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**MUSIC CULTURE OF ISLAMIC CIVILIZATION
AND POPULAR CULTURE IN THE 21ST CENTURY IN
TURKEY**

**DOĞU VE İSLAM MEDENİYETİ MUSİKİSİ VE 21. YÜZYILDA POPÜLER
KÜLTÜR**

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Abstract

Popular culture is a mass culture which develops with the culture industry. It is more interesting to explore the benefits to the community rather considering it as an art form. Cultural erosion in which strong structures are suppressed and the weak structures disappear are not significant. Popular culture is directed by the directors who were educated with advanced and intensified techniques; and who do not have economic concerns. Popular culture appeared in Turkey and began to show its impact with the westernization movements in music. The closure of places of workshop, the tekke and zaviye, where religious music was played, the repressive and insulting attitudes towards the public and Ottoman classical music and westernization policies created an emptiness and obscurity in the musical background of the Turkish people. As a result, the work of the culture industry, which was equipped with advanced administration and marketing techniques, became easier. This period should be called the era of culture industry. It can be said that this era was highly

influenced by the spread of the connection to the internet in every house. From the sale of millions of popular music albums in the past today sales do not reach even half million. The culture industry now has control over radio and TV broadcasts which were common communication tools in the old culture industry periods, so it can be said that audiences are manipulated via these communication tools. However, the expansion of the internet has created an environment where audiences have the choice. Although popular culture provided certain technical advancements, it also caused corruption in music. In this paper, we will examine the factors that have affected the development of oriental music in relation to religious music; we will discuss today's popular culture elements and the definition of popular culture in the 21st century.

Key Words: *Popular Music, Culture Industry, Mass Culture, Religious Music, 21st century Popular Culture*

Öz

Popüler kültür, kültür endüstrisi ile gelişen kitle kültürüdür (Adorno, 1975, s. 12-19). Sanat kaygısından çok, ne kadar kâr ettiği ile ilgilenir. Kültürlerin erozyona uğraması, güçlü olan yapıların sindirilmesi, zayıf olanların ise bu yapı içinde yok olmasının önemi yoktur. Popüler kültür, gelişmiş tekniklerle, yoğunlaştırılmış ve iyi eğitilmiş, ekonomik kaygısı olmayan idareciler vasıtasıyla yönetilmektedir. Popüler kültürün Türkiye'de ortaya çıkışı, etkisini göstermeye başlaması, musikiye batılılaşma hareketleriyle başlamıştır. Türkiye'de Şark musiki tekniğini inkişaf ettiren, dini musiki meclisleri olan tekke ve zaviyelerin kapatılması, halk ve sanat musikisine yönelik uygulanan yasağcı, baskıcı ve aşağılayıcı yaklaşımlar ve batılılaşma politikaları halkın müzikal hafızasında bir boşluk ve belirsizlik meydana getirmiştir. Dolayısıyla gelişmiş idarî ve pazarlama teknikleriyle donatılmış kültür endüstrisinin işi kolaylaştırılmış oluyordu. Bu döneme, kültür endüstrisi çağı demek gerekir. Bu çağın, internetin yaygın kullanımı, her eve girmesi ile bir nebze etkilendiği, hatta kapandığı söylenebilir. Kitle kültürü döneminde, milyonlar satan musikişinasların albümleri artık yarım milyon bile satmamaktadır. Eski kültür endüstrisi dönemlerinde yaygın iletişim organları olan *radio* ve *tv*'lerin programları kültür endüstrisinin kontrolüne açık idi. Dinleyicilerin yönlendirilmeye tâbî oldukları söylenebilir. İnternetin yaygınlaşması, eskiye göre, inisiyatifin (neyin dinleneceği seçiminin dinleyicide olduğu) dinleyicilerde olduğu bir yapıyı ortaya çıkarmıştır. Popüler kültür bir takım teknik iyi gelişmeleri sağladığı gibi, musikiye yozlaşmayı da beraberinde getirmiştir. Biz bu makalemizde şark musiki tekniğini inkişaf ettiren unsurları dini musiki ilişkisi içinde inceleyip, günümüz popüler kültür unsurlarından bahsedip, 21. Yüzyıl da popüler kültür tanımı üzerinde duracağız.

