to Istanbul, mounted it in Topkapi Palace and performed in the presence of Sultan Mehmet III.” (Deringil, 1991, p. 54).

“The Ottomans had the opportunity to learn about European musical life from the travel books of the ambassadors they started to send here in the 18th century. Ottoman ambassadors not only made observations in terms of the music world in the cities they were in, but also inspired the composers living there. The best example of this is about Yusuf Agâh Efendi, the first permanent ambassador appointed to England in 1794. W.P.R. for himself at the British Library. There is an anthem note written by an English composer named Cope (fl. 18th century - Turkish Ambassador's Ceremonial March)” (Aracı, 2000, p. 7).

“It would not be wrong to accept that these first relations with the West in the field of music were important but superficial. When such a tradition began to enter the palace seriously, it is necessary to look at the first half of the 19th century. Sultan Mahmut II, who abolished the janissary corps in 1826, also closed the mehterhane attached to this hearth and had Muzika-i Hümayun established, which would train the new European style bands of the imperial armies. Thus, Western music entered the Ottoman lands for the first time, and with the great support of the palace, it continued to develop in the Ottoman Empire” (Gazimihal, 1936, p. 145).

“At the end of 1828, Giuseppe Donizetti, the elder brother of the great Italian composer Gaetano Donizetti was called to Istanbul by Mahmut II, and he was asked to establish a palace band, and he started to work with the title of (Muzika-i Hümayun Ustakarı). The main reason why Mahmut II brought the Italian teacher is that Italian music was the leader in Europe in those years. Thus, the Mızika-i Hümayun was established in 1828. The Muzika-i Hümayun School was added to the establishment in the first years, which was like a palace band, in order to train artists and teachers. The main purpose of the organization was to ensure that Western music was loved, adopted and spread first among the palace and then among the people. He continued this mission with the great encouragement and efforts of the sultans. Donizetti took care to produce polyphonic

works with Turkish music modes, considering the musical taste of the people, and directed his students to compose marches and songs in this way” (Alaner, 1986, p. 96).

Picture 1: Giuseppe_Donizetti



Source: https://tr.wikipedia.org/wiki/Giuseppe_Donizetti, 05.06.2022

“Donizetti, to be performed by Muzika-i Hümâyûn in 1829, composed the anthem (Mahmudiye) dedicating it to Mahmud II. Anthem, which is defined as a functional piece of music that is suitable for the march of a group or more people in terms of rhythm, measure and tempo is composed for this purpose and is generally 4/4 or 2/4 for military music ensembles, it is rarely written in 6/8 measures” (Bilgin, 2009, p. 2).

“It appears in Western music, especially in the works of Haydn, Beethoven, Schubert, and Schumann. The Mahmudiye anthem is considered the first national anthem composed in our country. This anthem was played as the (national) anthem of the Ottoman Empire for eleven years. In those years, a separate march was composed for each sultan who ascended the throne in the Ottoman Empire, and it was counted as the (national anthem) of the Ottoman Empire during the reign of the Sultan” (Baydar, 2011, p. 95).

