

**ISTANBUL TECHNICAL UNIVERSITY ★ GRADUATE SCHOOL OF ARTS AND SOCIAL  
SCIENCES**

**JAZZ IN TURKEY:  
CULTURAL CONNOTATIONS AND THE PROCESSES OF LOCALIZATION**



**P.h.D. Thesis**

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**Department of Musicology and Music Theory**

**Musicology and Music Theory PhD Program**

**JUNE 2016**



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**İSTANBUL TEKNİK ÜNİVERSİTESİ ★ SOSYAL BİLİMLER ENSTİTÜSÜ**

**TÜRKİYE'DE CAZ:  
KÜLTÜREL ANLAMLARI VE YERELLEŞME SÜRECİ**

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*To Arnavut Recep,*



## FOREWORD

This research would not have been possible without the support of many people and it is indeed a hard task to express all those feelings in a page. Firstly, I would like to thank my parents Szan and İbrahim Uyar for their endless supports, and believing in me to pursue my dreams in scholarly study of music.

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## ABBREVIATIONS

<b>APP</b>	: Appendix
<b>BILSAK</b>	: The Association on Science Culture and Arts
<b>CD</b>	: Compact Disk
<b>IKSV</b>	: Istanbul Culture and Arts Center
<b>NATO</b>	: North Atlantic Treaty Organization
<b>TRT</b>	: Turkish Radio and Television Corporation
<b>USA</b>	: United States of America





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## **JAZZ IN TURKEY: CULTURAL CONNOTATIONS AND THE PROCESSES OF LOCALIZATION**

### **SUMMARY**

While jazz has been an integral part of Turkey's music scene from the founding days of the Turkish Republic, the cultural connotations of jazz music varied greatly in different eras and sociocultural conditions. Through an oral history research, the main focus of this dissertation is to explain cultural connotations and the localization processes of jazz music in Turkey.

This study aims to search about a history, which was never presented in an academic setting before. With the purpose of understanding the appreciation of jazz music in Turkey, the deficiencies of the resources highlighted the necessity of an oral history research and a fieldwork study. With the utilization of various theories including Pierre Bourdieu's concepts such as taste and cultural capital, and the approaches related with glocalization and Orientalism, this research intends to define jazz music's role on the cultural history of Turkey.

Among the focuses of this dissertation; jazz music's role on identity related issues, its influence as a social class indicator, musical connotations of jazz in different decades, and the localization processes of jazz can be summarized. Through an extensive oral history and archival research, in addition to the implementations that derive from participant observation techniques; this research aims to define what jazz represented as an ingredient of the music scenes of Turkey, with an account of cultural, political, musical and economic dynamics of the country.

The disciplines of musicology and ethnomusicology deal with the localization practices of the widespread music cultures rooted in European and North American musical practices; such as rock, jazz, or Western classical transitions. Many of those 'globalized' music cultures found their responses with a blend of local music practices in the creation of many unique genres.

Since the 1970's, there have been several attempts to develop local forms of jazz in Turkey. Composers and performers began incorporating elements from Turkish *makam* music and other traditional forms of musical expressions into the jazz idiom. One of the objectives of this dissertation is to understand the processes of jazz music striking roots in Turkey, in the light of various cultural connotations of the term "jazz" throughout its history. Early fusion attempts usually interpret repertoire samples from Turkish *makam* music or Turkish/Anatolian folk music traditions with instruments associated with jazz, syncopated rhythms, jazz harmonies and phrasings. However, in the later years, there were musicians who developed a unique musical language drawing inspirations from both jazz and Turkish music.

In recent times, for instance, jazz has acquired a “high culture” status, whereas throughout the 1930s the word “jazz” used to denote all foreign-derived popular expressions of music meant for entertainment purposes. Such dichotomies of “low” vs. “high” art will be among the considerations of this study.

This study covers a time frame starting from 1923, the declaration of Turkish Republic to recent times, 2016, as the hard copy of the dissertation submitted. The analysis concluded is categorized with a focus on the informants’ narratives about the performance of jazz in Turkey, since the main source of information was the oral history interviews with musicians who performed jazz music. Finally, this study investigates the history of the Turkish jazz scene from a musician’s perspective, with the ultimate goal of understanding the role of jazz on the socio-cultural history of Turkey.



## **TÜRKİYE’DE CAZ: KÜLTÜREL ANLAMLARI VE YERELLEŞME SÜRECİ**

### **ÖZET**

Caz müziği Türkiye Cumhuriyeti’nin kuruluş günlerinden beri müzik sahnesinin önemli bir parçası olmakla beraber; cazın kültürel anlamları anavatanı Amerika Birleşik Devletleri’nde ve dünyanın bir çok yerinde olduğu gibi, caz müziğinin bir yüzyılı aşan tarihi süresince çeşitli dönemlere ve sosyokültürel koşullara göre büyük ölçüde değişim geçirmiştir. Bu doktora tezinin amacı, bir sözlü tarih çalışması yardımıyla Türkiye’de cazın kökenlerini, icra pratiklerini, kimliksel boyutunu ve yerelleşme süreçlerini araştırmaktır.

Bu çalışma daha önce akademik yöntemlerle yazılmamış bir tarihe dair kültürel analizler yapma amacından yola çıkmıştır. “Türkiye’de Caz” üzerine yapılmış akademik çalışmaların azlığı, sözlü tarih araştırması yöntemini bu çalışmanın merkezine koymuştur. Kapsamlı bir sözlü tarih araştırmasını destekleyen arşiv araştırmaları ve katılımcı gözlemci yöntemi merkezli bir alan araştırması bu çalışmanın metodolojilerini oluşturmaktadır. Bu tez yerelleşme teorileri, Oryantalizm olgusu, Pierre Bourdieu’nun beğeni yargısı ve kültürel sermaye gibi kavramları yardımıyla, cazın Türkiye kültürel tarihi üzerindeki etkisini araştırmaktır.

Kimlik kökenli meselelerde caz müziğinin rolü, caz müziğinin sınıfsal bir gösterge olarak etkisi, cazın çeşitli on yıllarda kazandığı kültürel anlamlar ve cazın yerelleşme süreçlerini anlamak bu doktora tezinin odak noktaları arasındadır. Cazın Türkiye müzikleri içindeki rolünü ülkenin kültürel, politik, müzikal ve ekonomik dinamikleri dahilinde anlamaya çalışmak bu tezin nihai amacıdır.

Müzikoloji ve etnomüzikoloji disiplinleri, kökenlerini Avrupa ve Kuzey Amerika’da bulan rock, caz ya da Çoksesli Batı Klasik Müziği gibi dünya genelinde yaygınlaşmış müzik kültürlerinin yerelleşme süreçlerini önemli ölçüde incelemektedir. ‘Globalleşen’ bu müzik kültürlerinin önemli bir kısmı ziyaret ettikleri yerel kültürün geleneksel müzikleri ile kaynaşarak, kendine özgü bir çok müzik türünün ortaya çıkmasına sebep olmuşlardır. Bu kavramların caz üzerinden Türkiye özelinde incelemesi bu çalışma açısından önem taşımaktadır.

1970’lerden bu yana Türkiye’de çeşitli müzisyenler cazı yerel unsurlarla sentezleyerek yorumlamaya çalışmışlardır. Besteciler ve icracılar Türk/Osmanlı makam müziği ve Türk halk müziği etkilerini caza dahil etmeyi denemişlerdir. İlk yıllardaki füzyon denemeleri genellikle halk müziği ya da Türk musikisi repertuarından eserleri caz ile ilişkilendirilen çalgılarla, caz ritim ve cümlemeleri ile yorumlamaktan öteye geçmezken, ilerleyen yıllarda Türk müziği ve caz müziği unsurlarını bir araya getirerek kendine özgü bir müzik dili yaratan müzisyenler ortaya çıkmıştır. Bu çalışma ayrıca Türkiye’de icra edilen caz örneklerini incelemeye

olarak, Türkiye’de caz üreten müzisyenlere dair bir sınıflandırma yapma amacı gütmektedir.

Günümüzde caz müziği “yüksek kültür” ile ilişkilendirilen bir statü kazanırken, 1930’larda caz sözcüğü Türkiye’de tüm Batı kaynaklı popüler müzik formlarını ifade etmek için kullanılmaktaydı. Özellikle 1990’lı yıllarda başlayan caz odaklı festivaller, üst gelir gruplarına hitap eden caz kulüpleri gibi unsurlar cazın bir yandan yaygınlaşmasına sebep olurken, bir yandan çalışma kapsamında “soylulaştırma” kavramı ile açıklanacak olan, cazın “üst kültür” algısına köken olmuştur.

Tezin öncül araştırma sürecinde en sık rastlanılan dinleyici ve müzisyen tepkilerden biri “Türkiye’de üzerine bir doktora tezi yazılabilecek denli geniş ve köklü bir caz geleneği olup olmadığı” unsurudur. Bu öncül reaksiyon, çalışmaya zemin hazırlamış olmakla beraber, daha önce akademik bağlamda yazılmamış bu kültürel tarihin gizli kalmış yönlerini sözlü tarih ve arşiv çalışması yardımı ile açığa çıkarmak araştırmacının motivasyonları arasındadır.

Türkiye Cumhuriyeti’nin kuruluş yıllarında ulusal kimliğini tanımlama sürecinde güdülen müzik politikalarının Batılılaşma odağı, kendini yalnızca kasıtlı Avrupa Sanat Müziği icrası teşviki ile değil; ayrıca Avrupa, Kuzey ve Güney Amerika kökenli popüler müzik formlarının dönem içerisinde kendine yer bulmaları ile de göstermiştir. Dönemin müzik ideasını tanımlarken çokça vurgulanan çok seslilik tutkusu; caz, tango, samba, vals, çarılton, foxtrot gibi müzik ve dans türlerinin dönemin kültür hayatı içerisinde önemli bir yer edinmesine etki etmiştir. 1920’li yıllarda yabancı menşeli dans müziklerini tanımlamak için ‘caz’; yabancı popüler müzikleri çalan orkestraları tanımlamak için ise ‘cazant’ sözcüğü kullanılmaktaydı. Türkiye’de caz müziği 1920’li yıllardan 1950’lere değin, yurtdışından Türkiye’ye gelen müzisyen, orkestra ve dans gruplarınca ya da çoğunluğunu Ermeni ve Yahudi yurttaşların oluşturduğu azınlıklar tarafından icra edilmiştir. 1950’li yıllar Türkiye’nin NATO üyeliği ile birlikte, Amerika ile ilişkilerin yeniden şekillendiği ve Amerika etkilerinin politik hayatın yanı sıra kültürel boyutta da yoğunlukla gözlemlenmeye başladığı yıllardır. Günümüzde Türkiye –özellikle İstanbul- caz müziğinin yoğunlukla icra edildiği; bir gecede yaklaşık 3 farklı caz konseri dinleme imkânı bulunabilen; çoğunlukla caz müzisyenlerinin üyesi olduğu bir dernek ile müzisyenlerin haklarının korunduğu; caz icra edilen gece kulüpleri, caz eğitimi veren resmi kurumlar, caz konserlerinin sıklığı, yayımlanan caz albümlerinin azımsanamayacak boyutlarda olduğu bir coğrafyadır.

Araştırma dahilinde ele alınan, Türkiye’ye konuk olan ilk caz grubu 7 Palm Beach’i İstanbul’a konser vermek üzere Mustafa Kemal Atatürk’ün davet olmuş olduğuna dair tartışmalar ve belgeler de tez içeriğinde ele alınmaktadır. Caz akademisinde sıklıkla tartışılan unsurlardan biri olan, cazın Amerika Birleşik Devletleri’nden sıçradığı ülkelerde ırksal ve etnik köken kaynaklı açılımları olup olmadığı sorusu bu çalışma kapsamında yeni bir boyut kazanmaktadır. Özellikle 1950’lerden önce Türkiye caz sahnesinde aktif olan ve etki yaratan müzisyenlerin Ermeni ve Yahudi yurttaşlardan oluşması, daha önce caz tarihi üzerine çalışan araştırmacıların ‘ilk Türk caz müzisyeni’ unsuruna değinmelerine sebep olup, Türkiye’de caz icrasında birbirine geçen “ötekilik” algısının önemini altını çizmektedir.

1960’larda Türkiye pop müziğinin oluşmasına köken olan yabancı pop şarkılarının Türkçe sözlerle yorumlanmasını ifade eden Aranjman furçasının; 1970’lerde Anadolu pop akımının ya da ülkenin kültürel ve siyasi tarihine damgasını vuran 12 Eylül 1980 darbesinin caz kültürü üzerine etkileri bu sözlü tarih çalışması kapsamında ele alınan unsurlar arasındadır. Bu araştırma bir anlamda cazın Türkiye popüler müzik tarihindeki etkisini araştırarak, müzikoloji ve etnomüzikoloji çalışmalarına katkıda bulunma amacı taşımaktadır.

Bu çalışma Türkiye Cumhuriyeti’nin kuruluş tarihi olan 1923’ten, tezin teslim edildiği 2016 senesine kadar olan süreci kapsamaktadır. Sözlü tarih görüşmesi yapılan kişilerin hikayelerine odaklanarak çeşitli odak konuları belirlenmiştir ve bu konular tezin bölümlerini oluşturmaktadır. Bu çalışma ülkenin müzik tarihine müzisyenlerin bakış açısından yaklaşarak, Türkiye’nin sosyokültürel tarihinde caz müziğinin rollerini anlamayı hedeflemektedir.





## **1. INTRODUCTION**

### **1.1 Objectives of the Dissertation**

With an emphasis on the cultural connotations and the processes of appropriation, this dissertation aims to understand jazz music on the locality of Turkey. By discovering and exploring the narratives of jazz music through an oral history research, this study seeks to understand what ‘jazz’ represents as a music culture in Turkey, class associations of jazz music, as well as the role of jazz music in identity related approaches and the paradigm shifts occurred throughout the years, where all of the mentioned considerations have been experienced.

This study covers a timeframe starting from 1923 to 2016; the former date represents the declaration of Turkish Republic and the latter is the year that this dissertation is submitted. The extensive timeframe and the variety of subjects necessitate the author to make a classification to define concentration points via the analysis of the information gathered through oral history interviews, archival research and the fieldwork conducted as being a participant observer of the scene nearly ten years. Scott DeVaux (1991) suggests that history of jazz is a "struggle for possession of that history and the legitimacy that it confers" (p. 528). This study is not intended to write a historical record; however, findings of the narratives collected through the oral history research also reveal socio-cultural turning points in the fate of the country, which will be explained throughout the dissertation.

Especially after the 2000’s the influence of jazz education institutions, jazz festivals, jazz clubs, and improvements in the music technologies enabling artists to release self produced albums resulted in the expansion of the jazz scene of Turkey. Legitimization of jazz, by associating it as an ‘high-art’ music culture or the role of jazz on the evolution of the popular music industry of Turkey will be among the topics discussed in this study.

This dissertation combines the approaches rooted in the jazz studies and the disciplines of ethnomusicology and musicology, with the tools of anthropology and

history. With the aid of utilization of taste and cultural capital concepts of Pierre Bourdieu, Orientalism definitions by Edward Said and the glocalization theories, this dissertation aims to explain jazz music's role on the musical and cultural history of Turkey.

Many music genres rooted in European and North American musical practices found their equivalents in Turkey, jazz music as well. Also, in Turkey, musicians incorporated melodic, rhythmic and harmonic elements of Turkish music into jazz idiom. Besides, there were attempts to perform the repertoire associated with Turkish makam music and Turkish/Anatolian folk music with instruments associated with jazz, with a concentration on jazz phrasings, harmonies and syncopated rhythms. How the localization processes occurred and how the scene reacted to it will be among the issues discussed in this study. This study intends to discover and explore jazz on the locality of Turkey, by addressing these main questions:

- 1- How did jazz music start to be performed in Turkey?
- 2- Does performing jazz music in Turkey have any connections with racial or ethnic identity?
- 3- Does jazz music shaped in contact with local music traditions? If so, how?
- 4- Are there any social class associations related with performing or listening to jazz music? If so, how?
- 5- Did jazz influence the popular music industry of Turkey? If so, how?