Key Words: *Popüler, Kültür Endüstrisi, Müzik Okulları, Doğu ve İslam Medeniyeti Musikisi*

INTRODUCTION

The word “popular” has gone through several phases, in which the meaning has undergone changes to fulfill the needs of the society, technology and marketing. The essence of its meaning has been lost. Previously, the word “popular” had such meanings as: appreciated, preferred by the society, and favorite (Selçuk, 2011, p. 3879). The stem of the word comes from the word “popularis” which means “belonging to the public” (Williams, 1985, p. 236). The word “popular”, within these meanings, can be assumed as the self-product of the society, and that is cultivated within their cultural values. A product should be cultivated within the society, and reflect certain values. A product should also meet the artistic and literal expectations of people. It should go through some important processes through reviewing. These are necessary for the product to belong to the public. These requirements also seem natural and beneficial. When the product is shaped by the public, the culture that the public consumes is the culture of the public. However, when the product is produced by the culture industry, the product is the culture that is consumed by the public (Erdoğan, İşler & Tamer, 2006, p. 11). According to Tekinalp, culture is described as “The habits that an individual gains within the course of life after birth” (Tekinalp, 200, p. 77). However, the habits that are gained within the pregnancy period and the habits that are transferred via genetic factors should also be added to the description (Soysal, 2012g, p. 206–207, 216). The popular things are emanated from the culture. These things are, therefore, both cultural activities and training patterns. These popular things include traditional and several educational customs. Therefore, “Popular Culture” becomes an activity tool that integrates society and teaches various values. The generated products do not easily get lost. These products bridge the gap between the old and the new, by passing between generations. They recommend clemency, affection, peace and respect.

What is mentioned above is the first meaning of the word “popular”. This concept changed under the influence of capitalism (Selçuk, 2011, p. 3879). It had the meaning of “preferred and liked by most of the people”. In brief, the meaning of popular changed from that belonging to the public and originated in the public, into that belonging to capitalism and given or presented to the public. What we face today is the fast-moving consumption of ever-changing products, famous pop stars fading away after short popularity, weekly changing Top 10 and Top 40, cultural models adapted to the leading capitalist societies, psychological factors, and rebellious generations growing up without learning the values of the society. The youth who adopt the cultural texture and genetic characteristics of their society, after being affected by popular culture, are devoid of leniency, peace, love and patience; and are receptive to numbness and indifference, due to the effects they feel inside and are exposed to. The opinions of Vehbi Bayhan, transferred from Ömer Torlak and Adorno, are in line with our opinions (Bayhan, 2011, p. 226). Today, “popular culture” may act as a tool to form “Global Culture”, in which there are no boundaries, and in which different cultures become integrated into one culture. However, popular culture only focuses on marketing, ignoring such important values as leniency, love, respect, patience and peace. This situation causes huge cultural distances, even a gap, between individuals within the same society. The discrepancy and lack of understanding between individuals within a society must be the result of the consumption of mass-produced goods in place of engagement with the culture emanating from the public. In brief, the meaning of popular culture that emanated from the public and was the product of the public changed to reflect the extensive use of the standardized industrial products of mass

production, especially after the 1970s (Erdoğan, 2001, p. 72). From that period onwards, culture industries produce and the public, as consumer, consume. The social status and image of individuals are described by the objects they consume (Bayhan, 2011, p.221). Popular places within cities provide good illustrations of this situation (Aytaç, 2007, p.203).

As Internet usage becomes widespread, consumers are more active in choosing the music they listen to compared to the past. This is cited as a reason why the music industry has weakened and market share declined (Parikh, 1999, p. 7). Figure 1 shows that minor artists within the music industry are accessible to consumers, due to widespread Internet use. It is also shown that consumers can return their products via the Internet. Widespread use of the Internet, declining album sales, and lack of control over emerging on-line marketing and promotion models forced the music industry to adopt new strategies.