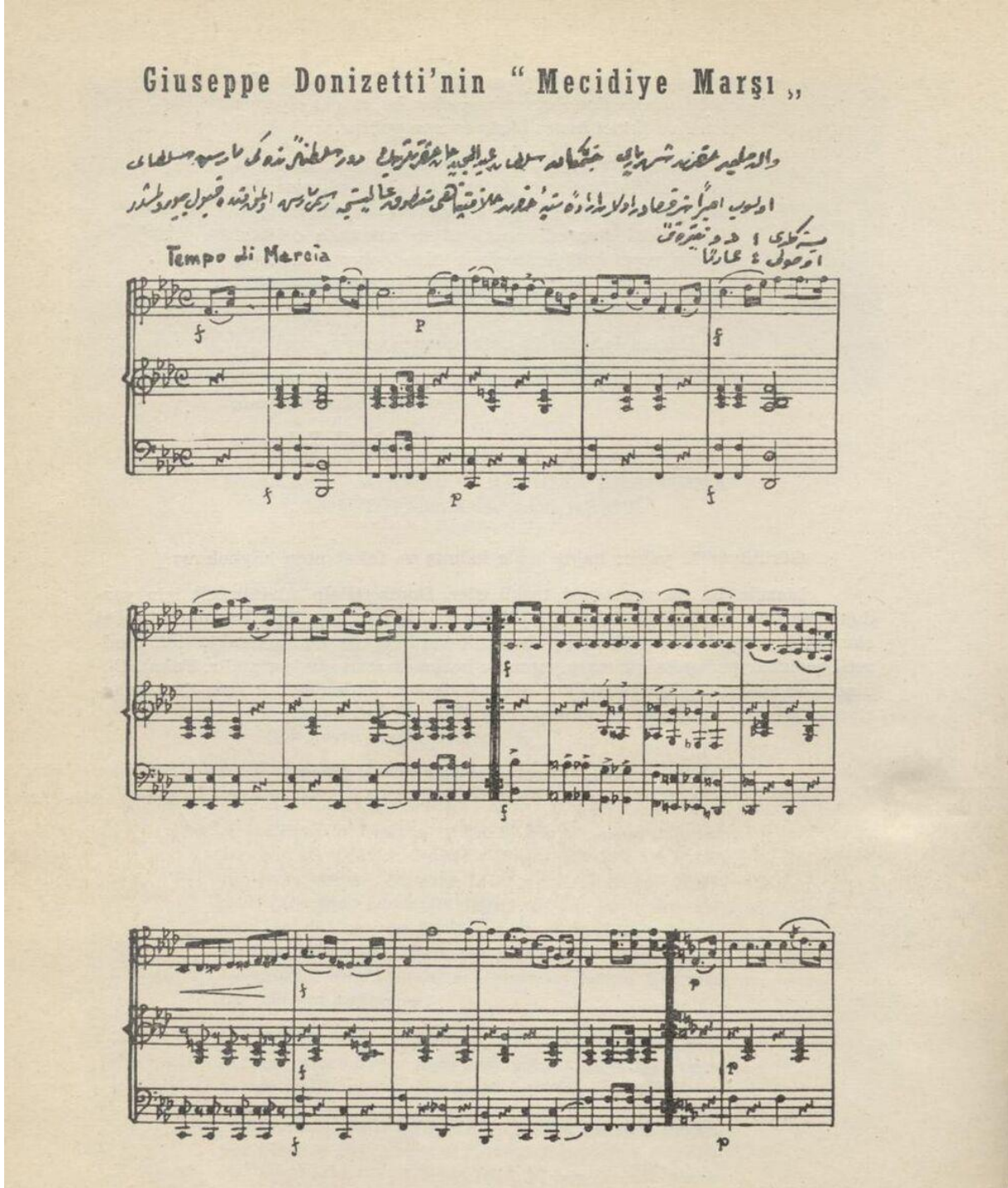
Picture 2: Mahmudiye Anthem

The image shows a page of a musical score for the Mahmudiye Anthem. At the top, the title 'عثمانی فایز شاهی' (Ottoman Victory Anthem) is written in large, elegant calligraphic letters. To the right of the title, the author's name 'مؤلف: دؤنیزتت پاشا' (Composer: Donizetti Pasha) is written. On the left side, there are some numbers: 'M 35' and '124649'. The score itself consists of multiple staves, each with musical notation and lyrics in Ottoman Turkish. The lyrics are written in a smaller calligraphic font below the notes. The score includes various musical symbols, such as clefs, notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The overall layout is typical of a handwritten musical manuscript.

Source: <https://kutuphane.istanbul.edu.tr/tr/>, 02.04. 2022

“Donizetti's duties included training the band and giving music lessons to the members of the court. He also served two sultans; Sultan II. He also composed marches for Mahmut and Sultan Abdülmecit. He heard the one known as the Mecidiye March, during Franz List's visit to Istanbul in 1847, and wrote the solo piano piece he named -Grand Marche Paraphrase- on the themes of this march. In fact, even Liszt's arrival in Istanbul for a concert is a clear indication of the importance given to Western music in this period for Ottoman courtiers and bureaucrats” (<https://kalan.com/scripts/Dergi/Dergi.asp?t=3&yid=2913>, 03.04.2022).