## **1.2 Research Methodology**

This dissertation combines the perspectives of jazz studies, ethnomusicology, and musicology with the tools of history and anthropology. The deficiencies of the scholarly written resources on jazz music in Turkey highlight the necessity of an oral history survey as the main source of information for this study. One of the primary reactions I received from jazz musicians and audiences about my intention on writing a dissertation on jazz in Turkey was: "How come you would want to write a dissertation on jazz music in Turkey, when the performance of jazz is not that rooted or widespread?" Even the musicians of the jazz scene who born after 1970s directed such questions, indicating the lack of structured information and interest on the



history of jazz in Turkey. In addition to a oral history study, archival research and musical analysis are among the methods that contributed to the outcomes of this research on top of ‘participant observation technique’, which constituted a high proportion of the fieldwork conducted.

The previous literature on jazz in Turkey is scarce. Valuable contributions of İlhan Mimaroglu (1958) and Hülya Tunçağ (2010) on a historical basis as well as Carol Woodall (2008) and Orhan Tekelioğlu’s (2011) scholarly works on ‘jazz in Turkey’ shed light on the path of this study. However, the scarcity of the scholarly written works on the subject requires a combination of research methods of oral history, fieldwork and an archival research.

My perceptions on the field have been shaped as a result of an ethnographic approach combined with my occupations involving the jazz scene of Turkey such as teaching ‘History of Jazz’ at a university; having the responsibilities of the public relation duties of a jazz club; writing and interviewing for Jazz Magazine Turkey; being an attendee of the jazz festivals in relation to my jazz journalism duties; and being in close contact with musicians during my DJ’ing performances before the jazz concerts. All of those occupations conducted to shape a scholarly work on jazz music in Turkey, which came to body in this dissertation. The varied essence of these occupations enabled me to be in contact with many people from various layers of the industry, such as jazz club managers, several jazz musicians, service personnel of a jazz club, dedicated jazz fans, jazz students and worldwide jazz personalities who contribute to the evolution of jazz. In addition to that, with the aid of participant observer technique, I tried to maintain a neutral position at the scene, by paying attention not to be a dedicated insider as the essence of any research demands.

Alessandro Portelli (1997) distinguishes the oral source from the oral tradition; as the latter is made up of verbal constructs that are formalized, transmitted, shared; whereas the historian’s oral sources are individual, informal, dialogic narratives created in the encounter between the historian and the narrator. The interviews laid out an important array of historical data on the events, people and institutions, but they also included paradoxical contradictions, which made it crucial for me to cross-examine with an archival research on newspapers and art magazines in order to confirm the dates and the whole names mentioned in the narratives.

For this study, 34 interviews were conducted with jazz musicians of Turkey. For the 'jazz musician' definition, I set a criteria of accepting at least 5 different musicians' concurrence on the individual's involvement with the jazz scene. On designing my approach to oral history interviews; I follow Alessandro Portelli's (1997) statement; "interview is experience before text" (p.13). For the oral history interviews, my main motivation was to create a connection with the interviewees instead of just concentrating on the details of the data they provided. During our interviews, there were cases in which my interviewees demanded confidentiality. In such cases, I used the information upon the approval of the interviewee, while excluding their name in the statement and referring to them as 'the informant'. During my research, their insights and life experiences inspired me a lot to me, not only for contributing to the level of authenticity of my study, but also for providing the opportunity to observe such valuable history from first-hand resources. As Burton Peretti (2001) emphasized the importance of oral history research on jazz studies: "By means of sophisticated approaches the rich heritage of jazz interviews, oral history projects, and jazz history in communities across the nation -and the world- will be allowed to yield their most culturally revealing and significant messages" (p. 595).

Since one of the concerns of this study is to research the fusion attempts of jazz and Turkish music as part of identity related issues; musical analysis will constitute valuable information on that study to conclude how those attempts approached fusion concept. Jazz and Turkish music fusion examples will be selected, transcribed and analyzed to be able to detect the form related, harmonic, and rhythmic structures of the pieces.

### **1.3 Theoretical Orientations**

As this study covers a time frame spanning almost a century as well as a variety of concentrations, cultural analysis based on a single theory would be restrictive for such a research. In each section, various theories previously used in ethnomusicology and musicology disciplines are employed in order to clarify the concentration areas of this research; such as taste related concepts, glocalization, modernization, musical knowledge as an indication of cultural capital, identity related issues of ethnicity, and orientalism. Those concepts will be summarized in this section; and the analysis

attained with the aid of those will be among the considerations of the conclusion chapter.

Firstly, throughout the dissertation, class associations of jazz music in Turkey and the relationship of jazz music with the concepts such as ‘high culture’, ‘elite’, ‘commercial’, and ‘popular’ will be overviewed with the utilization of Pierre Bourdieu’s Taste Theory. The main motive behind that is to give a direction to this comprehensive field research, while searching whether being a jazz musician or listening to jazz music can be evaluated as an indication of social class. Pierre Bourdieu is among the first theorists who draw attention to musical preferences and their relationship to social classes. To be more specific, the word taste is defined as “the ability to discern what is of good quality or of a high aesthetic standard” by Oxford Dictionaries (2010). According to Bourdieu (1984), ‘musical culture’ is not a cultural display as invarious other arts such as theatre going, museum going etc.; rather, musical culture is something rather than a quantity of knowledge and experiences combined with the capacity to talk about them. Bourdieu distinguishes three zones of tastes, which are more or less in relation to the educational levels, social classes and occupations. Those three general artistic subfields are called the restricted subfield of art, the subfield of commercial bourgeois art and the subfield of commercial-industrial art (popular) art. Whether the appreciation of jazz music in Turkey is associated with any of those subfields or with a new category will be explained during the research.

Among the studies concentrating on the class associations of jazz, Paul Lopes’s (2000) article “Pierre Bourdieu’s Fields of Cultural Production: A Case Study of Modern Jazz” is an important resource for this study. In his article, Lopes defined modern jazz as hybridization by popular musicians of popular idioms and popular practices with high art performance practices and aesthetics. How modern jazz phenomenon became a hybrid aesthetic between high art music and popular music; why it was important for jazz musicians and others to claim jazz as a fine art status can be listed among the main concentrations of his research. Lopes suggests that Bourdieu’s idea of the restricted subfield of art is limited to “high art” production, and does not consider popular art production as part of the culture industry. He adds a fourth category to those subfields: restricted subfield of popular art. He evaluates jazz in the subfield of popular art, and states that in thirties, forties and fifties; the

members of the dominated classes such as working class, ethnic minorities and racial minorities compose most of the jazz music. He notes that a distinct jazz aesthetic was necessary to create an independent symbolic value for jazz in order to generate symbolic profit and economic profit. Cultural practices of jazz musicians had to be converted into the symbolic capital. Lopes (2000) also adds, in the United States, jazz music moved to concert halls, art museums, outdoor festivals and college campuses from the commercial world of jazz clubs and urban popular entertainment places, starting from the 1950s (p. 217). He states that such occasions also contributed to the modern jazz renaissance occurred in the 1950s; after that date the jazz art world gained greater status as high art music. I also applied the concept of gentrification to jazz, the term originally used for arrival of people with high-income levels to an existing urban district that creates deep cultural impacts on the district's character and resulting in the increase of property values as well as living expenses of the residents, which resembles the main idea behind this section. Since the "elite" attributions to jazz music created deep cultural and economical impacts from both the perspective of musicians and audiences, the cultural connotations of jazz music were significantly influenced by the processes of commercialization.

In addition to that, Bourdieu's cultural capital concept became an issue of consideration, especially during the oral history research of this project. Cultural capital focuses on the idea of the most privileged groups in society are distinguished by their possession of not only economic capital but also social and cultural capital; and that the class system is perpetuated by these various forms of capital (not just wealth) being passed from one generation to the next. Cultural capital relates to symbolic matters, which is acquired as a part of a social class such as tastes, skill, mannerisms and so. He adds:

Developing new cultural institutions was part of a process of differentiating high art from mass entertainment, and constructing new hierarchies of taste and discrimination. The science of taste and cultural consumption begins with a transgression that is in no way aesthetic: it has to abolish the sacred frontier that makes legitimate culture a separate universe, in order to discover the intelligible relations, which unite apparently incommensurable choices such as preferences in music and food, painting and sport, literature and hairstyle. (Bourdieu, 1984, p. 6)

Bourdieu defines cultural capital in three forms, as objectified, embodied, and institutionalized. For instance, a record collection can be defined as a cultural capital

in an objectified state, which became a crucial topic of many conversations during my oral history interviews. Or an institutionalized form of cultural capital symbolizing cultural competence and the authority driven from knowledge became a great supporter and barrier during the phase of this research. For instance, any encounter during oral history interviews started with a conversation in what amounts I know about jazz music. Many informants asked me questions about jazz standards or style related concerns. As stated earlier, how the specific venues contribute to the institutionalization of jazz in Turkey, whether jazz promoted as a form of cultural capital or a productive musical environment are among the considerations of this study.

Glocalization will be another concern of the study, since in addition to the practices with more traditionalistic approaches to jazz; there have also been attempts to incorporate tonal material from makam music and making a fusion of it with various styles of jazz. Glocalization can be defined as the interpenetration of the global and the local, that can result in various and unique outcomes in different geographic areas. The roots of the concept has stemmed from Japanese and coined by marketing experts to define the concept of products of Japanese origin should be localized and should be suited to local taste and interests, and also the products are global in application and reach should do so for Japanese (Khondker, 2004). The preliminary usage of the term of glocalization in the social sciences can be attributed to Roland Robertson. He (1995) discusses the form of globalization is being reflexively reshaped in such a way as to increasingly make projects of glocalization the constitutive features of contemporary globalization (p. 41).

Nederveen Pieterse (2004) explains three views on the issue of globalization of cultures: clash of cultures, single culture, and hybridization. The first can be explained as the view that people's cultural and religious identities will be the primary source of conflict in the post-Cold War world (Huntington, 1993). The second notion suggests a homogenized world, a world dominated by a single culture that erases differences of local cultures. The third view, hybridization or synthesis denotes adjusting the local needs to globalized concepts. Thus hybridization concept has common grounds with glocalization.

Through the processes of differentiation, musicians reflected their inspirations from Turkish music in many different ways. The tendency to synthesize Turkish music

elements into European and North American derived styles is not something new, especially considering genres that can be treated under the common heading of popular music. In fact, westernization process in Turkish music has been the case since the early days of Turkish Republic, throughout the government's attitude reflected in the politics on music.

On the other hand, musicians' reactions to the fusion of Turkish music and jazz have many traces in the concepts such as orientalism and Westernization. Especially orientalism has become a widely concentrated subject in the literature of historical musicology. Edward Said (1979) defines Orientalism as taking three interdependent forms: the study of the Orient; a style of thought based upon an epistemological and ontological distinction made between the 'Orient' and (most of the time) the 'Occident' "; and a corporate institution dealing with the Orient (pp. 2-3). Among the crucial works examining this concept in jazz scholarship is Gerry Farrell's (1988) article "Reflecting Surfaces: The Use of Elements From Indian Music in Popular Music and Jazz" made a crucial contribution through the analysis of the works of which he calls "Indo-Jazz Fusions". West's representations of the Orient and what is expected to be performed to signify 'Orient' became a center of some fusion attempts concluded especially abroad.

Debates of modernization were also quoted during this study in an extended matter. The early days of Turkish Republic and music politics rooted in modernization processes became crucial concepts to explain especially during the early days of jazz in Turkey. As the modernization processes in music became a great deal in ethnomusicology, Bruno Nettl (1978) distinguished musical Westernization (the copying or imposition of specific techniques designed to draw its non-Western practitioners into Western religious, cultural, and political space) from musical modernization (the adoption of techniques that conferred modernity but preserved essential national traits) (as cited in Stokes, 2004, p.66). Besides, since one other major focus is to research jazz in Turkey in the context of identity, focusing on many layers of identity such as ethnicity and nationality became a concern of analysis.

#### **1.4 Organization of the Chapters**

The chapters of this study are a result of the classification achieved as a result of oral history interviews. Previous literature and the archival information support the

findings of the research, while the fieldwork conducted enhances the approaches from many perspectives.

This dissertation consists of four chapters. The “Introduction” chapter includes objectives of the dissertation, research methodology, theoretical orientations benefitted during this study, and the organization of the chapters. The sub-section concentrating on the author’s experience in the field is called “The Self as a Resource”, and it summarizes how the participant observation technique supported that study. In this section, the personal history of the researcher is shared to explain the main drives behind that research. The following subsection “Jazz: Definitions, Diffusion and Glocalization” stands as a summary of the previous scholarship in jazz studies, which contributes to the main orientations of this study on the locality of Turkey.

The second chapter “Memory of Jazz Music in Turkey: A Classification Through Oral History” presents a classification of information collected through narratives and supported with fieldwork and archival research. The sub chapters of “The Emergence of Jazz Music in Turkey: Jazz as a Generic Term”, “The Influence of Ethnic Conflict upon Jazz Culture in Turkey”, “Jazz in The Shade of American Influence”, “The Role of Jazz on the Evolution of Turkish Pop Music Scene” and “An Issue of Gentrification: Changing Milieus of Jazz as 'High' Culture” intend to explain the main concentrations attained through research.

The third chapter “Localization of Jazz in Turkey” summarizes the localization attempts in Turkey with a focus on musicians, repertoire and the ideologies reflected in musicians’ approaches to the fusion concept. With the aid of an overview of the repertoire and musical analysis, this chapter offers a classification to jazz music performed in Turkey.

Finally, the “Conclusion” chapter intends to evaluate the work through the findings of the research. This chapter also explains how the theoretical orientations contribute to this study and how they correspond with the issues widely discussed in jazz studies. The dissertation is organized as a process to reach the statements in the “Conclusion”.

The Appendices were divided into six parts. “Appendix A: Interviews and Personal Communications” summarized the oral history interviews and personal

communications attained by the author. The second appendix is “Appendix B: Documentation” includes the documents and newspaper clipping mentioned in the text. English translations were used when necessary, and all of the translations were concluded by the author. The third appendix is “Appendix C: List of Jazz Albums”, which presents a chart for jazz albums released by the jazz musicians of Turkey. This is a supporting subsection for the third chapter concentrating on the localization of jazz in Turkey. “Appendix D: CD Content” offers the recordings analyzed and mentioned throughout the text. The fifth appendix “Appendix E: Musical Analysis” includes the notation of the musical samples explained in Chapter Three. “Appendix F: Glossary” is a small glossary of the Turkish terms as well as the instruments and terms written in italic in the main text.

### **1.5 The Self as a Resource**

Opening with a bold thing to say, by quoting Mark Twain<sup>1</sup>: “The two most important days in your life are the day you are born, and the day you find out why”. The day I heard John Coltrane’s *A Love Supreme* for the first time in 2004 was the day I came to realize which path I should lean towards for pursuing my dreams: probably to one that focuses on jazz on a creative basis, the one that would also signify my beliefs about my surroundings, and combining those with my writing skills and enthusiasm for hearing and exploring. Those motivations all resolved into my career as an ethnomusicologist, teaching ‘Jazz Appreciation’ and ‘History of Jazz’ courses at Istanbul Technical University, as well as my DJ’ing career spanning from opening jazz concerts to firing crowds with electronic music, and into jazz criticism in which I have been involved for almost 10 years by now.