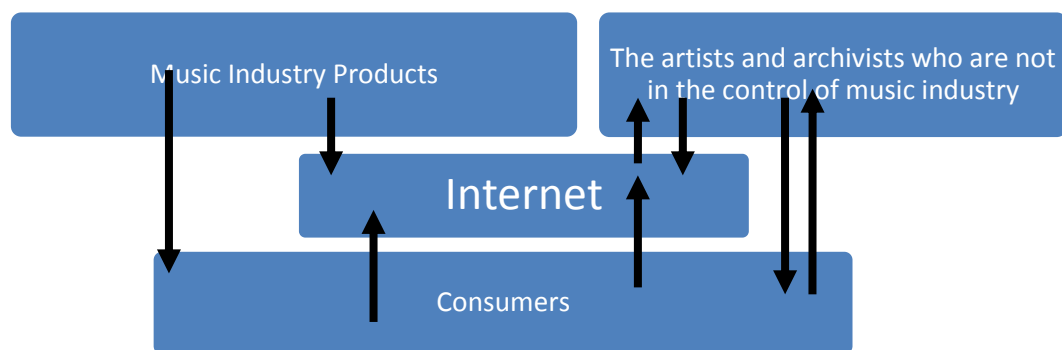


Figure 1: The period when the listeners are more effective

Music Schools and Institutions Serving as Music School That Developed Turkish Music

Turkish music is involved in Eastern and Islamic civilization in the abstract and cultural similarity. On occasion, music schools, a music theorist or sometimes social gatherings for music—especially Islamic monasteries (tekke) and hermitages (zaviye)—were the schools of Turkish Music, in other words; they served for this duty. (Soysal, 2012e, p. 18, 32, 99). In the forming of the theory of Turkish Music, the primary theorists included Kindi (Turabi, 1996), Farabi (Turabi, 2005); (Turabi, 2007), İbn Sina (Turabi, 2004), Urmevi (Uygun, 1999); (Şe ğ rova, 2006) and Meragi (Sezikli, 2007); (Şe ğ rova Z. , 2006). It is more appropriate in terms of systematic musicology to mention successive theorists as the scholars who proposed explanations for the works of these writers; via their books, these scholars are the guides of curious music-lovers.

It is known that education involved finishing the books written in the period of these scholars. In this context, the scholars who wrote books on music theory can be assumed as the music schools of Turkish music. For instance, Safiyyüddin Urmevi methodized the mode education by explaining the theory of maqam with the round figures presented in his books. Therefore, education on the history of Turkish music should start with Urmevi (Soysal, 2012e, p. 99). Our thought support the opinions of Kanuni Nazım, conveyed by Nazmi Özalp, that each of house of musician is a music school (Özalp, 2000, p. 63).

Social gatherings for music can be assumed as another of the important schools of Turkish music. Examples of these social gatherings include sira nights in Turkey, Şuşa in Azerbaijan and social gatherings for music in Baku and Samahi (Soysal, 2012b, p. 32–33).

It is necessary to mention the schools that developed Turkish music and provided music education, which can be categorized as religious institutions, military and palace schools. The lodges used by mevlevi dervishes (Öksüzoğlu & Özkan, 2010, p. 395–398; Karataş, 2008, p.118; Özcan, 2001a, p. 17, 20, 25, 35; Özcan, 2001b, p. 44–56) and then Islamic monasteries and hermitages (Özcan, 2001a, p. 17, 20, 25, 35; Barkan, 1942) were the religious institutions that served as music schools, which expanded to all parts of the country and undertook the musical education of the society. In addition, the schools were set up to give education in religious music, and they also trained qualified musician (Soysal, 2012e, p.33). Religious institutions played an important role in the development of Turkish music, and were beneficial in training singers, saz players, composers and musician who worked on musical theory.