Picture 3: Mecidiye Anthem



Source: https://yenisehir.fandom.com/tr/wiki/Mecidiye_mar%C5%9F%C4%B1?file=Mecidiye_mar%25C5%259F%25C4%25B1_1.jpg, 25.04.2022

“It should be noted that Gaetano Donizetti and Rossini are among the famous composers from Europe who composed works for the Ottoman sultans. The march that Rossini composed for Abdülmecid is perhaps the most famous among them, yet it is one of the lesser known one. In

response to the anthem, which was published under the title *Marcia Militare* (Military March) and dedicated to Abdülmecid in 1852, the Ottoman Sultan awarded the composer with the Nishan Medal of Honor the following year” (Gazimihal, 1936, p. 111).

“After Donizetti's death in 1857, Callisto Guatelli, who was also Italian, became the commander of the Muzika-i Hümayun. While he was the very young conductor of an Italian opera team that gave performances in the Naum Theater, his flamboyant opera management was appreciated by Abdülmecid I, who watched him, in 1857, and he started to work in the palace with the ranks of Usta-i Evvel and district governor. Guatelli was not a strong musician, as he did not receive a good education. But he was a dynamic manager who loved his job. His determination to work has set an example for everyone. He learned Turkish music and composed compositions in this style. He tried to produce polyphonic works with Turkish Music makams like Donizetti. Because he believed that only in this way Western music could be popularized and accepted by the Turkish society” (Gazimihal, 1955, p. 92).

Picture 4: Callisto Guatelli



Source: www.emrearaci.weebly.com, 15.06.2022

“Guatelli's work (*Inno Nazionali Ottomano*) is the first of the short piano pieces he composed in two volumes (*Arie nazionali e Canti popolari Orientali*) and had it printed in Istanbul, inspired by Turkish songs and moods. Guatelli named each of these pieces after Sultan Abdülmecid and his family members, and compared the collection to a kind of music-portrait work. *Inno Nazionali Ottomano* (*Ottoman Kasidesi*) is also named after Sultan Abdülmecid. The mix of Italian and Turkish themes lends the piece a cheerful and sometimes authoritarian atmosphere. The fifth track (*Rafia Sultana*) of the album bearing the name of Refia Sultan contains a more traditional theme. Guatelli, who was given the title of pasha, also composed marches for Sultan Abdulaziz, but the most famous among them is the *Aziziye March*, which is also accepted as the most loved (*Marş-ı Sultani*) by the sultan. The themes of this anthem were later used together with the English and French national anthems (*Marche de L'Exposition Ottomane*), that is, in the *Ottoman Exhibition March*” (Aracı, 2000, p. 16).

“It is noteworthy that the rhythm of mehter music is used in the instrumental songs that connect the three anthems, resembling a Turkish national anthem, and even accompanied by the British national anthem” (Turan, 2005, p. 11).

As it can be understood from the quotations above, although the Ottoman palace's acquaintance with western music began with military music and the court's notables receiving