As I heard John Coltrane’s out-of-this-world improvisations/phrasings at pieces included in *A Love Supreme* album; I grabbed the alto saxophone and took a few lessons, respectively from Yahya Dai, Meriç Demirkol and Engin Recepoğulları. Even in my first encounters as a struggling performer, I knew that there was no possibility in the world that I would be getting even close to my hero, so I found my

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<sup>1</sup> Although, the source of this statement is ambiguous, this sentence is attributed to Mark Twain, and started to circulate on the Internet around 2011, probably with an inspiration of Rees and Rust (1969)



own way of with the intention of contributing to a history that was never scholarly written before.

Since every study reflects the personal history of the researcher, this dissertation also had shaped me, as a sum of the experiences I acquired as a participant observer of the jazz scene of Turkey. This dissertation is the product of 15 years of experience in the music -most specifically the jazz- scene of Turkey. My occupation as a writer at Jazz Magazine, and Zuhâl Focan's support made my life a lot easier on constructing stable relationships with jazz musicians. As an ethnomusicologist, I already knew the thrills of being an insider, and my life as a scholar specifically teaching jazz and a DJ performing on a regular basis enabled me to construct a position of a visitor in the scene, and hopefully a sincere one, since many insiders of the jazz scene allowed me to use their insights as part of this study. My perception of jazz has been shaped by my experiences during my fieldwork and this is an ongoing process, expressing the sum of my experiences in the scene that is fed by multiple perspectives of multiple occupations.

During my research, the elders were the hardest part. I had to ace out many tests until they felt comfortable enough to talk about their memories. I had to sing several jazz standards (such as "Lullaby of Birdland" by imitating Sarah Vaughan); I also had to curse on the fusion-jazz innovations of Miles Davis and Ornette Coleman's atonal experimentations, and finally, I had to agree with them on how kids these days do not get that 'jazz thing'. Having written my M.A. dissertation on Sufi music in Turkey, I was already accustomed to getting kicked out of the doors. So I learned how to show resistance. For instance, dear Selçuk Sun showed me the door in his house during our first meeting, and that day, all we did was to talk about the jazz albums we like. I was so disappointed walking back home, then he called saying: "Girl, you seem like a smart one, come again tomorrow, and I'll tell you about everything". In reality, the elders of the jazz scene of Turkey acted like a Sufi lodge; as I showed persistence, they would feed me with more intimate stories, allowing me to use those in my writing as well. Before visiting Cüneyt Sermet, who is one of the key figures with his knowledge on the history of jazz in Turkey and respected by all of my informants; I already knew that he hung up the phone on Batu Akyol -the director of "Jazz in Turkey" documentary- right after an interview request. Actually, Sermet accepted to meet Akyol at a later time, but he still made him wait for four hours outside of his

door. I am so grateful to Emin Fındıkoğlu for enabling me to have these conversations by showing his intellectual support in me. I will never forget about it all my life; how a 87 year-old Albanian descendent gentleman Cüneyt Sermet climbed up those stairs, in order to show an old picture to me, while saying: “Girl, fill in the glass with a proper drink”.

Previous to starting my academic career in ethnomusicology, as a 17-year kid about to pursue her undergraduate studies, I dreamt of myself as a manager of a jazz club, somehow. I studied Tourism Administration at the Bosphorus University between 2001 and 2007 with a concentration in event management, with the dream of managing a jazz club eventually. I worked as the Assistant Public Relations Manager at Çırağan Palace in 2006, in which the Q Jazz Bar was located, and as the Public Relations Manager in Istanbul Jazz Center for three months in 2008. Those experiences taught me that jazz administration had nothing to do with jazz itself, it was all about niche-marketing, and I needed to run away from this industry as fast as possible. However, I am grateful to those who showed me the -misleading- cultural meanings of jazz, which eventually came to body with this dissertation.

I taught ‘Jazz Appreciation’ and ‘History of Jazz’ courses at Istanbul Technical University for five years. The first class of each semester had the same subject: searching for the definitions of students on jazz music and how they perceive jazz as a culture. Many perspectives feed the audience approach of this study at a significant level, and it was also surprising to compare the definitions that students came up with in the final lesson of each semester.

As the writer of *Jazz Magazine Turkey*, I had a chance to meet and interview with many living jazz giants such as Dave Holland, Pharoah Sanders, Archie Shepp, Jack DeJohnette, Joe Lovano etc. and construct friendships with some of them. During the Gezi Protests in Turkey, Dave Holland tweeted to ask if I was doing fine, and this meant worlds to me. Their valuable contributions on the culture of jazz nourished me with great enthusiasm to dig this subject on the locality of Turkey. During my interviews for *Jazz Magazine Turkey*, among the personal questions, I always paid attention to understand the concepts such as canonization and localization approaches to jazz music from the viewpoint of the musicians who had a role on the history of jazz. In addition to that, the support of free improvised music hero Peter

Broetzmann fed this study in a great manner with his perception of free jazz, and gave me an inspiration to follow my own path in music.

My scholarly interest in writing about music started in 2005, and continued up to now, in addition to many academic articles and oral presentations as you might see in my CV at the back of this dissertation; I worked as the editor of the *Jazz in Turkey Documentary Interviews*, which will be published by Karaplak Publishing during the summer of 2016. *Jazz in Turkey* documentary directed by Batu Akyol supplied crucial visual documentation on the subject. The book of the documentary included interviews conducted by Batu Akyol, and edited by me with the main focus of reflecting the history from the informants' points of view.

I translated the *Music: The Definitive Visual History*, which is produced in association with the Smithsonian and the United States National Music Museum, from English to Turkish. One of the most extensive music history books, the content of the book includes subjects ranging from European Classical Music to jazz; from popular music to Indonesian Gamelan. The Turkish name of the book is *Müzik Atlası* and it is published by Boyut Publishing Company in Turkey. As being the musicologist translator of this project, I had the chance to consult many jazz musicians on localization of musical terms, which in return supplied a significant amount of information to process as a part of this dissertation.

Another project I was involved in is to collect a book called *Turkish Real Book* in collaboration with jazz guitarist Önder Focan, by compiling original compositions of jazz composers in Turkey. The book will be in the market within two years, hopefully. Mr. Focan and I paid attention to include all jazz composers' works from Turkey, which were released in albums. We asked musicians to decide for themselves upon which of their songs to include in the *Turkish Real Book*. Being a part of this project provided me with an overview of the local repertoire.

As a DJ performing regularly, I am in close contact with jazz promoters also, since they invite me to open some jazz gigs here and there. The inner dynamics of the scene are hidden between the lines of this dissertation.

As a radio programmer, I produced three different programs at Açık Radio. During 2006-2011, my radio show called *Farazi* was on air each Saturday between 6-7 pm at Açık Radio. With a selection from a variety of genres ranging from jazz to electronic

music; from indie rock to improvised musics, this radio show had a genre concentration each week in which I provided information about. From time to time, I invited musicians to perform live at the studio. Those performances allowed me to compile an album for the *Wire Magazine*, which was called ‘Melting Pot: Free Improvised Music from Istanbul’ (Url-1). For this project, I invited musicians from jazz and experimental music backgrounds, to improvise live during the broadcast. Many leading musicians of the newly emerging free jazz and free improvisation scenes of Istanbul took place in this album, which I compiled with the production support of Korhan Erel and Umut Çağlar.

Another radio show I produced in cooperation with a fellow ethnomusicologist Bora Şimsek, was on air during 2008-2009, each Tuesday between 11 pm -12 pm. The concept of the radio program was “the journey from northern to southern parallels”; so we presented various music cultures of many countries with a concentration on jazz, contemporary classical music and rock. During 2008-2009, I was also among the producer and presenter team of the daily culture and arts radio show *Açık Dergi*, which is on air between 6-8 pm during weekdays. I was usually responsible of making the music selections, which would be broadcasted during the show, with a concentration on contemporary jazz.

In addition to the oral history interviews and archival research, participant observation technique became one of the main methods of this dissertation. Ethnographic self as a resource is always tricky on the way to coping with the dilemmas rooted in personal relationships and positioning oneself as a researcher. Since you heard my story, you would be the judge to decide whether this intention has been accomplished in this dissertation properly.

## **1.6 Jazz: Definitions, Diffusion and Glocalization**

If you’ve got to ask (what jazz is), you’ll never know.

Louis Armstrong (as cited by Szwed, 2000, p. 18)

Broadest concepts are the hardest ones to define. Trying to come up with a definition of jazz has been a major issue of discussion among jazz scholars, ethnomusicologists, jazz historians, jazz critics and musicians. As Lee Brown (1991) suggested, even theoretically equipped jazz critics tend to avoid the question, “What

is jazz?". In this section, the general subjects that are widely discussed about jazz in the literature of jazz studies and ethnomusicology will be concentrated on, prior to the attempt of shedding light on those common issues on the locality of Turkey.

Various definitions of jazz music reveal a vast amount of approaches on a socio-cultural, racial, and musical basis. Among those, there seems to be a consensus on the concentration on concepts such as the explanation of swing, syncopation, improvisation, and the blues influence. According to Joachim Berendt (1978), jazz differs from European music with a special relationship of time defined as 'swing', a spontaneity and vitality of musical production in which improvisation plays a role and a sonority and manner of phrasing which mirror the individuality of the performing jazz musician (p. 7). Mark Tucker (2001) defines jazz as a musical tradition rooted in performing conventions that were introduced and developed by African Americans early in the 20<sup>th</sup> century; a set of attitudes and assumptions brought to music-making, involving improvisation and a style characterized by syncopation, melodic and harmonic elements derived from the blues, cyclical formal structures and a supple rhythmic approach to phrasing, known as swing.

While jazz has been explained with specific harmonic structures such as chord progressions, rhythmic patterns, song forms, or usage of blue notes; some definitions approach jazz as an attitude, a shared history or a feeling. One of the first writers who attempted to explain jazz, Henry Osgood (1926), stated that jazz is the spirit of the music, not the mechanics of its frame or the characteristics of the superstructure built upon that frame that determines whether or not it is jazz (p. 26). According to the American composer Leonard Bernstein (1955), jazz is an original kind of emotional expression, it is never wholly sad or wholly happy, and rhythm is the first thing you associate with the word jazz (as cited Gridley & Maxham & Hoff, 1989, p. 514).

However, since jazz music has been around for more than a century, the styles associated with this genre occur in a great variety; as well as the musical characteristics and meanings attributed to it. For example, when we consider theoretically oriented definitions, while swinging rhythms can be one of the core concepts of Dixieland style or swing era; the rhythmic approach to bebop or avant-garde jazz cannot be defined with swing. In fact, the amount and type of improvisation of a jazz performance may differ in relation to style or group format.

Big ensembles, for example, tend to rely on the arrangements and scores rather than improvised parts. Besides, melodic, harmonic and free improvisation can be associated with specific styles of jazz. Such inconsistencies defy the possibility of a common definition.

Furthermore, appreciation of jazz has changed dramatically in relation to eras, countries and cultures. In 1924, the *New York Times*<sup>2</sup> mentioned jazz as: "merely a return to the humming, hand-clapping, or tom-tom beating of savages". Whereas, in 1987 the United States Congress<sup>3</sup> identified jazz as "a rare and valuable national American treasure" and "an outstanding artistic model of individual expression and democratic cooperation within the creative process, thus fulfilling the highest ideals and aspirations of our republic". Even in its homeland, those eccentric approaches manifest how the appreciation of jazz transformed and how the history of jazz reveals the socio-cultural change within the society.

The roots of the jazz word had been another issue to consider, with the aim of understanding the jazz culture. 'Jazz' is a word that had been used in disparate denotations. Among those, Mark Tucker (2001) suggested the jazz word was being used to define and mean to make something livelier or faster, to demonstrate energy or to engage in sexual activity. The vogue interpretations and history of the jazz word attracted many scholars indeed. Veteran ethnomusicologist Alan Meriam and Fradley Garner (1968) discussed the roots of the jazz word and summarized the theories by categorizing them as transmission of personal names (such as Jasbo, Charles, Jesper), vaudeville originated words, translinguistic theories and associations with vulgarity and sex. Among many assumptions, according to Joel Augustus Rogers (1925), Jasbo Brown was a trombonist who played interpretations of blues and when his patrons enjoyed his performance they would shout as "More, Jasbo. More, Jaz, more." and that's how the jazz name originated (p. 219). Mitford Mathews (1951) discussed that "... the plain fact is that 'to jazz' has long had the meaning of 'to engage in sexual intercourse', in American folk-speech" (p. 709). Also tenor saxophonist and Afro-American activist Archie Shepp (2008) suggested that jazz concept defined the entertainment culture in the Red Light district of New Orleans,

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<sup>2</sup> "His Opinion Will Not Be Accepted." 13 November 1924. *New York Times*.

<sup>3</sup> House of Congress 57, passed by the House of Representatives September 23, 1987, passed by the Senate December 4, 1987 (Url-2).

Storyville Region, in which "... white men used to go to have drinks, dance or to spend time with black girls. When the wealthy white men were searching for prostitutes, they used to say 'I'm looking for jazz'. This was among the many usages of the word". The venues in Storyville, in which many pioneers such as Louis Armstrong or Jelly Roll Morton used to perform, were crucial for the development of jazz culture during the early years. According to Shepp (2008), "jazz music should be called African-American art music instead of jazz". In fact, back in the 1920's, there were some attempts to replace the word jazz, and several alternatives had been presented. For instance, Clay Smith (1924) suggested: " Why stigmatize what is good in the music by the unmentionably low word jazz? Why not call it 'Ragtonia' or 'Cale-thumpia' or anything on earth to get away from the term jazz?". Another suggestion to replace the word jazz was 'syncopep' by an anonymous writer of *Musical Leader* in December 1924.

By the mid-20th century, jazz was no longer exclusively American any more than classical music was exclusively European (Levine, 1989, p. 17). Starting from the 1920's, jazz music started being performed in European countries such as France, Germany and Sweden, etc. American musicians that emigrated from the United States of America during the World War I and the postwar period introduced their entertainment music all over the world. Jazz also disseminated from America through the routes of colonialism. By the beginning of World War II, professional jazz performers in Asia, Europe, Australia, and South America had adopted jazz music in their own countries and adapted it to their own cultures (Kalmanovitch, 2008, p. 13). In any of those societies, jazz found a new array of meanings and musical orientations. Previous scholarship about the jazz perception of France and Germany until the 1940's show that the word 'jazz' was used as a generic term to embrace other popular styles of dance musics. As Susan Cook (1989) suggested, "jazz to Germany and the rest of Europe meant the functional music that accompanied the dancing of foxtrots, shimmys, Charlestons, and tangos-the modern dances that had supplanted the nineteenth-century waltz". On the locality of France, Jeffrey Jackson (2002) explains a similar concept for the definition of jazz: "Music talked about, labeled, and marketed as jazz, regardless of who played it (or whether it meets today's definitions of jazz), is part of this phenomenon and so are the wide variety of dance musics that were called "jazz" in the 1920s, since jazz was usually

seen first and foremost as something for dancing. Dance tunes were often labeled more specifically by their steps such as fox-trots, two-steps, or Charlestons, but they were so frequently talked about in the same sentence as jazz.” (p. 152).

During the 1950's, USA started to promote jazz music globally with the aim of shaping American image worldwide. The highly successful tours of musicians like Dizzy Gillespie, Benny Goodman, and Louis Armstrong through Asia, the Middle East, and Africa, as well as Europe, brought national attention to the stature of jazz music, American jazz music, Afro-American jazz music, throughout the world (Levine, 1989, p. 17). Those tours had a political mission to achieve: to present jazz music as a part of the United States' politics to prove their support on racial equity, and to maintain powerful relationships with Middle Eastern countries. As New York Times headline wrote in 1955: "United States Has Secret Sonic Weapon-Jazz" (Belair, 1956).