The most important school for systematic musical education was Enderun, a palace school. Enderun was set up in the period of I. Murad (1389). Music education was added to the teaching curriculum during the period of II. Murad. This school gathered many musician, and became the center of music for Eastern and Islamic civilizations, and the center of growth after Istanbul became the capital of the Ottoman State. Enderun continued its active existence until the collapse of the Ottoman State, and was closed towards the end of the 19th century (Özalp, 2000, p.63).

Since the Seljug State period, the Janissary Band was established as the first regular military band in the world, and influenced many famous musician and composers. The band carried out music education and instructions in Mehterhane (military band corps) that were dependent on the Guild of Janissaries. Within this concept, Mehterhane as a music school should be regarded as among the institutions that developed Turkish music. Mehterhane continued until the period of II. Murad. However, together with the renovations carried out in the period of II. Mahmut, the last janissary band member (mehteran) was appointed as servant (Toker, 2012, p. 22), and Mehterhane was disbanded and replaced by the Mızıkayı Humayun (Horn Band) (Akdeniz, 2003, p. 63–67). The Ottoman State did not entirely switch to western music during these radical changes realized due to military renovations, which is unlike the politics followed in Turkish Republic period. Institutions such as Sazendegan-ı Hassa, Müezzinan-ı Hassa and Şairan-ı Hassa, which provided musical education and bound to Mızıkayı Hümayun were located in the palace. The education and practices of Turkish music were carried out; however, these institutions were structured for western-based music (Toker, 2012, p. 287). The name of Mızıkayı Hümayun then was changed to the Presidency of Public Music Committee, Presidency of Public Philharmonic Orchestra and the Presidential Symphony Orchestra.

“Darülbedayi” was set up as a music and drama school in 1913, but was closed in 1916 (Şahin & Duman, 2008, p. 266). As the successor of Darülbedayi, Darülelhan (music house) was established in 1917 as the single music school to provide Turkish and Western musical education (Şahin & Duman, 2008, p. 261). The aim of its establishment was to “prevent the collapse of Turkish music; writing the notes of the classics accurately; and to expand the love of music” (Özalp, 2000, p. 67). However, since 1926, this institution deviated from its aims, and focused on only Western musical education; Turkish music education was

ignored (Yarman, 2010, p. 1). The name of Darülelhan was first changed to the Istanbul Conservatory (1927) and then Istanbul Municipal Conservatory (1986). The teaching staff during the periods that Darülelhan provide Turkish music education included such names as Ali Rifat Çağatay, Tanburi Cemil Bey, Hüseyin Saadettin Arel, Suphi Ezgi and Rauf Yekta (Şahin& Duman, 2008, p. 266). Reconstruction was carried out in the presidency of H.S. Arel in 1943. Crucial research and investigations were carried out, but academic sustainability and efficiency could not be achieved.

In 1924, the Music Teacher Training School was established to train teachers in Western music education. The Ankara State Conservatory was established in 1936 (Şahin & Duman, 2008, p. 264). Following this event, Turkish music was prohibited between the years 1934 to 1936 (Yarman, 2010, p.1). The commission that decided to prohibit Turkish Music included such names as Education Delegate Abidin Özmen, Veli Bey, Ahmet Adnan Saygun, Cemal Reşit Rey, Necil Kazım Akses, Hasan Ferit Anlar, Gazimihal, Ferhunda Ulvi Erkan, Ulvi Cemal Erkin, Necdet Bey, Halil Bedii Yönetken, Nurullah Şevket Bey, Cevat Memduh Altar and some individuals from the Turkish Education Board (Kaya, 2012, p.286). Following this process, there was no academically based Turkish music school until the establishment of the Turkish Music State Conservatory in 1976.