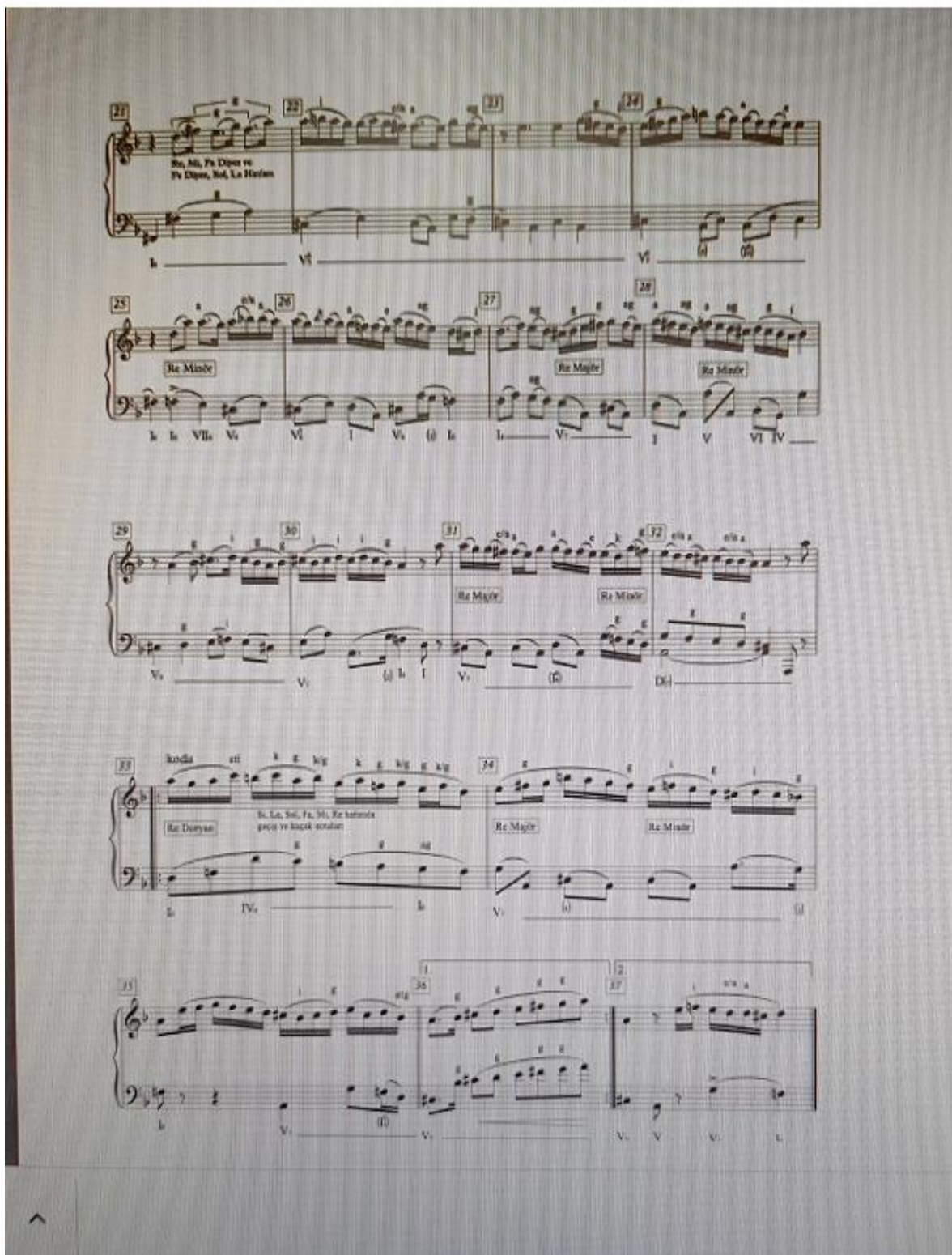
western-style music education, it can be said that it developed in an understanding that was far from the people and the music of the people.

Picture 5: Hicaz Song (Harmonization Callisto Guatelli)

HİCAZ ŞARKI

Original Esas: Gırlıhan Azam Bey
Armonizasyon: Cahit Güntelli
Armonik Analiz: S. Uğraş Durmuş

The image shows a musical score for a piece titled "Hıcaz Şarkı". It is written in staff notation with a treble and bass clef. The score is divided into systems, each with numbered measures (1-20). The lyrics are written in Turkish and are placed below the melody line. The score includes chord analysis symbols (e.g., I, V, VI, VII, V₇, V₇/V, V₇, I, V, (I), I, V, VI, IV, V₇, V, (I), V, (I), V, V, (I), I) and mode labels (e.g., Re Minör, Re Majör). The lyrics are: "Re, Mi, Fa Deyen ve Fa Deyen, Sol, La Hırların" (measures 5-8), "Re, De, Si, La hırlarında / De ve Fa gırların" (measures 17-20). The page number 2649 is visible at the bottom center of the score.