It is crucial to note that jazz gained various social responses and musical characteristics in any of those countries. For instance, Warren Pinckney (1989) suggested that live jazz has at least two different functions in Puerto Rico: a source of live-performance and entertainment, and a catalyst for ideological solidarity (p. 244). In India, in the first half of the twentieth century, Talya Kalmanovitch (2008) stated that jazz was patronized by Westernized Indian upperclasses and those Europeans and North Americans living in India in business and diplomatic capacities (p. 49). Whether jazz has been appreciated as a high art or entertainment music, it can be said that musicians of different origins attempted to create their unique style by adding structures from various local music traditions. For instance, Acacio Tadeu de Camargo Piedade (2003) states that, in Brazilian jazz, there are specific rhythmic-melodic inflections and beat de-synchronizations that may evoke certain looseness, coherent with the open and relaxed nature attributed to Brazilian music in general (p. 56). Furthermore, Latin jazz has been explained as an umbrella term for a genre of music that blends jazz with the musical practices, styles, and traditions of the Caribbean and Latin America (Washburne, 2015). Besides, the rise of jazz musicians from Scandinavian countries and their improvisation style that highlights tranquility and space in music, resulted in the debate about whether this style should be called as 'Nordic jazz'. That is to say, jazz music was open to new musical influences and social meanings in any country it grows as a musical culture. Not only in different



countries jazz music has spread, but also the combination of various music cultures created new styles of jazz in the USA. For instance, intense involvement of classical music in jazz resulted in the 'third stream movement' as coined by composer Gunther Schuller in 1957. Or the *Jazz Samba* album in 1962 by Stan Getz and Charlie Byrd synthesizes cool jazz and bossa nova, and resulted in a rising attention on Latin jazz. As Ingrid Monson (1999) argued, jazz, and more generally the set of multilayered musical and cultural practices it shares with other forms of African-American and African diasporic music, introduces the possibility of new, and specifically musical, models that helps one to understand the "multilayered intercultural syntheses, human agency and the role of musical and social emergence" in many contexts (p. 61).

Another issue that has been widely debated in jazz scholarship is the dichotomy of 'low art' versus 'high art' and the dialectic between 'commercial' versus 'artistic'. For instance, Theodore Adorno, whose writings on the subject remain crucial even today, criticizes the commodity characteristics of jazz music as well as its commercial value and lack of 'artistic' ideals. For Adorno, jazz music is a commercial commodity; therefore, it cannot be appreciated as an art entity. He regards jazz music as a product of the culture industry. According to him, jazz was a part of the standardization process, in which he associated with the zeitgeist of the popular music market of the age. According to him, improvisation, –which is one of the core ingredients of jazz music- is a reflection of what he calls 'pseudo individualization'. Theodore Adorno (1941) states that improvisation passages where spontaneous action of individuals is permitted are confined within the walls of the harmonic and metric scheme, and jazz musicians' improvisations have become so 'normalized' as to enable a whole terminology to be developed to express the standard devices of individualization (in Frith and Goodwin, 1990, p. 261). According to Adorno (1967), a jazz musician who acquired a good knowledge of the scales what appears as spontaneity is in fact carefully planned out in advance with machinelike precision (p. 123).

However, it is crucial to note that Adorno wrote seven essays on jazz music: three in the thirties, two in the forties and two in the beginning of the fifties. Actually, what he considered as jazz music and declared his harsh opinion is mainly 'swing': the craze that started in the USA during 1930's, after the Great Depression era. The

orchestral music of the age was mainly based on arrangements of the pop and jazz standards, common usage of the song forms, melodic improvisations, and shorter and pre-rehearsed songs. While the white stars of the era such as Benny Goodman, Artie Shaw and Tommy Dorsey gained significant attention from the audiences with their hit songs; the main Afro-American composers who were active during those years such as Fletcher Henderson, Duke Ellington and Count Basie, took credit for their unique arrangements and pioneer musicianship. Swing era marks the focus on the arrangements rather than improvised passages. During the swing craze, Benny Goodman was the pioneer of the concept of 'band within a band' in an orchestra. According to his design, along with the orchestra, there were soloists in the big band to perform improvised passages. The common approach to improvisation during the swing era summarizes the concept of melodic improvisation, which is based on the variations of the melody, sometimes with transpositions to other scales, in addition to harmonic improvisations. The harmonic approach –that gives the improviser a wider creativity- would be one of the main characteristics of the following bebop era, which is considered as the roots of modern jazz. While taking these into consideration, it is important to note that Adorno created his writings on the heyday of swing, which explains the reasons behind his evaluation on the concept of improvisation as 'machinelike precision'. On the contrary, as John Gennari (1991) suggests; by modifying timbre, reworking phrasing, adjusting dynamics, re-thinking harmonic and rhythmic relationships, and reinventing melodies, jazz improvisers constantly seek to establish difference to distinguish their voices from those of other performers, and to mark each performance as a distinct statement within their own oeuvre (p. 450).

The duality of 'low' and 'high' cultures had been a discussion on the history of jazz; for scholars who intended to explain it in the array of the traces of socio-cultural history, racial issues and ethnomusicological concerns. For instance, in the early 1930s, the Englishman Constant Lambert (1934) argued that jazz was the first music "to bridge the gap between highbrow and lowbrow successfully" (p. 206).

James Harding (1995) states that arguing Adorno's criticisms of jazz as a defense of high culture is to ignore his focus on the socio-historical tendencies which have rendered "the organization of culture into 'levels' patterned as low, middle and highbrow," not only obsolete but also "reprehensible" (p. 138). According to Adorno,

the real dichotomy was not between "light" and "serious" music, but rather between music that was market-oriented and music that was not (as cited in Jay, 1974, p. 182). Scott DeVeaux (1991) argued that jazz implicitly challenges agoraphobia, the fear of the marketplace as a music developed largely within the framework of modern mass market capitalism; thus manifested itself within an inflexible dialectic between "commercial" versus "artistic" (p. 530). As Mark Laver (2011) suggests, born in large part through the capitalist drive to exploit Black labor that brought Africans to North America, and raised alongside the development of the North American culture industries, jazz cannot be considered apart from capitalism and the culture of consumption (p. 318).

In order to understand the evaluations on jazz, which is targeted to the music industry in which it takes part, it is crucial to remember that jazz music has risen as the entertainment music of Afro-Americans in the beginning of the century, and it evolved as part of popular culture in interaction with white musicians. Storyville, the Red Light District of New Orleans was especially important on the emergence and development of jazz music, since many pioneers such as Louis Armstrong or Jelly Roll Morton started their careers by performing there. Back in the day, jazz records were listed as a part of Race Records on the Billboard lists, which categorized Afro-American music genres in the marketplace as city blues, ragtime and big band music playing 'sweet' or 'hot' orchestrations. During the 1930's, the swing craze started and jazz became the popular dance music of the USA. However, as previously discussed, not all the works performed during the swing era gain a similar recognition.

The 1940s were the decade that bebop emerged, in the shade of the pioneering harmonic, melodic attempts, and approach to improvisation by Charlie Parker, Dizzy Gillespie and Thelonious Monk. Especially Charlie Parker's performance style had been one of the most imitated ones of the history of jazz music. This period also marks the WWII conditions of the 1940's, in which many big bands had been disbanded in relation to economic and military reasons. During the bebop era, because of the harmonic intensity and the importance of the fast virtuosic passages, jazz started to be appreciated as a 'head music' in which the listeners paid attention to enjoy fully, other than noticing the entertainment and dancing function of swing. After bebop period; a style, which concentrates on mellower timbers, slower tempos,

and a classically inspired tone, which is attributed as cool jazz, came to power. Miles Davis, who was influenced by the musical approaches of both Claude Thornhill whose arrangements try to catch the atmosphere of Claude Debussy, and Lennie Tristano who rearranged the compositions of Bach fugues for his quartet, has been attributed as one of the pioneers of cool jazz.

Fifties mark the years that hard-bop became the name for the main performance characteristics of the era. At the end of 1950s and beginning of 1960s, modal jazz, which is based on modal improvisations, gained importance. Same years also mark the emergence of free jazz, the style based on free improvisation, defying all the structural rules such as form, rhythm, melody, harmony and soloist and accompanist approaches. Seventies were the time period in which 1960s' psychedelic rock and funk movements influenced jazz instrumentation by electrifying guitars and pianos. An act pioneered by Miles Davis again, 'jazz-fusion', took many criticisms from the jazz scene about its commercial motivations. A close look on those time periods and jazz styles shows us that there has been always a dichotomy of commercial success and artistic appropriation in any of those decades. While bebop, as a harmonically complex music, hasn't gained financial recognition; swing era witnessed the sales of millions of albums. Insofar as jazz has maintained a double life, this is perhaps where it is most readily to be found: in the forging of a space, which is simultaneously commercial and aesthetically interesting (Harding, 1995, p. 153). Besides, to be able to evaluate a piece of music's association with what is denoted as 'high' or 'low' culture, it is important to note that meanings attributed to a piece of music may differ in relation to many variables on personal, ideological, ethnical, commercial and many other bases. To keep the duality in mind, John Gennari (1991) suggests that Duke Ellington always had one foot in the academy, as evidenced by his mastery of traditional European approaches to structure, and one foot in the street, where he picked up new sounds, rhythms, and attitudes as seminal example of the blurring of the distinction between popular and high art (p. 452).

By the 1980's, a trend towards defining jazz as 'America's classical music' gained significance. The financial support of USA government promoting jazz contributed to the efforts of the institutionalization process. For instance, Jazz at Lincoln Center was founded in 1987, and its orchestra directed by Wynton Marsalis constructed in 1988, became one of the main institutions in which standards of jazz education and

performance had been determined in academic manners. However, the music being performed there represents standardized values and a preset repertoire, which brings the fieriest debate of last 20 years in jazz studies, that is canonization.

Gregory Thomas (2002) defines canonization as the process by which a person, a work or a form is assessed by institutional elites and experts as of high value, value so high that the person, the work, or the form will be remembered and studied over long periods of time (p. 288). In fact, when the case is jazz music, canonization suggests to determine which compositions ‘should be performed’ and ‘in what stylistic manners’. As in the history of Western classical music, canonization of jazz defines aesthetic values of a performance and narrows the boundaries of performance standards. For instance, as Wynton Marsalis represents neoclassicism of jazz by referring to “an idealized representation of past”, he evaluates “all else-free jazz and fusion alike-is falsity and charlatanism” (as cited in Thomas, 2002, p.285).

It is also important to remember that canonization is a reflection of power structures within the jazz society. The trend towards conservatism in American jazz effected its repositioning, thus high culture associations of jazz music had been more of an issue instead of its entertainment functions. Those ‘high culture’ associations also resulted in ‘gentrification’ of jazz music, and the promotion of it as an entity.

In this section, the issues widely discussed in the academy of jazz studies are intended to be summarized, prior to analyzing similar agendas on the locality of Turkey. The reflections of all those cases will be discussed throughout the previous chapters in detail.



## 2. MEMORY OF JAZZ MUSIC IN TURKEY : A CLASSIFICATION THROUGH ORAL HISTORY

### 2.1 The Emergence of Jazz Music in Turkey: Jazz as a Generic Term

Turkey's preliminary acquaintance with jazz music has been an issue in which a variety of claims took place. Diverse views on the subject reflect not only the approaches on how the history was written and transmitted, but also what jazz music used to represent in terms of music and culture. In this section, the reception of jazz music in the early years of Turkish Republic and the pioneers of jazz in Turkey will be discussed, with the aid of previous literature, informants' stories and archival information. While taking secondary resources and informants' stories into account, it is crucial to bear in mind that reminiscing and writing about the history is a reflection of personal narratives that are shaped by various ideologies. For the early years of jazz music in Turkey, I consider the time period between 1923 and 1941; the former represents the declaration of Turkish Republic and the latter stands for the first performance of the "real jazz" band, as declared and confirmed by the informants. The reasons for this statement will also be explained in detail throughout the section.

Although jazz music became a hot topic in newspapers or life magazines of the 1920s and 1930s, without an archival research on the subject, İlhan Mimaroglu is claimed to be the first one who wrote on jazz in Turkey, and his views on the matter were intensely cited<sup>4</sup>. In his book *Caz Sanatı* (The Art of Jazz), he stated that the Armenian violin player Leon Avigdor, who directed a band that performed during the years of 1925-26, brought jazz to Turkey (1958, p.122).. According to his narration, Leon Avigdor decided to learn alto saxophone after hearing jazz in one of his visits to Paris, then he formed a band called Ronald's with Belarusian pianist Kolya Yakovyef, who escaped to Istanbul after Bolshevik Revolution, a drummer, and a banjoist. This band used to perform pieces such as "Alexander's Ragtime

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<sup>4</sup> See Davran (1995), Meriç (1999), Kahyaoğlu (2002), Tireli (2005), Tunçağ (2010), Tekelioğlu (2011).

Band” and “Dardanella” at places such as the U.S. Embassy and the Union Française around Beyoğlu. According to İlhan Mimaroglu (1958), this was a dance orchestra, and when they played tango, Leon Avigdor grabbed his first instrument violin (p. 122).

Although Leon Avigdor is declared as the pioneer of jazz music in Turkey by almost all of the previous literature, two other secondary resources state an earlier account of jazz music in Turkey. Vladimir Alexandrov (2013) states that, African-American jazz impresario Frederick Bruce Thomas was the one who took the initiative in introducing jazz music to Istanbul. Fikret Adil also confirms that Istanbul met jazz music with the initiations of *Tomas*<sup>5</sup>, and he states that the orchestra directed by Jewish musician Yonko conducted the first performance of jazz music by the local musicians in Turkey (1990, p. 22). However, since the performance dates are not indicated, this claim remains ambiguous as well.

In Thomas’s biography, Alexandrov states that Thomas was an Afro-American born in Mississippi in 1872, and his life journey brought him to Istanbul in 1919, after he escaped from the Bolshevik Revolution (2013, p.12). On January 20, 1920, he opened “The Royal Dancing Club” at *40 Rue de Brousse* in Pera, in which -together with jazz- European style dances such as foxtrot and tango were performed by the orchestra (Alexandrov, 2013, p. 177). *Maksim Gazinosu*<sup>6</sup> opened on November 22, 1921, and Thomas hired Shimmie Orchestra and drummer Harry A. Carter as the leader of the orchestra, who was a white American from Minnesota (Alexandrov, 2003, p. 202). According to Alexandrov, following the opening night, Maxim got comments such as “greatest artistic event in Pera... extraordinary tour de force... grand luxury... modern comfort.... richness that does not exist anywhere... a fairy-tale like atmosphere... a real jazz band from the echelons of the city’s Westernized Turks, Levantines and foreigners” (2003, p. 202). Alexandrov adds (2003) that Maxim gained a quick fame and success with the mix of first class cuisine and drinks, hot jazz, Russian waitresses and flashy variety acts (pg. 202). Fikret Adil also confirms the contribution of impresario Thomas on Turkey’s early acquaintance of jazz music, in his memoirs on the entertainment life of Istanbul in 1920s:

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<sup>5</sup> Turkish pronunciation of the name of Thomas, as mentioned by Adil (1990).

<sup>6</sup> *Gazino* represents nightclubs with stages and dance halls in Turkey. From now on, *Maksim Gazinosu* will be mentioned as with its English name: Maxim.



Istanbul heard the first real jazz band in Maxim. This orchestra was called 7 Palm Beach and consisted of seven Negroes who all were virtuosos.[...] Palm Beach jazz band, not only taught Istanbul what jazz means, but every musician learned the tempo of jazz from them. (Adil, 1990, p. 21)

According to Adil's narration, Thomas gave their resident orchestra consisting of citizens of Turkey and Russian immigrants, the duty of listening to 7 Palm Beach every night in order to learn the repertoire and the arrangements they used to play. However, solely listening was not enough for them to learn that 'sophisticated' music. Each night after the performance, the scores were locked up by the management to a safe box but Thomas led his resident musicians to copy those scores without the permission of 7 Palm Beach. After the band left, Maxim's resident orchestra, directed by Yanko, started to play their arrangements (Adil, 1990, p. 22). According to the claims of Adil (1990), this resulted in Turkey's primary acquaintance with jazz music performed by local musicians. With a comparative analysis of the secondary sources, it is concluded that this incident took place between the years of 1925-1927.