Several schools were established via personal effects, but were soon closed. These schools trained esteemed musician, and included Terakki Musiki Mektebi (1922–1927), Gülşeni Musiki Mektebi established by Abdülkadir Töre (1925–1934), Darüt Talimi Musiki (1916–1931), Darü'l Feyz-i Musiki (1915– became Üsküdar Musiki Cemiyeti), Üsküdar Musiki Cemiyeti, Darü'l Musiki-i Osmanî (1908– known to be closed during the years of the Balkan War) (Özalp, 2000, p. 66–80). These were the major institutions that trained important figures in Turkish music. However, these schools were not efficient enough for academic studies, and lacked the support necessary to carry out academic studies. It is more accurate to regard these schools among the institutions that prevented the collapse of Turkish music rather than those that developed Turkish music. The prohibition of Turkish music, the banning Turkish music education from primary school curricula, the absence of academic music schools, and the adoption of western-based music policies by the Turkish Republic, as successor of the Ottoman State, all made room for popular culture. This event caused obscurity and detachment in the social memory of Turkish music, and also caused the rising generation to lose their soul and the alienation within society. Cultural erosion occurred because the culture did not emanate from the society and did not belong to the society.

Culture Industry and Turkey

The previous discussion was intended to reveal the room made for the culture industry. The forming of the culture industry in Turkey has gone through several phases. The first phase started with the establishment of Mızıka-yı Hümayun in 1826. Subsequently, Turkish music education and practices continued followed western concepts until the last period of the Ottoman State. Western musical practices that began during this period was considered as the same case for Ottoman Society as the case that the culture industry produces and the society becomes consumers. The first meaning of the word “popular” referred to the product that the society produced, which was familiar to the society, much loved and preferred products of its own, and reflecting factors cultivated within itself and being in demand by the great majority of the society. Therefore, Western music culture, which did not emanated from within the society but was imported from the West, is an example of popular culture for the Ottoman society. The promises of the cultural industry today, such as better living conditions, stating

wrong requirements, social status, fetish and erotic factors even though not as much as today, increasing sexual freedom and the control of thoughts also existed in that period.

The second phase was that the renovations carried out since the first years of the Turkish Republic were maintained in line with the West; Turkish music was even prohibited, when necessary. Turkish music education was abolished from schools and an academic music school could not be established from 1926 until 1976. The policies that the Republic implemented in line with the renovations and vigorous efforts to rarefy the past, confused the musical culture and melodic memory of the society. This situation also caused social alienation and the corruption of cultural values. The statements that were manipulated against the culture and the history of the Ottoman State, including retrogressive, faceless and characterless accusations, hurt and influenced the society deeply. In addition, all the institutions that served as music schools were closed, radio broadcasts of Turkish music were prohibited, and Turkish music lessons were removed from the primary school curricula. Eventually, the Turkish Music State Conservatory was established, in 1976. However, it is still not possible for academics to discuss national issues and give methodological education in Turkish music in schools, due to the complexities of training academics in musical theory.

In conclusion, the society that was exposed to the products of the western musical and cultural industry during the period of the Ottoman State was again increasingly exposed to these products following the establishment of the Republic of Turkey. Following the First and Second World Wars, emergent sociological trauma and the pressures of musical prohibitions directed the society to different areas with obscurity and no identity. The State directed the society to the West; however, cultural boundaries pointed to the East. This must therefore be the origin of the saying in primary schools “I listen to foreign (popular music) music” (Soysal, 2012c) and the subconscious of the society. The Ottoman State managed to hold together people of every religion and every nation, and formed a multi-cultural society by regarding their differences as richness. Therefore, the effect of arabesque that is supposed to be a style of orchestration, but is discussed as Arabesque, began in the 1940s. Arabesque formed the basis of the music that Orhan Gencebay and others would perform in the following years. The choice of regarding the Arabesque culture as popular culture emerged; but, it cannot be evaluated exactly in this way. The issues of musical theory, forms, analyses and arrangement techniques reveal that this issue is familiar to the society. Popular culture in today’s context that emerged in the Western countries did not find much popularity on radio and television, due to censorship by the state institutions. In the 1990s, the opportunity was taken via the establishment of private commercial television channels, and their effect has continued until today. Album sales declined dramatically, due to the accessibility of the Internet from every house, and so marketing by the culture industry also decreased considerably. The control of the means of consumption such as radio and television, which are under the control of the culture industry, was not efficient. Generally, listening choices are much justly and freely under the control of the listeners. The artists who emanated from the public, and try to access the public, do so via the Internet, and they are also able to read the opinions of the public in on-line forums.