Source: (Durmuş, 2021, p. 2649-2650)

2.1. Western Music in the Harem

The admiration for Western music, which developed and increased in the Ottoman Empire, can be seen in the sources that were reported from time to time in the European music magazines of the period. For example, the information given in a letter sent from Istanbul to the "The Musical Gazete" magazine published in London is extremely striking:

"The interest in European music here has grown tremendously recently. In the Sultan's harem, there is an excellent female-only orchestra. One of these ladies is a very successful performer, especially on the violin; even her style is extremely reminiscent of Teresa Milanollo. Harems without pianos are few now, and Turkish women are excellent performers. Sultan Abdülmecid stated that he wanted to have a theater built in Tophane" (Aracı, 2000, p. 13).

"As mentioned above, there were also female composers who wrote Western-style works from the Ottoman Empire. An example of this is the wife of His Excellency Ömer Pasha, who became known very recently, but whose anthems were published in English newspapers and in France in the 19th century. This composer lady came from a family of Hungarian origin, she first came to Istanbul to give music lessons to Ömer Pasha's children and stayed here and married Ömer Pasha" (Aracı, 2000, p. 15).

"Fehime and Hatice Sultans, daughters of Sultan Murad V, also took piano lessons and composed works in different forms of western music, especially marches" (Baydar, 2011, p. 104).

2.2. The Sultan's Interest in Western Music

Until the 19th century, the interest of the Ottoman sultans in music manifested itself by producing many works in the traditional style. Although Selim III is the most famous composer in the traditional style among the sultans, it can be said that Sultan Abdulaziz was the first sultan in the field of Western style composition, and Murat, who produced the most works in this style.

"The 19th century is a period in which European monarchs began to attach extraordinary importance to symbolism, ceremonial, emphasizing the official legends of states with plastic elements, and emotional elements such as insignia, flags and music. The fact that similar emphases were also encountered in the Ottoman Empire indicates that they acted with the same concerns. The method of utilizing the universal language of music gained a functional importance for the Ottoman administration at the point of revealing the similarities. It is noteworthy that Western music takes place not only in palaces or places such as Beyoğlu where the reflections of Western culture can often be seen, but also in the Friday greetings of the Caliph Sultan" (Karateke, 2004, p. 111).

2.2.1. Sultan Abdülaziz

"Sultan Abdülaziz was the first composer to perform in the style of Western music in the dynasty. Of the four short piano pieces that were kept in the library of Istanbul University until the 1970s, only the piece entitled -Invitation a la Valse- remains today. Piano pieces composed by Sultan Abdulaziz himself by F.Lucca publishing house in Italy were published as sheet music and offered for sale. -Invitation a la valse-, -La Harpe Caprice-, -La Gondole Barcarolle- are all pieces offered for sale by this publishing house under the name of the Sultan. Although these works do not make him a great composer, they clearly show the influence of Western music on the members of the Ottoman dynasty" (Kosal, 1999, p. 22).

Picture 6: Sultan Abdülaziz



Source: www.sultanabdulaziz.com, 22.06. 2022

“However, the mentioned works were published by the famous Lucca publishing house in Milan in the 1860s and offered for sale in Europe. In addition, La Gondole Barcarole was played by the Grenadier regiment under the command of Dan Godfrey during the dinner given by the Prince of Wales in his honor at Marlborough House on the evening of 13 July 1867 during Sultan Abdulaziz's official visit to England. The news that he appeared before the public for the first time as a composer took place in the British press, including The Times newspaper” (Aracı, 2011, p. 317).

Picture 7: Invitation to the Waltz, 1-50. dimensions



2 Valse davet

Pno.

24 1. 2.