According to Mark Miller (2005), Mustafa Kemal Atatürk invites the Palm Beach Five<sup>7</sup> to Istanbul upon hearing them at a Paris café called *Café Rector's*, and the group accepts the invitation, then the group begins performing regularly at Thomas's Maxim starting from 1925 (p. 115). Leslie Hutchinson, pianist of the band who joined the 7 Palm Beach for the trip, suggested that "Mustafa Kemal met the musicians personally on their arrival to Turkey, and had them play for himself publicly and privately, before they began to work in Constantinople" (Miller, 2005, p. 115). By quoting Miller, Carol Wodall (2008) suggests that 7 Palm Beach regularly performed at Thomas's Maxim from 1924 through 1927 (p. 193). Moreover, pianist Leslie Hutchinson's claim on the dates coincides with Mustafa Kemal's political visit to Paris in 1925<sup>8</sup>. Istanbul crew of 7 Palm Beach in 1925 consisted of pianist Leslie Hutchinson, saxophonists Rollin Smith and James Shaw, cornetist Green, banjo player Greeley Franklin, bassist Brom Desverney, and drummer Creighton Thompson (Miller, 2005, p. 188). Fikret Adil wrote about two

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<sup>7</sup> With 2 extra members, the band took the name 7 Palm Beach.

<sup>8</sup> Between Turkey and United Soviet Socialist Republic the Neutrality, Nonaggression Treaty, and the three protocols connected to this, were signed in Paris in 1925 (Url-3).

Afro-American musicians, Tom and Bob added to Palm Beach, and then the orchestra became 7 Palm Beach (1990, p. 21). Those names however, do not match with actual the band members as indicated by other sources.

Since none of my informants remember the second half of 1920's, in which jazz started being performed, the articles found in the era's newspapers; culture & arts magazines suggest crucial evidence on the subject, in addition to previous literature on jazz music in Turkey. For instance, earliest datable record of jazz music in Turkey points to 1926, on a daily newspaper, which was published in Ottoman (Figure 2.1):

In our day, a perfect jazz band would be preferred to classical music orchestras all over the world. With the influence of the primitive music of black Americans, the jazz band first established in a ship, with the use of sleazy instruments due to unavailability of different types of music instruments, and it has shortly proved that people needed a different variety in music<sup>9</sup>.

“Modern Addictions: Dancings, dances and jazzbands”,  
*Meraklı Gazete* (Whimsical Newspaper), 16 September 1926, 2

In the same article, the writer evaluated the dancing hall as “the most modern establishment of the world”, and mentioned that there were two dancing halls in Beyoğlu region. The main intention of this article is to describe various dances such as waltz, foxtrot, Charleston and tango. It is stated that those dances are accompanied by a *cazband*<sup>10</sup>. While describing the dancing hall, the writer states that tango orchestra is on one side of the hall, while *cazband* is on the other side. On the section that gave details on tango dance and its featuring music, it is stated that tango orchestra was different than the *cazband*.

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<sup>9</sup> Translation from Ottoman to Turkish by Özlem Bilge; translation from Turkish to English by Yaprak Melike Uyar.

<sup>10</sup> Turkish pronunciation of jazz band.



**Figure 2.1** : Modern Addictions: Dancings, dances and jazzbands article from *Meraklı Gazete*.

The writer defined piano, violin, violoncello, drums, saxophone, banjo and oboe as the main instruments of the *cazband*. The article concludes by stating that *cazband* killed the real and classical Western orchestra and *cazband* satisfies the European music pleasure in the East and among us. According to the article “our ears, which are numb to classical orchestra, understand *cazband* easily” (1926).

During my oral history interviews, informants who experienced the 30’s and 40’s shared various views on the pioneers of jazz music in Turkey. The issues that were specifically discussed during those interviews were the issue of “real” jazz; who the pioneers were; and ethnicity issues, which will be concentrated on the next section.

Since the oldest of my interviewees was born in 1925, no one recalls how jazz music originated in Turkey. As their memory of the first performance of jazz music, both Cüneyt Sermet and İlham Gencer mentioned Gregor Kelekyan. Cüneyt Sermet (2013), jazz critic, double bass player and my oldest informant stated that an Armenian band leader and violinist Gregor Kelekyan was the first performer of the jazz music in Turkey, with his band playing at a restaurant called Canlı Balık, next to Sarıyer port side. He said they used to go there to listen to Gregor’s Orchestra when he was almost 10 years old, since he born in 1925, the approximate time that Gregor performed in Istanbul points to 1935. Jewish trombone player Gido Kornfield had mentioned this consecutively. Hülya Tunçağ (2000) states that the first jazz musician with ‘Turkish’ origin, who was accepted to an orchestra with non-Muslim

ethnic minorities of Istanbul, was the drummer Şadan Çaylıgil, who was a member of Gido Kornfielt's orchestra consisting of 10 musicians, which was initiated in 1938 (p. 14).

Jeffrey H. Jackson (2002) also stated that the first widely famous French jazz bandleader of the 1920's was Grégor, who was an “assimilated Armenian immigrant”. His band Grégor et ses Grégorians performed an orchestral style of jazz and debuted it at the Cirque de Paris in 1927 (p. 159). In 1936, Gregor Kelekyan, an Istanbul Armenian, started his band Gregor Jazz Band and gave concerts in Europe and the United States (Tunçağ, 2010, p. 14). He was a violin player and he was mentioned as “the Istanbulian who brought jazz to Paris” (Yılmaz, 1998). The picture of Gregor Kalekyan (Figure 2.2) from *Gazete Pazar* in 1998 and Grégor et ses Grégorians' performance record (Url-4) from 1930 confirm that he was among the pioneering figures of jazz music both in Paris and in Istanbul.



**Figure 2.2 :** Gregor Kalekyan's picture from *Gazete Pazar*.

It is crucial to understand the musical characteristics of what was being called ‘jazz’ back then, to be able to discuss ‘authenticity’ issues. İlhan Mimaroglu states that in 1920's, the word ‘jazz’ was used to define all western derived popular music dance styles such as tango, samba, waltz and jazz; whereas *cazband* was used as a term to define orchestras playing entire Western dance music styles (1958, p. 12). The words *cazband* and *cazbant* were used derivatively to signify the concept, and those actually signify the Turkish pronunciation of the word ‘jazz band’. Cemal Ünlü suggests that in 1920's, jazz music was also among the ‘*alafranga*<sup>11</sup> things’ of the era along with tea parties, dances and music scenes (2004, p. 312). Gökhan Akçura

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<sup>11</sup> European style and manner.

(2002) also states that all of the *alafranga* musics were defined as jazz music, and all of the orchestras playing dance music were called *cazband* (p.140).

There's a consensus that jazz was being used to represent all Western derived popular music styles in Turkey, including pop and jazz standards of Tin Pan Alley, ragtime, samba, Charleston, polka, samba, waltz and foxtrot repertoire. However, the usage of jazz as a generic term to denote the repertoire of dance musics was not something unique to Turkey. For instance Bradford Robinson (1994) suggests that Germany, like France and England, was seized with a jazz craze among its urban upper-middle-class population immediately after the cessation of hostilities (p. 4). According to Susan Cook (1989), jazz to Germany and the rest of Europe meant the functional music that accompanied the dancing of foxtrots, shimmys, Charlestons, and tangos- the modern dances that had supplanted the nineteenth-century waltz (p. 31). Jeffrey H. Jackson (2002) stated that black and white American musicians arrived in Paris during the Great War and the post-war period, and they were welcomed by enthusiastic audiences in the city's nightclubs and cabarets (p. 150). He adds that for the influence of the growing French jazz community, a periodical called "Jazz-Tango" (named Jazz-Tango-Dancing for a while) started being published in October 1930, and it became an important publication for French dance music (p. 162). Jackson (2002) also enunciates "as that can be seen in the title, the editors did not perceive jazz to be entirely different from other kinds of dance music, like the still-popular tango, since bands were often expected to play all sorts of dance tunes at a performance, everyone could benefit from the periodical's broader coverage" (p. 162).

Although jazz became a generic term to denote all Western derived popular dance musics in Turkey, among other genres, it is crucial to note that tango became the first one to find its own identity. The first tango with Turkish lyrics, "Mazi" was composed by Necip Celal in 1928, and recorded by Seyyan Hanım in 1932. The early years of the Turkish Republic mark the practice of Western forms of ballroom dance such as waltz, foxtrot and tango. The practises on 'Turcification' of jazz would start in 1950s, which will be explained in the following chapters.

Among all other European countries, the cultural impact of the French on the early years of Turkish Republic is insignificant. Carol Wodall (2008) wrote "with the advent of more western consumer products, lifestyle options, and given political

affiliations between the Ottoman court and French delegations, the supposition has been that France provided the cultural referent for Ottoman society” (p. 30). Regarding the discussion on the pioneers of jazz in Turkey, all of the individuals who took part in the story have connections with one significant location, which is Paris. So as to understand the French cultural influence on the Republic of Turkey, it is highly important to summarize the politics of the government that defined the cultural and musical zeitgeist of the era.

Since the early days of Turkish Republic, subjects such as “how the music should be in order to represent the newly constructed republic or what qualities it should carry” had been among the major cultural politics of the government. During those years, a synthesis of Anatolian folk music with western classical music was considered as the music of 'modern Turkey'; a so-called 'civilized nation'. Polyphony was regarded as an indication of being civilized, on the contrary of Ottoman *makam* music, which was monophonic. On the construction of the ‘Turkish’ identity, the national leader Mustafa Kemal Atatürk defined the cultural agenda mainly as a combination of the values of Europe and the Anatolian culture. According to that approach, a patriotic Turk was suggested to benefit from the scientific and technological advancements of the West and internalize the spirituality of the East (Kadıoğlu, 1996).

Ziya Gökalp, among the most prominent intellectuals of the era, influenced Atatürk’s views by defining the West as the model of this new ‘civilization’. Music was in the upfront of the Republican reforms, as a promising new national genre, which could reflect the identity of this ‘civilized’ Turkish nation. Ziya Gökalp himself wrote on which particular musical culture should represent ‘Turkish’ identity, by classifying musical traditions under three headings (1923):

- (1) ‘Western’, to define the European polyphonic music,
- (2) ‘Eastern’ to denote Ottoman / Turkish modal *makam* music (rooted in Byzantine heritage) and,
- (3) ‘Original’, to indicate the traditional folk music of Anatolia.

The new regime defined the fusion of ‘Western’ and ‘Original’ music cultures as the music of the Turkish nation, while refusing the *makam* music of Ottoman heritage. Classical Ottoman music was even banned from the national radio during 1934-35 for 20 months. In order to achieve that musical ideal, Turkish composers were sent

abroad to be trained on European classical music. Still, they were somehow expected to include folk melodies in their works as a reflection of the nationalist culture to be invented. Five composers that were sent to European countries to study European polyphonic music, and became pioneers of Turkish polyphonic music later- are entitled “The Turkish Five”. Among those, for instance, Ahmed Adnan Saygun was awarded a grant by in France; Ulvi Cemal Erkin studied in the Paris Conservatory Cemal Reşit Rey in Paris for a period of time due his father political situation.

French cultural influence was predominant since 16<sup>th</sup> century and spanning into the 1920's as a projection of Turkish modernity (Çınar, 2005, p.16). Frederick Thomas's involvement with Parisian nightlife as well as the introduction of 7 Palm Beach to Turkish music scene plays a crucial role in the French influence on the preliminary performance of jazz in Turkey. In fact, Thomas first arrived in Paris in 1895 (Alexandrov, 2003, p. 24). And he was quite experienced about managing a nightclub before his arrival to Istanbul. In one sense, he brought Paris style entertainment to Istanbul, with the most popular dance music of the era, which was jazz. Besides, even though 7 Palm Beach consisted of Afro-American musicians, they were actively performing in Paris in addition to several other European cities. İlhan Mimaroglu (1958) suggests that Leon Avigdor, the pioneer of jazz music in Turkey, heard jazz in one of his visits to Paris (p. 122). Since the parties who were stated as the pioneers of jazz in Turkey are intensely involved with Paris, it can be concluded that the early years of jazz show a European appreciation of jazz instead of an American. The American influence in jazz would start in mid 1940s, which will be discussed in the forthcoming chapters.

My oral history interviews have pointed out to the authenticity issue, in regards to the early years of jazz music in Turkey. For instance, when Cüneyt Sermet (2013) stated that Gregor Kalekyan's Orchestra was one of the pioneers of jazz in Turkey, he concluded by saying “this wasn't real jazz”. In fact, he defined their music as “prehistoric jazz”. İlhan Mimaroglu wrote that in 1920's, jazz was used as a generic term to define all popular music dance styles such as tango, samba, waltz and jazz (1958, p. 12). Gökhan Akçura (2002) shares the results of his research on the early

years of jazz, under the title of ‘Jazz Before Jazz in Turkey’<sup>12</sup>. Three of my informants brought up the topic that what was called “jazz” in 1920’s wasn’t actually jazz, and the real jazz started with their own efforts. İlham Gencer claimed that he was the first jazz pianist of Turkey (2012). Cüneyt Şermet (2013) stated that: “The real jazz started with us, this is the reality. Ahmet, Hasan... Forget about them. They played everything else but jazz”. Such declarations prove that ambiguities that derive from an oral history research might be misleading in some cases. Since the personal narratives are told in a subjective manner, contradictory information is intended to be confirmed through making comparisons with secondary recourses throughout the research.

While taking all these into account, there was a consensus among the informants that Armenian brothers Dikran and Arto Haçaturyan were among the pioneering figures of jazz music in Turkey. The orchestra called Swing Amatör consisting of Dikran Haçaturyan (trombone), Arto Haçaturyan (alto saxophone) and Hrant Lusigyan (clarinet) gave their first concert in 1941 in Saray Cinema in Beyoğlu. The band of Haçaturyan brothers and Lusigyan is evaluated as the beginning of jazz by at least 3 informants. For instance Cüneyt Şermet (2013) stated, “We can say that jazz in the proper manner started with them”. When he criticized Gregor Kalekryan’s Orchestra for not performing proper jazz, he suggested “Sometimes a melody reminiscent of Dixieland style may appear or not”.

It is also crucial to notice the musical characteristics of jazz music, and what jazz music represented in the late 1920’s in the USA and Europe. These dates coincide with the first performances of jazz music in Turkey as well. Jazz was born as the entertainment music of Afro-Americans of the United States with respect to intertwined musical heritages of Europe and Africa. Jazz historians do not give a specific date or incident on the transition from the orchestrated ragtime music to jazz. Buddy Bolden is declared as the pioneer performer of jazz in many jazz history books; however, there is not any recorded evidence of his performance style. The earliest jazz groups such as King Oliver’s Creole Jazz Band, Freddie Keppard Creole Band that were among the representatives of the traditional New Orleans style also performed pieces from the dance music repertoire. The 1920’s mark the years that

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<sup>12</sup> See Akçura (2002), translation of the name of the section “Türkiye’de Caz Öncesi Caz”, pg. 130-151.



jazz became a 'stage music' in the United States. According to many jazz historians, brass bands of New Orleans transitioning to a form of orchestrated ragtime with the influence of 'hot music of negroes' signify the roots of jazz music. The main function of jazz during those years was entertainment, especially considering the fact that many early jazz giants made a living by playing at the bars of Storyville<sup>13</sup> region of New Orleans. Brian Harker (2005) summarizes the hallmarks of early jazz as polyphonic texture created by independent melodies in the cornets, clarinet and trombone; instrumental roles inherited from brass bands such as cornet playing the melody, clarinet playing the obbligatos and trombone playing the counter melodies; ensemble oriented texture and a balance between solo and ensemble passages and two meat metric feel (p. 57). These relate the musical characteristics of Dixieland style from New Orleans, which is generally accepted as the transition from the ragtime era to jazz.