Based on this research, what should be the description of popular culture in the 21st century? The expansion of the Internet and the freedom of listeners to control their own choice have limited the scope of the cultural industry and decreased product and marketing budgets. Even the costs decreased, it seems that finding a market for the culture industry has become more difficult.

METHODOLOGY AND LIMITATION

We expressed the initial and changing meanings of the word “popular”, and have discussed perspectives on popular culture. We highlighted the factors that seem important in the development of Turkish music, and those organizations that can be regarded as schools of Turkish music. We could give different examples of the social gatherings for music, music theorists and regional institutions. However, we touched on the issue as much as it concerns our subject.. We determined the framework of the present study in discussion of Enderun, a palace school that provided systematic musical education, and then described Mehterhane, the first regular military band in the world and a music school dependent on the Guild of Janisseries during the Ottoman period. We also mentioned the Mızıkayı Hümayun as one of the first Western music schools in Europe; however, it is not widely known from this perspective. We then completed our summary with Darülhenan, which involved important Turkish music researchers and performers at the beginning of the 20th century. We also touched on the prohibition of Turkish music, which created an opportunity for the for culture industry and supported our views. We discussed that some schools were established to give only music education, but that these schools abolished Turkish music from their curricula, following which primary and secondary schools gave only Western music education. There was no school of Turkish music as an academic activity from 1926 until 1976, which is why no academics were educated in this field.

FINDINGS

The prohibition of Turkish music between the years of 1934 and 1936, the abolition of Turkish music from school curricula, the absence of music schools to educate academicians following the academic staff of Darülelhan, and the community’s role in preventing the disappearance of Turkish music are the findings that are consistent with our beliefs. Western music was in fact a popular culture for the Ottoman community, as we expressed in our discussion of the initial meaning and changing meanings of the word “popular”. The market place of the culture industry became narrow, together with the widespread use of the Internet, and therefore the culture industry took some products from the culture of the public and transformed these into products of popular culture, as seen in the example of “Kolbastı” (Ötken & Kızmaz, 2012, p. 487–488).

DISCUSSIONS

Even if Western music was culturally popular within the Ottoman State, it should be recognized that that technically advanced the Western Music benefited the development of Turkish music. It is an accepted fact that the products of the culture industry corrupt the community and alienate people from each other. However, these institutions were beneficial in the development of music technology. Presenting the products of the public as coinciding with the values of the public can be beneficial in transculturation and promoting peace. Prohibition the music culture that emerges as a result of the common cultural values of the public on behalf of modernization cannot be explained by analytical thinking. Creating advanced techniques is possible via analytical thinking. Western culture is no longer popular culture for the Ottoman community. It can be said that Western culture has become a common culture.

CONCLUSION

Music theorists, institutions providing religious music education, palace and military schools providing music education, communities, and musical communities served well the development of Turkish music. The establishment of Mızıkayı Hümayun, western music-oriented policies, the abolition of Turkish music education from the conservatories and

primary schools, the closure of religious institutions, prohibition of Turkish music and the absence of an academic institution for Turkish music education all provided opportunities for first Western music and then popular cultural products, and also facilitated the spread of mass culture. Presenting products that conflict with the cultural values of the public has deeply affected the musical memory of people. Individuals from the society are alienated from each other due to the popular culture and became senseless.

The consumption process occurring due to the widespread use of the Internet reduced the sales of albums, narrowed the market for the popular music industry, and forced the industry to develop new marketing strategies. Culture industry that tries to spare marketing field for itself took products embellished with the cultural values of the public, then rearranged them via technological developments, and then commercialized to the people again. The West, which was regarded as popular culture within Ottoman community, is losing the position of popular culture. Western culture is now oriented to a common cultural model, in which the culture of every society can become global popular culture. Every culture is accepted as being valuable, as long as peace, love, brotherhood and leniency are provided.

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