29 rit. a tempo

34

39 p mf

45 mf



Source: (Artaç, 2018:58)

2.2.2. Sultan Murad V

“However, the most prolific composer among the members of the dynasty was Murat V. whose works were collected in three large volumes of 1,134 pages in A3 size. Although he was one of the shortest holders of the Ottoman throne, his musical works reveal the fact that we are dealing with an amateur composer with a genius. His mental instability and nervous disorder, which are among the reasons for Sultan Murat V's deposition, seem suspicious when his compositions are examined. At least, extensive research on his compositions reveals results proving that the Sultan in question was not really sick” (Kosal, 1999, p. 95).

Picture 8: Sultan Murad V



Source: www.islamansiklopedisi.org.tr, 13.05.2022

According to Kosal, when the most remarkable works of the Sultan are examined, it is noticed that he almost never made any harmonic mistakes and he wrote perfectly even in the most difficult tonalities with very flat or sharp, such as D flat major, and especially his melodic inventions:

“In most of the pieces, the bass gives rhythms like 2/4 polka, 3/4 mazurka or waltz. Harmony schemes are also quite simple; it modulates a lot and moves away from the main tonality. However, it is possible to attribute these weaknesses to the limited musical knowledge and talent of his teachers. Because, even when compared with the most important names of the Musika-i Hümayun, it turns out that the Sultan's talent is far above them. If a versatile musician at the level

of Saint-Saens could be brought to the palace as a composer, pianist and teacher, Sultan Murat V would probably have been a professional composer”, beyond being assertive, it is highly thought-provoking (Kosal, 1999, p. 93).

“The unpublished manuscripts of Sultan Murat V, who produced the most western-style works among the Ottoman sultans, reach hundreds of pages today. These are polka, waltz, quadrille-style trotters written in popular dance music of the era. It is seen that some of these works were dedicated to other members of the dynasty with the sultan's own manuscript in French. Although the understanding of form, harmony and counterpoint in the works is based on basic dance music patterns, it shows that Murat has a competent pen in composing music. *Priere*, or prayer, was composed by Rifat Bey, the composer of Turkish music in the palace, in memory of Sultan Murat's accession to the throne in 1876, and the note harmonized by Gutelli Pasha was published in Istanbul by Hacı Emin Efendi. A copy of the note is in the British Library, which is the British National Library today” (Acı, 2000, p. 19).

Kosal (1999) points out that the views that Murat V might have received help from the *Musika-i Hümayun* teachers are unrealistic, pointing out that the Sultan lived a kind of prison life, especially after he was dethroned. Another issue emphasized in the same context is the importance of some features seen in the works of Sultan Murat in terms of music history. The Italian composer Rossini is one of the names that seem to have influenced Sultan Murat. The influence of the Rossini style can be felt in works such as the "Vienna Waltz", "Italian Opera", and even "Dance pour Castagnettes" by the Sultan. In addition, the effects of Turkish music are also seen in his works. For example, there is a Turkish style melody in the middle of the Chopin-style mazurkas. It is noteworthy that in this and similar compositions, the main theme is major and the Turkish part is minor.

According to Kosal (1999, p. 48), the first composer to sing a folk song for piano in our history is probably Murat V. Since the notation of lame rhythms in zeybek, which he harmonized with the title "Aydın Hevası", was not known at that time, he expanded the last beat and found an astonishing solution for an amateur. However, until today, it was accepted that the first example of making folk songs polyphonic was Cemal Reşit Rey's work "Yellow Zeybek”.

Picture 9: Aldı Elden Gülşeni Bâd-I Hazan (the lyrics belong to Murad V.)

The image shows a handwritten musical score on aged paper. At the top, there are three lines of text in Ottoman Turkish and Arabic script. The first line reads 'Aldı elden gülşeni bâd-ı hazân' and the second line reads 'teraküm anıdır şâhân'. Below this, there is a circled number '649' and the name 'Sûsîdil - isak Varon'. The main body of the score consists of ten staves of music, each with a treble clef and a key signature of one flat. The notes are written in a traditional style with stems and beams. Below the music, there are two more lines of text: 'Aldı elden gülşeni bâd-ı hazân' and '(şâhân istekteki mısra)'. At the bottom right, there is a stamp that reads 'TİM İSAM KİT.' and 'Cüneyd Kosal Arşivi' with the number 'No: 60-2/494'. The page number '30' is visible on the right edge.