Going back to the debate of how to define jazz within the early years of jazz in Turkey, and not having any recordings left from the years of 1923-1941, the repertoire mentioned in previous literature that it is foremost and crucial to describe the music of the age. Murat Meriç (2006) states that "Joseph Joseph" piece was adapted to Turkish with the title "*Yusuf Yusuf*" and Gregor Kelekyan's Orchestra played that song in the clubs, and he added that this orchestra was mainly playing dance music (p. 190). "Joseph Joseph" became a hit in 1938, after being performed by swing and jump blues influenced singing band the Andrew Sisters. According to Fikret Adil (1990), "Tea for Two"<sup>14</sup> was a part of the repertoire of 7 Palm Beach orchestra performing at Maxim (p.22). This piece was actually composed for a musical in 1925, and it later became a jazz standard, which became a regular for many jazz giants. İlhan Mimaroglu states that the Rolands Quartet performed the pieces such "Dancing in the Dark", "Alexander's Ragtime Band", and "Dardanella" during the years of 1925-26. Those pieces are a part of ragtime, early jazz and Tin Pan Alley repertoire. However, there are inconsistencies in this statement. For instance, "Dancing in the Dark" is Tin Pan Alley standard with music by Arthur Schwartz; lyrics by Howard Dietz, and first recorded by Bing Crosby in August 1931. "Alexander's Ragtime Band" was a major hit by Irving Berlin, which became

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<sup>13</sup> See p.17.

<sup>14</sup>In the original texts, the name of the piece is mentioned with its Turkish pronunciation: *Ti for tu*.

popular in 1911. "Dardanella" was published in 1919 also for the Tin Pan Alley industry. Many jazz orchestras of the 1920's performed popular standards, which later became a part of American Great Songbook.

Despite my efforts during the oral history interviews and archival research, I have not encountered the name of Leon Avidgor. Although he was quoted over and over again by anyone who shared views on the subject matter, the information contains such conflicting statements and ambiguous facts to construct the history upon. For instance, Mimaroglu (1958) stated that "Dancing in the Dark" was a part of Rolands Quartet's repertoire (p. 122). This reveals conflicting information considering the fact that the piece was first released in 1931. However, Mimaroglu stated that Leon Avidgor, the pioneer of jazz in Turkey performed those pieces during the years of 1925-26. İlhan Mimaroglu probably gained the information about Leon Avidgor through the narratives of (his) elders. Although Leon Avidgor became sort of an urban legend, no one remembers him playing or heard about him other than Mimaroglu's reference. Carroll Wodall (2008) also pointed out that Mimaroglu reduces early jazz in Istanbul to two local non-Muslim musicians<sup>15</sup> that encountered the music while they were abroad and therefore Istanbul jazz scene of the 20's was not presented as significantly (p. 173).

Going back to the appreciation of jazz within the music politics of the Republican era, attention on jazz was a surprising result of government's cultural agenda reflecting the Westernization zeitgeist of the term. Turkish Republic's politics on fostering European classical musical influenced the integration of dance music to the musical sphere. Genres such as tango, waltz or foxtrot were quite popular among the cultural elite due to the 'State Balls', which were dance events for entertainment and socializing purposes. Just like jazz, European style dancing would also become culturally and politically loaded into Turkey in 1920s because of the way it broke down the barriers that separated men and women in the Ottoman society (Alexandrov, 2013, p. 178).

The results on the archival research of the era's publications suggest that the lifestyle attached to jazz criticized as "decadent" by many newspaper writers. For instance, one of the leading culture and arts magazines of the 1930's, *Music and Art*

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<sup>15</sup> Leon Avidgor and Kolya Yakovlef.

*Movements*, on one of their articles with no specific writer indicates: “This jazz craze didn’t influence the countries with a proper taste in music. However to us, it was like a germ eating us, since we are the head of the nations who doesn’t have a music culture” (“Jazz and Cocaine”, 1934).

Carol Wodall (2008) also discusses “decadent modern” activities of the Republican era and explains those as jazz dancing, drug taking, gambling, and experiencing jazz (p. 6). Wodall (2008) also stated that the impact of civilizational practices on a burgeoning Turkish cultural identity reached a fevered pitch by the late-1920s, a “crisis” (p. 280). İlhan Mimaroglu (1958) also pointed out and criticized the government’s intervention on music policies during the Republican period and said, “We know how the campaign to enlighten public’s music appreciation started; the music presented force to the public with unsuccessful and problematic methods” (p.121).

To sum up, early years of jazz music in Turkey reflect the confusions deriving from the musical politics of the Republican era. For the early years that jazz represented a generic term embracing all European derived popular dance musics, the time frame covering 1923 and 1941 can be accepted. The former represents the declaration of the Turkish Republic, and the latter stands for the first performance of the Swing Amatör; the band that performed the music denoted as ‘real’ jazz. Although the first traces of jazz music in Istanbul started in 1921 with the opening of Maxim, I accept the time period starting from the construction of the Republic concerning the cultural politics of the era.

Besides, jazz concept being used as a generic term to define foreign derived popular dance musics of the era seems to have been influenced by the jazz cultures of France and Germany. In addition, since the parties who were stated as the pioneers of jazz in Turkey were intensely involved with Paris, it can be concluded that the early years of jazz show appreciation to European jazz, instead of an American tendency, and the American impact on Turkish jazz scene starts in the mid 40s.

Both the participants of the era and previous literature have reached a consensus on “what is called jazz was different by then” from the recent perception of jazz. As a result of my interviews and a review of written descriptions about music, the concepts of swinging rhythms and syncopation have a profound influence on the

perception of jazz music. For instance, one informant explains the familiarity of the Dixieland style of jazz and swing, which they could not trace in the performances before the trio of Haçaturyan brothers and Hrant Lusigyan. Many writers that quoted throughout the section seem to evaluate jazz with the demands of their own era's musical perception, rather than the connotation of jazz culture with the related era. It is important to note that jazz –associated with rising attention on virtuosity; musical superiority of harmonic knowledge; fastness or bold improvisations- had the entertainment function both in the US and Europe until the 1940's bebop scenes. Therefore; it can be concluded that, the case of jazz being a part of entertainment musics of the era, is not unique to Turkey; rather, the whole concept was borrowed directly from France.

## **2.2 The Influence of Ethnic Conflict Upon Jazz Culture in Turkey**

During my oral history research, it is concluded that the narratives of the musicians also revealed many memories on how the musicians of Armenian and Jewish origin were instrumental in the history of jazz in Turkey. It is during these interviews that the issue of non-Muslim musicians, the so-called ethnic minorities of the Turkish Republic, came forward as the agents of promoting, producing and disseminating the jazz culture in Turkey. As the conversations deepened with jazz musicians, their narratives revealed important traumatic moments they experienced as minorities working in a marginal sector of popular music. Thus, on the locality of Turkey, jazz was influenced by the conflicts that arose from the issues of ethnic vs. social minorities of the society.

In this subsection, minority issues and their direct and indirect influences on the jazz scene will be concentrated on, with the aim of understanding the cultural politics of ethnic identity and the transfer of power through ethnic conflict. As a means of achieving this, significant performers of jazz music in Turkey covering a time period between 1923 and 1955 will be presented first. While the former (1923) represents the declaration of Turkish Republic; the latter (1955) stands for the events of September 6<sup>th</sup>-7<sup>th</sup>, an organized public riot against non-Muslim business owners in Istanbul in 1955, which resulted in high numbers of immigration of non-Muslim citizens to other countries. This will be followed by a review of Turkish government's attitude towards minority politics. The stories reflecting the conflicts

of ethnic and social minorities will be the other focus of this section, which will be followed by conclusions on how the power relationships affect the inner dynamics of the jazz scene. This section especially concentrates on the first half of 20<sup>th</sup> the century in which an appreciation of jazz started to be shaped in Turkey.

As concluded in the previous section, most of the performers who were prominent figures in the early history of jazz music in Turkey have non-Muslim ethnic origins. İlhan Mimaroglu (1958) was the first one who pointed out how non-Muslim ethnic minorities of Turkey dominated the jazz scene during the early years. Some of those musicians were Jewish or Armenian citizens, while some were musicians who escaped to Turkey during WWI or WWII. Besides, visiting orchestras constituted an important part of the entertainment sector.

Under the light of my history research, it is inferred that the most pronounced names of the early performances of jazz music in Turkey were musicians of non-Muslim origin, such as Leon Avigdor (Armenian saxophonist), Gregor Kelekyan (band leader and violinist), Willie (Hungarian or Czech trumpet and double bass player), Çarli<sup>16</sup> Rahçi (double bass player), Gido Kornfield (Jewish trombone player), Viktor Kohenka (Jewish drummer). As resolved in the previous section, the musicians who attributed as the pioneers of jazz performance (instead of a more generic approach to popular musics) were Dikran Haçaturyan (trombone), Arto Haçaturyan (alto saxophone) and Hrant Lusigyan (clarinet). These three musicians were Armenian citizens of Turkey. In addition to that, the narratives of the musicians who experienced the 30s, 40s, and 50s support the dominance of the musicians of Armenian and Jewish origin. In this environment, the effort of declaring the ‘first Turkish’ jazz musician became a concentration topic both for the interviews and previously written resources.

Hülya Tunçağ (2000) stated that the first ‘Turkish’ origin jazz musician who was accepted to an orchestra consisting of non-Muslim musicians was the drummer Şadan Çaylıgil; trombonist Gido Kornfielt, invited him to join his band of 10 musicians, which started in 1938 and disbanded during World War II (p.14). Hasan Kocamaz (2011) stated that Gido Kornfielt was his trumpet teacher. Jazz pianist İlham Gencer (2012), on the other hand, nominated himself as the ‘first Turkish’ jazz

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<sup>16</sup> Turkified version of the name Charlie.

musician, first jazz pianist and vocalist of Turkey. He started performing with Gregor Kalekyan's orchestra in 1944. Eventually, other Turkish musicians started to perform with orchestras directed mainly by Armenian or Jewish musicians. Among those, one of my oldest informants Hasan Kocamaz (2011) summarizes the issue with the following statement: "I performed with non-Muslim musicians a lot; as a matter of fact, they accepted me and few other Turkish musicians among them".

During late 40's, and 50's, many musicians of Turkish origin entered the scene, such as İlham Gencer (piano), Cüneyt Sermet (double bass), İsmet Sıral (saxophone), Altan İrtel (piano), Erdem Buri (drums), Hasan Kocamaz (harmonica), Erol Pekcan (drums), Nejat Cendeli (piano), Tahir Sur, Selçuk Sun (double bass), Şadan Çaylıgil (drums), İlhan Mimaroglu, Melih Gürel (piano), Erdoğan Çaplı (piano), Kemal Sural [Badi Kemal], Zekai Apaydın (trompet), Vasfi Uçaroğlu, Maffy Falay [Muvaffak Falay] (trumpet), Mehmet Aktar (clarinet), Süheyl Denizci (vibraphone, piano, flute), Edibe Yörükoğlu (vocals), Sevinç Tevs (vocals), Ayten Alpman (vocals), Hulki Saner (clarinet), Necdet Alpin, Fazıl Abrak (guitars), Haris Akıncı (saxophone), Turhan Eteke (drums), Türkan Pasiner (vocals), and Fazıl Abrak (guitars).

Remarkably, among those who dominated the local jazz scene after 1955, Hrant Lusigyan was the only one with 'other' ethnic or religious origins that was referred by all other musicians due to his valuable contributions to the development of jazz music in Turkey. Since no musical incidents occur free from the dynamics of the society in which it grows, such statistics constitute important aspects of the political history of Turkey.

In order to understand the cultural politics of ethnic identity and their reflection on the jazz culture, it is crucial to overview the minority politics of Turkish Republic starting from the early days. After the defeat of the Ottoman Empire in World War I, the Treaty of Lausanne, which was signed on July 24, 1923 officially, ended the war. The treaty not only recognized Turkish sovereignty within its new borders, but also pledged the status of non-Muslim citizens of Turkish Republic, by stating that they would preserve their national, religious, economic and cultural statuses that they had received during the Ottoman Empire.

However, the core ideology of Turkish nationalism, to gather the citizens of the Republic under 'one single' nation, resulted in discrimination against non-Muslim

and non-Turkish minority groups of Turkey. Especially during the single-party regime of ‘Republican People's Party’ (CHP) until 1946; various attempts took place, such as the settlement policy of Greek population between 1912 and 1923; or the ‘*Mübadele*’, the population exchange between Greece and Turkey mainly in Aegean and Thracian parts of Turkey in 1924; or forcing Armenians who used to live in the rural areas of Asia Minor to migrate into urban centers. These were the consequences of the minority politics as a means of achieving a ‘nationalized’ population demographics. Furthermore, replacing the employees in foreign firms with Turkish employees between the years of 1929 and 1934, and the Wealth Tax application that was approved by the National Assembly in 1942 were among methods to harm the pioneering role of Armenians, Greek Orthodox and Jews, in order to foster the Turkification process of the economy (Güven, 2011). The Wealth Tax specifically, aimed to decrease the efficiency of the non-Muslim industrialists and tradesmen in the economy, and empower the Muslim-Turkish bourgeoisie’s position in the Republic’s economy.

Until 1946, there were attempts to establish a shift from a single-party regime to a multi-party system. The transition to democracy occurred with the establishment of ‘Democratic Party’ in 1946, and their success in 1950’s elections marks the transition to a multi-party system in Turkish Republic. As Gülboy (2010) suggests, the change of the ruling party was the key to the change of the ruling elite as well as the change of the economic system from a state controlled capitalism to a liberal one. After the elections of 1950, it was expected that the Democratic Party would follow a more favorable approach about minority groups in Turkey; however the government’s role on the ‘Events of September 6-7, 1955’ indicates the opposite.

The ‘Events of September 6-7, 1955’, an organized public riot against non-Muslim business owners in Istanbul was a significant historical event which was confronted in 2000’s through an oral history<sup>17</sup> project. Those attacks that directed personal anger and caused economic damage against ‘other’ ethnic and religious groups resulted in plunder and destruction of 4214 homes, 1004 work place, 73 churches, one synagogue, two monasteries and 26 non-Muslim schools (Aktar, 2010).

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<sup>17</sup> See Bali (2010).

On the surface, the riot was caused by the news of a bomb attack on the house where Atatürk was born and the turmoil that the Cyprus issue created between the Greek and Turkish. However, Güven (2011) states that a deliberately planned manipulation by the National Security Services and the members of the Democratic Party, the ruler party of the term, were exclusively proclaimed responsible for organizing and operating the attacks. Furthermore, the Democratic Party supported the Cyprus Turkish Association who had a preliminary role on the riots by enhancing the government's role on the riots (Aktar, 2010).

In addition, Dilek Güven (2011) states that the number of deaths is uncertain; but according to the Turkish press, the loss is between 11 and 15. Those incidents not only caused physical and monetary harm but also left many traumatic memories. In short, the events resulted in a huge wave of migration from İstanbul. Güven states that between the years of 1955 and 1956, 5.000 Ottoman Greeks immigrated from İstanbul, which was followed by the 70.000 Christians immigrating from İstanbul between the years of 1955 and 1962<sup>18</sup> (2005).

The influences of such dynamics of the political life of Turkey can be inferred from the narratives of jazz musicians as well. Throughout their stories on Armenian and Jewish musicians, connotations of musical superiority and a 'higher' understanding of music had denoted through their narratives by the jazz musicians who experienced the 1940's and 1950's. For instance, İlham Gencer (2012) emphasizes the contribution of non-Muslim minorities as follows: "In the Armenians, that music is beyond forward. After the minorities, something happened to me, I felt inferior. This is the reason I always wanted to become a leader and supported young musicians".

However, as one can also grasp from this statement, the feeling of 'otherness' and a struggle of acceptance to a scene dominated by Armenian and Jewish musicians were among major concerns. Actually, while non-Muslim citizens were regarded as 'others' within the society, Turkish musicians' acceptance to the local jazz scenes proves a reverse concept of 'otherness'.

I performed with non-Muslim musicians a lot; as a matter of fact, they accepted me and few other Turkish musicians among them. Once I remember playing a wrong note, one of them

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<sup>18</sup> Dilek Güven spoke as a guest of Oğuz Haksever's TV program at NTV on September 5, 2005 (Url-5).



got really furious at me! They were quite serious musicians, not like today's children.  
(Kocamaz, 2011)

Considering the fact that both Ottoman makam music and Anatolian folk music are monophonic and heterophonic in essence; the definition of ‘civilized’ music made by the opinion leaders of the Republican era embraces polyphony. Another significant jazz personality in Turkey, Emin Fındıkoğlu (2012) explains Armenian musicians’ proximity with jazz:

They are familiar with polyphony. If you go to an Armenian church, there are choirs consisting of 3 or 4 parts. This doesn’t exist in our Mosque music. Everything is monophonic. We went to Onno Tunç<sup>19</sup>’s father’s funeral at an Armenian church and there was choir singing fabulous. Onno said that he was a member of that choir as a child. That’s the reason. They grew up on it.

On 1949, İlham Gencer formed an orchestra with the aim of performing live at Turkish National Radio. He said the repertoire included tunes like ‘Caravan’, a standard made popular by Duke Ellington and a Duke composition ‘In a Sentimental Mood’. The orchestra included guitarist Turhan Taner, harmonica player Hasan Kocamaz, and trumpeter Willy with his given Turkish name Veli Laik (Hungarian), kontrbassist Çarlı Rahçi (Armenian). Veli became a Turkish citizen and performed in popular jazz venues throughout the 1950’s. About the trumpeter Willie’s story of taking the name of Veli:

In 1937, there was a popular restaurant called ‘Canlı Balık’ next to Sarıyer pier. Atatürk used to visit that place with his yacht. To that venue, a lot of musicians from Europe came, especially Hungarian musicians. Willie used to perform in one of those bands, sometimes on trumpet, sometime on violin. I think he was Hungarian Jewish. There was a story between him and Atatürk, which is told like a legend. Atatürk asked for a specific piece from Willie. But the orchestra didn’t know the piece, so they played something similar instead. Then Atatürk said, “I didn’t buy it Veli”. After that story, people started to call him Veli, instead of Willie. (Sermet, 2013)

An emphasis on ‘Turkification’ can be observed in the case of Willie taking the Turkish name of Veli, which is a story that was brought up by four interviewees. When I asked about the early performances of jazz:

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<sup>19</sup> Armenian music producer and jazz bassist. His arrangements of Turkish pop diva Sezen Aksu’s albums are quite influential on the creation of Turkish pop sound.

Now we can say that, without fear, Armenians and the Jewish community became the pioneers of many art movements in Turkey, as in theatre and also in jazz. We can say that without fear. But are they primary reason that these movements exist? I don't know. (Sermet, 2013)

The sensitive nature of ethnic issues in Turkey can be observed in Sermet's statement by repeating the same phrase twice: 'without fear'. Sermet's declaration on the importance of non-Muslim musicians on the jazz scene marks the strongest theme of the conversations, which is a confusion of nationalist discourse and declaration of nostalgia.

I have huge respect and love to Armenians. There was a record store in Beyoğlu region, 'His Masters Voice' company owned by Armenian Vahram Gesaryan. They used to bring amazing jazz records to Turkey and they knew I was a jazz lover. Again in Beyoğlu region, there was a record shop owned by a Jewish father and his daughter. When the new jazz records came, they used to send me the news. I used to go there and have conversations with the owner such as "Does Lester Young plays better in this record or the other?" Once, I never forget that story, a wealthy *Hacı Ağa*<sup>20</sup> entered the store. That father and daughter were playing the new records for me and we were having conversations about the music. Then *Hacı Ağa* said, "Give me 100 sonorous LPs from there". And the Jewish owner said, "Don't you see, we are doing something important here, we are listening to music. Wait for your turn". I had the money for just one record and *Hacı Ağa* was about to buy 100 records. But that reply that Jewish owner gave; there used to live such precious people in Turkey. (Sermet, 2013)

As mentioned earlier, the Wealth Tax implementation on Armenian, Rum and Jewish citizens, with the aim of the 'nationalization' of the capital, had a deep impact on the decrease of economical power of ethnic and religious minorities. 'His Masters Voice' record company owned by Vahram Gesaryan used to be located in the İstiklal Street in Beyoğlu was sold to Sümerbank as an indirect result of the 'Turkification' of the economy. Sümerbank is still located in the same building. As quoted by Ayhan Aktar (2000), that incident took place in Cumhuriyet newspaper as: "The building owned by His Master's Voice Company bought by Sümerbank and we gladly wrote that it is allocated as a part of Local Good Market of Beyoğlu. In that manner, another beautiful building has nationalized" (p. 205).

The events of September 6-7, 1955, mark a milestone in the political history of Turkey by resulting in huge numbers of immigrations of non-Muslim citizens. An

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<sup>20</sup> It means landowner Muslim pilgrim and a derogatory term used to denote rich villagers that immigrated to Istanbul from Anatolia.

interviewee who does not want to reveal his name stated that many wealthy Armenian and Jewish citizens immigrated to Europe or United States after that incident. İlham Gencer stated that Gregor Kelekyan was an Armenian of Istanbul, but he immigrated to the US later on. To reflect the influence of these events on the jazz scene of Turkey, Orhan Tekelioğlu quotes one of his interviewees: “We figured out how jazz scene dried after ten years” (2011).

Among those who dominated the local jazz scene after 1955, only one individual with ‘other’ ethnic or religious origin was recognized by all other musicians and appreciated with his valuable contributions to the development of jazz music in Turkey. That musician was Hrant Lusigyan (1919-1993); an alto saxophonist, who was one of the victims of the September 6-7 events. Altan İrtel states that Hrant ran a petite point shop with his sister in Beyoğlu; but he lost all of his assets when the attackers plundered his shop during the events of 1955. In an interview conducted by Cezmi Ersöz with Lusigyan, he recalls the morning of 7 September:

I woke up and went to my shop. There was just the skeleton left. I was looking around without knowing what to do. I found fifty liras on the floor. It must have fallen on the floor when the attackers took what was inside of the safe. I was so happy about finding that money, you cannot imagine. (Lusigyan as cited in Ersöz, 1994)

According to Lusigyan’s narrative transmitted by interviewees, he used to perform in jazz clubs as a side job before that incident. However, after losing all of his assets, he had to make a living by playing in music clubs. How he spent the last years of his life in the nursing home of Surp Pırgiç Armenian Hospital in loneliness, as a result of the damage of September 6-7 events was pieced together by two interviewees. Since he lost all his resources of income, he had to make a living as a jazz performer, which was quite hard back then, as it is now. Another memory of those events:

We followed the attackers on İstiklal Street in Beyoğlu. The first store, which took the sledgehammer, was a beautiful store selling records and music instruments. The shop window exploded like a bomb. The records of Nat King Cole and Münir Nurettin Selçuk were flying in the air. The violins, guitars, records, scores are all collapsed and lost their music lives. (Tevfik Yener as cited in Bali, 2010, p.50)

The tragedy caused by the attacks to non-Muslim business owners not only influenced the jazz scene directly, but also resulted in the shift of the economical power in the music business, as many local record stores were owned by Armenian or Jewish citizens. İlham Gencer (2012), a veteran and a patriot –who legally

changed his middle name to Bozkurt<sup>21</sup> years later-, narrates the events in a different tone:

I used to perform at İzmir Fair, a club called Mo Gambo during the events of September 6-7. After that incident, the club had closed down; the attackers destroyed and burned down whole İzmir. The club that I worked for was the only place that survived; because I saved it by an empathic move. The attackers thought the fair was full of Greeks, and they assumed that they targeted the non-Muslims. However, the attacks were not just targeted to Greeks, they were demolishing everywhere. One of the attackers approached me with a rod and tried to take the microphone from my hand. I punched him and started to sing '10<sup>th</sup> Year Anniversary March'<sup>22</sup>. After that, the attackers joined me in singing the march and left the club. That night, the music not just saved me, but everybody in that venue.

Besides a heroic declaration of 'Turkishness', this statement might be regarded as an indication of how the entertainment venues were conceived as non-Muslim performance spheres of Western music.

To conclude, the narratives of the early years of jazz music in Turkey reveal the confusion that nationalist state ideologies and connotations of musical superiority of non-Muslim musicians display. As can be seen above, the domination of non-Muslim ethnic minorities in the jazz scene of Turkey continues until 1950's. Musicians' statement on the issue of 'acceptance' reveals the dilemma resulted from Turkish government's cultural politics and transmission of polyphonic heritage in the form of ethnic vs. social minorities. The agenda of identifying the first 'Turkish' jazz musician is a consequence of power structures within the scene. The politics of Turkish state on the issue of minorities also have an impact on music cultures by controlling the population demographics and economic institutions of music as record shops or performance venues.

Although jazz music became a reflection of racial and ethnical issues in its homeland for a significant part of its history, previous scholarship -that was already referred in the earlier sections- support that jazz lost such a social function in many countries that it spread to. For instance, Turkish jazz radio programmer and writer Seda Binbaşgil (2007) states that there is no country in the world other than the United States, where jazz is so interrelated with social and cultural issues of its society in

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<sup>21</sup> Bozkurt means greywolf and signifies Nationalist Movement Party.

<sup>22</sup> A nationalist march dedicated to Atatürk, including the lines of "We are Turkish and our chest is bronze shield of Republic".

almost every period in its history. However, the findings of my oral history research support a reverse statement.

Furthermore, by taking jazz into consideration around the world, and what it represented in the countries that it spread throughout the world, it can be seen that cultural connotations occur in a great variety. For instance, according to Eric Wiedemann (1985), in Denmark, starting from 1933, jazz became part of the anti-fascist culture-radical movement (p. 395). Marshall Stearns, after lecturing at the Zagreb Conservatory of Music in 1956, reported that the Yugoslav students and faculty agreed that jazz symbolized an element of unconscious protest, which cut through the pretenses of tradition and authority (Gillespie & Fraser, 1979, p. 424).

As a matter of fact, the minority politics of the Turkish Republic, and how that shaped the jazz scene put the insiders in a limbo; in which the concept of ‘otherness’ blurs. In a society suffering from ethnic and religious discrimination in all levels, in which non-Muslim citizens were accepted as minorities, a reverse statement is valid is for the local jazz scene. Musicians with Turkish origin had to open their way through music genres that became popular after the declaration of the Republic, which had been categorized under jazz during the early years. The narratives of jazz musicians reflect the intersection of the discourses of ‘otherness’ and a path of musical ‘civilizedness’ as suggested by the zeitgeist of the Republican era. To sum up my findings during my oral history research, it can be concluded that the inner dynamics of the jazz performance became an extension of cultural politics that were followed by the Turkish government.

### **2.3 Jazz in the Shade of American Influence**

As concluded in previous sections, jazz music started to be performed in Turkey with the main influence of Europe, especially France. In addition to the repertoire and style related concerns, close cultural connections of the pioneering individuals such as Leon Avigdor and Frederick Bruce Thomas with Paris also support the main French cultural influence as the zeitgeist of the early years of Turkish Republic. It has been discussed that jazz represented a more generic term consisting of popular music styles of the era, during its early days in Turkey. In addition to that, there was a tendency to define the concept of ‘real jazz’ among my informants, as the oral history research of this study justifies. What they defined as real jazz basically stand

for Dixieland style characteristics, such as the swinging approach to phrasing and syncopated rhythms. What was defined as ‘real jazz’ started to be performed in Turkey in early ‘40s, as those were the years that political interactions between the United States and Turkey started to shape. The findings of my research suggest that during the years of ‘40s and ‘50s there was a blossoming in the jazz culture in Turkey. To be more specific, more musicians started to perform jazz music, or there were more performance venues that jazz could find a place for itself. Furthermore, the first jazz magazine called *Caz*<sup>23</sup> (Figure B.1) started its publication in 1946; and the night club ‘306’, managed by Hasan Kocamaz, started its operations in Bebek in 1956. This was the first night club purely dedicated to the performance of jazz music.

In the meantime, the cultural connotations of jazz music in the United States were shifting from ‘vulgar entertainment music of the negroes’<sup>24</sup> to ‘a valuable and outstanding form of American art’<sup>25</sup>. In this process, the American government discovered that jazz not only stood for a music style, but also for the Afro-American population’s acceptance in the society. During 1950’s, the United States started to organize global tours for jazz musicians with the aim of shaping the American image worldwide. Jazz had an important mission in serving to such a vision. As New York Times headline suggested in 1955: “United States Has Secret Sonic Weapon-Jazz” (Belair, 1956). The tours promoting jazz music globally, especially in the Middle East and Soviet Bloc created a concept called ‘jazz ambassadors’. Turkey also, was an important destination for those tours. The tours created crucial impact on the local jazz scene of Turkey. The rising performance of jazz music and the increasing attention to jazz in Turkey didnot happen overnight, since any music culture is a reflection of the circumstances of a society in which it evolves.

The main intention of this section is to explore the reasons behind the rise of jazz music in Turkey during the ‘40s and ‘50s, as well as how the U.S. policies had an impact on the appreciation of jazz in Turkey. Recognizing the concentration points of the oral history interviews constitute a crucial function in that intention. That is why regularly visited topics of oral history interviews comprising the years of ‘40s and

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<sup>23</sup> See Appendix B, Figure B.1 for the front cover of the magazine.

<sup>24</sup> See p. 16.

<sup>25</sup> See House of Congress 57, passed by the House of Representatives September 23, 1987, passed by the Senate December 4, 1987 (Url-2).

'50s will be another focus of this section, along with the social functions of jazz that served beyond the music itself.

This section starts with a review of the activities of the United States in order to promote jazz music as a means of international affairs. This will be followed by a summary of Turkish and American political relationships during the related years. Consecutively, the historical review compiled from oral history interviews will be presented as an indication of the liveliness of the scene as a comparison to the early years. Crucial incidents occurred during that phase and important topics of the oral history interviews -such as Dizzy Gillespie's arrival or narratives of the influences of Voice of America radio show- will be among the issues addressed. Finally, conclusions drawn upon the intersection of narratives will be discussed.

Jazz has a significant role in the politics of the United States on constructing economical and political alliances during the post-Cold War. Starting from mid-fifties, American State Department started to organize global tours for Louis Armstrong, Dizzy Gillespie, Duke Ellington, Benny Goodman, Dave Brubeck and others. Those tours had a political mission to achieve: to present jazz music as a part of the United States' politics to prove their support on racial equity, and to maintain powerful relationships with Middle Eastern countries.

New York Times writer Felix Belair (1956) wrote: "America's secret weapon is a blue note in a minor key; and right now, its most effective ambassador is Louis Armstrong" (p.1). Through Asia, Middle East, and Africa, as well as Europe, Louis Armstrong brought national attention to the stature of jazz music, American jazz music, Afro-American jazz music, throughout the world (Levine, 1989, p. 17). In the high-profile tours by Dizzy Gillespie, Louis Armstrong, Duke Ellington, and many others, U.S. officials pursued a self-conscious campaign against worldwide criticism of U.S. racism, striving to build cordial relations with new African and Asian states (Woods as cited in Von Eschen, 2006, p. 4).