Source: http://ktp.isam.org.tr/pdfkosal/060_2/060_2_494.pdf, 22.06.2022.

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2.2.3. II. Abdülhamid's Love for Western Music

Among those interested in Western music from the Ottoman dynasty, Sultan II. Abdülhamit has a special place. It is known that Abdülhamit, who took lessons from teachers such as Aleksan, Guatelli Pasha, Miralay Lombardi Bey and Dussap Pasha, was devoted and interested in western music, although he was not as talented as Murat V. It is possible to understand the extent of his interest in the performances given at the Yıldız Palace Theater from the memories of his daughter Ayşe Sultan and the diaries kept by his private doctor. In addition, as stated by foreign ambassadors in their writings, the Sultan hosted some world-famous artists in his palace and placed them at the same table right next to him (Turan, 2005, p. 10).

Şakir (2006), in his article titled *"The Last Days of Abdulhamid"*, describes the sultan's interest in music from his mouth and one of his thoughts, *"I both love and understand music, first of all, let me say that I know good notes. Then I play the piano pretty good and some violin. I don't like Turkish music that much, it makes you sleepy. I prefer European music. I especially like operas and operettas."*

"Although he valued Turkish music artists and listened to them in his presence, it is obvious that the sultan, who was closely related to Western music due to his upbringing, kept a little distance from Turkish music throughout his life. As a matter of fact, Ahmet Semih Mumtaz writes in his work that Abdülhamit II actually loved the Turkish saz, and sometimes even muttered to himself, but he said, "My father died of saz and raki, my elder and little brother went crazy from drunkenness, ... we can't make saz without getting drunk!", that's why he never liked the reed realms and that he immediately became cold from the people who drink it. These aforementioned statements give an important idea about the psychological reasons underlying the sultan's distant attitude towards Turkish music" (Uluskan, 2018, p.10).

It is understood that Sultan Abdülhamit II took an encouraging role by taking his interest in Western music beyond personal taste and taste. For example, it is known that almost all of their children play the piano and compose, and their wives and all their daughters are also interested in music. His first wife, Nâzik-Eda Başkadıfendi, is a very good pianist. His daughters Refia Sultan, Naime Sultan, Şadiye and Zekiye Sultans also play the piano well. However, among the successful pianists among the members of the dynasty, the first to come to mind are the sons of Abdülhamit, Şehzade Mehmet Selim Efendi, Şehzade Abdürrahim Efendi, and Şehzade Mehmet Burhaneddin Efendi, who is considered the most successful. It is known that the talented prince, who composed an anthem for the Navy when he was only seven years old, played the cello and painted as well as being the best pianist of the dynasty (Kosal, 1999, p. 83).

"When Abdulhamid retired to Yıldız Palace, he tried to gather everything he would need around him. Yıldız Palace Theater, which is one of them, is the second and the only palace theater that has survived to the present day after the Dolmabahçe Palace Theater" (Çoşkunsoy, 2019, p. 594).

"There was strict censorship in the shows at the Yıldız Palace Theater. The works to be played were examined in detail by İlyas Bey and a team of censors, and many changes were made to the works. Some operas that had the slightest doubt in their subjects were banned and never played. Examples of these are The Masquerade Ball and Don Carlos. On Friday, Sunday and Wednesday evenings, concerts, theater, opera-operetta and cinema screenings were always presented in the palace theater. Since the sultan primarily preferred Western Music, the first performances after the construction of the palace theater were operas and operettas such as Aida, II Trovatore, Carmen, Faust, Mascotte" (Karadağlı, 2006, p. 50).

Based on the above information it can be said that Abdülhamid, II took his father as an example in music during his long reign, but saw music not as an art but as an element of entertainment, and did not make any forward-looking studies for the development of music in the

palace. Since he believes that he understands music well, it is seen he alone is active in every work, details, artist selection and arrangement of private music groups belonging to the palace music organization.

2.3. After the Republic and Its Effects on Today

Although the effects of Western music were seen in the Ottoman period, it is seen that a national music movement did not emerge in the 19th century as in Russia or various Eastern European countries. In addition, it can be said that Western music has always been limited to the palace and its surroundings. Serious public works in this field can be cited as Atatürk's reforms and the Republican period.

“The institution, which was established on January 1, 1917, with the name Darü'l Elhan (house of tunes), has a decisive importance in our music history. It was later renamed Istanbul Conservatory and Istanbul Municipal Conservatory. In 1923, the existing Music Society in Istanbul was abolished, instead Darü'l Elhan was separated from the Ministry of Education and attached to the Istanbul governorship, and it was restructured by adding Western music lessons to its curriculum. The institution, where the most famous and master musicians take part, broadcasts are started, joint concerts are given in both branches; It presents a structure that attracts endless attention by the people of Istanbul, state officials and the press. It is known that some foreign delegations came during the years of national struggle and occupation, and a staff of Belarusian and German musicians directed the Istanbul conservatory” (Ergin, 1977, p. 121-122).

“On September 1, 1924, the Music Teachers' School was established in Cebeci. With the establishment of this school, it was aimed to train staff to teach Western music instead of Turkish music taught in schools until that day. Only French and music lessons were taught at the school. Many educators were trained from this school, which was a preparatory school for the Ankara State Conservatory, which was established in 1936. Later, with the opening of Gazi Education Institute, it was transferred there. Students started to be sent abroad in order to receive their Western music education in place. These talented young people returned to their homeland from the 1930s and started to work in the Music Teachers' School and contributed to the new musical structure of the young Republic” (Say, 1992, p. 161).

After the establishment of the Republic, it is seen that traditional Turkish music education was not given in official music education institutions (conservatories, music education faculties, etc.) until the mid-1970s. It is known that the first education started with the Istanbul Technical University Turkish Music State Conservatory, which was established in 1976. Thanks to this delay, it is seen that all traditional music people in our country experience the difficulties of traditional Turkish music reaching world standards in every field (instrument methods, maqam notation, etc.).

3. Conclusion

Every social change process can leave positive as well as shocking and painful effects. The Ottoman modernization movement also included the negative effects of the change process as a course. Modernization has had an impact on the new behavior patterns, art and music of the people with its cultural dimensions as well as its economic and social consequences.

In the 19th century, in the Ottoman Empire, innovation made itself felt in every aspect; We can say that it was a period that prepared the Republic with this process in which the form of government, worldview and structuring changed. It is seen that culture and art have taken their share from this change and contributed greatly to innovation. However, the fact that the Ottomans could not go out of the palace in this renovation work and the effect on the public was negligible, the effects of the delay of the traditional Turkish music to take place in the contemporary world are

seen even today. It is seen that the music policies made after the Republic also contributed to these effects. As a matter of fact, the fact that traditional music education did not take place in the state conservatories of universities until the mid-1970s can be counted among the concrete indicators of this. In addition, the absence of globally accepted training methods for our traditional instruments (Bağlama, Oud and Kanun etc.) can be shown among negative examples. In this direction, it can be suggested that these methods be developed in a way that will be accepted by everyone (music institutions, music instructors, etc.) in the presence of joint expert trainers consisting of conservatories of universities in our country.

The culture and art policy formed in the first years of the Republic of Turkey is to create a "cultural identity" with a lifestyle shaped and blended with western cultural values. This is a goal that gained momentum with the popular and revolutionary approach of the Republic, which we can see as the continuation of the change process that existed in the last two centuries of the Ottoman Empire. When viewed as a whole, the Republic can be seen as a "modernization project" designed in many ways to create its own citizen and to create this new individual consciousness. It can be strongly suggested that the efforts and works of our great leader Atatürk to raise Turkish music to the level of contemporary music in the years of the Republic should continue at the same pace today.

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