The first government supported tour was organized with the aid of President's Emergency Fund. First major tours included Dizzy Gillespie to Middle East in 1956, and Dave Brubeck to Poland and the Middle East in 1958. Those tours tallied the USA's strategic and economic interests with jazz. According to Penny M. Von Eschen (2004), by taking a look at the route of Gillespie's tour, -starting at Iran and

continuing with Turkey, Yugoslavia, Greece, Syria, Pakistan and Lebanon- one can understand America's increasing assumption of the former role of the British in assuring Western access to the region's oil, a policy started with the 1947 Truman Doctrine commitment to take over British funding of anti-Communist forces in Greece and Turkey (p.13). Also the Dave Brubeck Quartet and the Duke Ellington Orchestra found themselves as a part of such government organized tours in 1958 and 1963 respectively. Those tours not only had an effect on the U.S, foreign politics, but also gave Afro-American musicians a chance to prove their worth in America's worldwide image. For instance, during the Middle East tour, Dizzy Gillespie sent a telegram to Eisenhower: "Our trip through the Middle East proved conclusively that our interracial group was powerfully effective against Red propaganda. Jazz is our own American folk music that communicates with all peoples regardless of language or social barriers" (1956, p. 21).

Even though artists and critics were promoting jazz as America's "classical" music (Duke Ellington's term) and its diplomatic value, its newfound utility as a Cold War weapon was aiding its rehabilitation in mainstream popular culture (Von Eschen, 2004, pg. 17). Turkey became an important destination for tours arranged for the Dizzy Gillespie Orchestra and the Dave Brubeck Quartet. Those encounters became highly influential for local musicians by constructing international relationships with fellow musicians and revaluing performance standards, not only by paying attention to the records, but also to live performances. However, the motivation of Turkey being a part of those tours do not stem from pure musicals reasons as mentioned above, in fact, those were subsidiary of the big picture of Turkish and American political relationships.

Although relationships started to shape during the late Ottoman period, direct political interest of the United States in Turkey officially started with the Truman Doctrine that was declared on March 12, 1947. Announced by President Harry S. Truman, the doctrine defined the post-Cold War foreign policies against the geopolitical hegemony achieved by the Soviet Union. These policies developed further on July 12, 1948 against Soviet threats by involving Greece and Turkey; and making a decision to support the economies and military forces of both countries. In addition to that, Marshall Plan, which was proposed after World War II -fostering economical support to anti-communist countries- started its implications in 1948.



This agenda also included Turkey and was crucial in the matter of archiving economic and political relationships between the USA and Turkey. In 1946, the U.S. Turkish Ambassador Münir Ertegün passed away, and his body was brought to Turkey with one of the biggest war ships of the American Navy, which was called Missouri<sup>26</sup>.

In 1952, Turkey's participation in NATO, not only changed the dynamics in politics, military, and monetary issues; but also the matters in cultural and educational aspects. American schools started to open in areas such as Tarsus, which is close to NATO bases. Such developments also resulted in the involvement of American investment in the Turkish market. For instance, Hilton Istanbul Bosphorus started its operations in 1955, and its bar called the Roof Bar became a crucial location for jazz performances. Orhan Tekelioğlu (2011) also suggests that 1950's were the years in which jazz scene became livelier while jazz venues increased due to Turkey's involvement with the United States and NATO countries, on top of its multiple political party system, and the global culture encouraged by the Democrat Party (p.109).

Followed by a brief introduction on Turkish-American political relationships along with jazz as a key factor on the international relationships of the U.S. ; a historical review will be presented with the aim of supporting how jazz performances increased in density during the related time period, before moving on to common subjects of oral history interviews. In the previous section, it was already concluded that after 1940's, Turkish musicians started to gain dominance in the scene. Starting from forties, musicians such as İlham Gencer, İsmet Sıral, Cüneyt Sermet, Şadan Çaylıgil, Altan İrtel, Hasan Kocamaz, and Nejat Cendeli started to perform regularly and they happened to be among the most mentioned musician names by the informants. Swing Amatör Trio consisting of Hrant Lusigyan (clarinet & saxophone), Dikran Haçaturyan (trombone), and Arto Haçaturyan (alto saxophone) was defined as the first band performing jazz in a 'proper' manner. Cüneyt Sermet, besides being a double bassist, is also a jazz writer and a radio programmer, and he was accepted as an opinion leader by many insiders of the scene. His narratives constitute an important part of this study. In addition, Hülya Tunçağ, was one of the most

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<sup>26</sup> The arrival of Missouri created such a huge attention on Turkish press. See Appendix B, Figure B.2 and B.3.

important individuals who made a research on the history of jazz in Turkey, as Cüneyt Sermet's apprentice. According to Cüneyt Sermet, in the '40s, there were two orientations/friend groups who became pioneers in the jazz scene of Istanbul. He defined those two groups by mentioning the district names. One of them was Sarıyer crew consisting of Cüneyt Sermet himself, and İlham Gencer. The other group was Moda / Kadıköy group consisting of Erdem Buri, İlhan Mimaroglu and Şadan Çaylıgil. He referred to his crew as 'modernists' and mentioned that they adored Charlie Parker's music. He said that Şadan Çaylıgil wanted to come play with them, and then, in time, he became a regular of the Sarıyer crew. Cüneyt Sermet (2013) also stated that the Moda crew imitated prehistoric drummers like Baby Dodds, and Şadan Çaylıgil got bored of playing with them.

In 1944, Necdet Alptün Original Octet, which included Erdem Buri on drums and İlhan Mimaroglu and Necdet Alptün on harmonica, had given a concert in Kadıköy Halkevi. İlhan Mimaroglu narrated their performance as:

I can't forget how our gig on a summer day of 1944 warmed up the people, playing a simple melody of mine for three times, and the drum solos of Erdem Buri firing up the audience. The audience also haven't forget so that you can meet with people in Moda who talk about that concert. (Mimaroglu, 1958, p. 124)

Guitarist Fazıl Abrak was also among the members of this collaboration but he wasn't playing on that specific day. He was a respected guitar player from Moda; many informants mentioned that he contributed to their music appreciation a lot. For instance, Hasan Kocamaz said when he was 12 or 13, he learned about the following choruses from Fazıl Abrak. Form related concerns stand as a cultural capital among the elders of the scene. Especially Hasan Kocamaz mentioned 'following choruses' issue more than three times during our conversation. Kocamaz also mentioned Erdem Buri's house in Moda; uttering that jazz enthusiasts used to gather there and play jazz records during the years of 1945-46. Erdem Buri used to play the drums, and he started to make radio programs in 1949. Hasan Kocamaz also draws attention to regions such as Caddebostan, Suadiye, Erenköy, and Moda about the performances of jazz music and the circles in which jazz was being listened to. Those are Anatolian side coastal regions of Istanbul, in which mostly high-level income groups resided.

In 1944, Gregor Kalekyan made an agreement with Miami Restaurant located in Baltalimanı, and he formed a band which consisted of 8 musicians, including Kemal Sural with the nickname Badi Kemal on trumpet; Mehmet Akter on clarinet; and Türkan Pasiner, the singer. İlham Gencer stated that this was the first jazz band in Turkey. In 1949, İlham Gencer's band used to perform at Tokatlıyan Hotel at Baltalimanı. He said that they used to play compositions by Duke Ellington such as 'Caravan' and 'Take the A-Train'. Hülya Tunçağ (2010) suggests that when Louis Armstrong came to Turkey, he listened to Badi Kemal and invited him to the United States That is how Badi Kemal started performing in New York for a while in his career (p.16). Badi Kemal passed away in 1978 and no informants mentioned his presence as a part of the local scene.

At the end of 1940s, Cüneyt Sermet formed a band called "Bop Sextet" including himself on double bass, İlham Gencer on piano, Müfit Kiper and Turhan Taner on guitars. In 1947, Cüneyt Sermet collaborated with İlham Gencer (piano) and Turhan Eteke (drums) to form a trio, and they performed in Taksim Halkevi (Meriç, 2006, p.190). In 1951, he started a 'big band' with Arif Mardin and his orchestra. They started playing Stan Kenton and Arif Mardin arrangements. During 1951 and 1952, he formed a sextet with İsmet Sıral on saxophones and clarinet, and Sevinç Tevs, as the singer of the band.

In 1941, singer Sevinç Tevs performed in İstanbul Şoray Cinema and *Taksim Belediye Gazinosu*<sup>27</sup>. She became a soloist to Ankara Radio Dance Orchestra after 1942. On the radio and the concerts, besides jazz standards, she also performed Turkish music pieces such as 'Nideyim Sahn-i Çemen' (Meriç, 2006, p. 191). After 1949, Sevinç Tevs started to sing with İlham Gencer's band at the Istanbul Radio.

Maffy Falay mentioned that there was a venue called Miami behind *Yer Gazinosu*. They played there every night during one month in 1949. After a while, Maffy also played there with pianist Erdoğan Çaplı and saxophonist İsmet Sıral. When I asked Maffy about the first Turkish jazz musician, he said it was Erdoğan Çaplı who played 'actual' jazz music. Also in the late '40s, there was a band consisting of pianist Nejat Cendeli and bassist Cüneyt Sermet, and Maffy played with them. Most of those

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<sup>27</sup> Taksim Municipality Club. It started operating in 1940 and became the entertainment center of Istanbul in 1950s with three music halls.

bands gathered for several concerts, and there were a lot of changes inside of the local scene. Maffy mentioned while he was a conservatory student, in 1951-52, he played with drummer Erol Pekcan, and Melih and Metin Gülen in Ankara. Maffy Falay mentioned a venue called Intime Night Club in Ankara. He stated that they used to play jazz with foreigner musicians, mostly Italian and Spanish; and American military officers sometimes joined them too. He said they used to play jazz standards and blues pieces on that venue, and there were even pieces by Charlie Parker.

Hasan Kocamaz (2011) said “İlhan Mimaroglu and Arif Mardin were really crucial musicians; however, we can't say they taught many things to people.” Since both of those musicians went to the USA for their education and built their careers there, they were influential in Istanbul scene during the '40s. Hasan Kocamaz stated that Mimaroglu used to know all of the jazz standards, but no one knew that he played harmonica. İlhan Mimaroglu later became one of the pioneers of electro acoustic music by being a part of Columbia Electronic Music Studios but had a career as a jazz radio programmer before leaving Istanbul for his composition education.

Hasan Kocamaz (2011) told a story about a concert in 1946, in Ankara University Language and History faculty in which drummer Cahit, Nihat Divitçioğlu, Hasan Kocamaz and İlhan Mimaroglu were supposed to play. Also the Turkish Prime Minister of the time, Recep Peker was among the audience. They even rehearsed before the concert. However, it rained on the concert day, and no one showed up except for Kocamaz and Mimaroglu, because the musicians were not getting paid. The two jammed with harmonicas. Kocamaz explained later, “We had problems like that all the time. Musicians (in Turkey) suffered from things like that. Sometimes the drummer wouldn't show up, and when he does, then the bassist won't appear”.

Hasan Kocamaz stated that he started making money from music in 1952 with İlham Gencer. They also played on the radio together. In 1956, Hasan Kocamaz won a contest in Paris with his performance in harmonica. He opened the first jazz club in Turkey in Bebek, which was called 306. Most of the customers of the club were from Robert College because of the proximity of the location.

1936 born double bassist Eray Turgay who performed with İsmet Sıral during late '50s told when he was a kid, there was a movie theatre called '*Çiçek Cinema*' close to their home in Erenköy, which was managed by an Armenian family. Before the

movies, they used to play music. If the movie started at 9 pm; the music started at 8. They used to play Nat King Cole. Turgay (2012) said, “It was the culture of those times, we grew up in such an atmosphere”.

In 1949, İlham Gencer (Figure 2.3) started to play at TRT Istanbul Radio. He had an orchestra consisting of guitarist Turhan Taner, harmonica player Hasan Kocamaz, double bassist Çarli Rahçi, and trumpeter Willy. Willy was a Hungarian musician, and he took the Turkish name Veli Laik<sup>28</sup> with the inspiration of Mustafa Kemal Atatürk.



**Figure 2.3 :** İlham Gencer Orchestra<sup>29</sup> in 1949, before the live broadcast at TRT (İlham Gencer archive).

İlham Gencer continued to make programs in Istanbul radio until 1961-1962. In 1949-1950, İlham Gencer played in a bar called Tea Room, which was owned by İbrahim Özgür. He mentions İbrahim Özgür as the person who supported him to sing while he was playing the piano. İlham Gencer mentioned an Italian Orchestra named Simonetti, among the foreign orchestras playing in the 1940s. In 1950, when Kervansaray was opened, İlham Gencer accepted an offer from them and ended his contract with Tea Room. He said that Kervansaray was the place where he became

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<sup>28</sup> See p.43.

<sup>29</sup> İlham Gencer recalled the double bass player was Czech, trumpeter Willy (left sitting), drummer Çarli Rahçi, Demirhan Altuğ, Faruk Yener were among others on the picture.

famous. He also told it was the place where ‘high society’ of Istanbul used to be regular customers of.

In 1951, Cüneyt Sermet formed an orchestra including clarinetist Arto Haçaturyan, and pianist composer Arif Mardin. They used to play arrangements of Stan Kenton and Arif Mardin with this band (Tunçağ, 2010, p.15). He also collaborated with İsmet Sıral during the years of 1951-1952 and they formed a sextet in which Cüneyt Sermet was the music director. Sevinç Tevs was the singer of this band. In 1954, Cüneyt Sermet got married and stopped playing double bass, however he wrote books on jazz music and continued his career as an educator and consultant. In 1954, İsmet Sıral’s orchestra consisted of himself on tenor saxophone, Zekai Apaydın on trumpet, Yalçın Oral on drums, Nejat Cendeli on piano, and Cüneyt Sermet on bass. In 1956 İsmet Sıral formed a band with clarinetist Hrant Lusigyan, Nejat Cendeli on piano, singer Sevinç Tevs, drummer Vasfi Uçaroğlu and bassist Selçuk Sun. Hasan Kocamaz on harmonica was the regular guest of the band. They gave a concert in Küçük Sahne Beyoğlu (Tunçağ, 2010, p. 16).

Emin Fındıkoğlu took lessons from Arif Mardin in the second half of 1958 and during 1959. When Arif Mardin went to study at Berklee College of Music, he shared a composition by Emin Fındıkoğlu, and the principal of the Berklee liked the piece; as a result, they decided to give a scholarship to Emin Fındıkoğlu for four years. However, he didn’t go there as soon as he got the scholarship; he postponed his registration until he completed his military service, then he went to study there in 1962. When he came back in 1966, there were new musicians playing jazz in Turkey, and one of them was Onno Tunç. He gave harmony lessons to Onno Tunç. They started a music school in Taksim for which they hired an apartment. They started a band, with Hasan Kocamaz as the guest artist. It was a quartet but sometimes it ended up as seven people. They used to play jazz standards, and play one or two of their own songs. He said “I learned a lot from Hasan Kocamaz, how to sing a melody like jazz, with jazz phrasing. Jazz musicians should sing the melody different than the classical players, there is quite another soul in that, they should sing accordingly and play accordingly too.” In 1957, Arif Mardin’s piece ‘Song for You’ became 1<sup>st</sup> on World Jazz Festival’s competition. İsmet Sıral, Sevinç Tevs and Arif Mardin performed it. On February 1, 1958, Erol Pekcan’s band performed in Turkish American Assosication in Ankara. His band consisted of Melih Gürel,

Selçuk Sun on bass, and Atilla Garai. Eray Turgay played in İlham Gencer's orchestra during the years of 1958 and 1959 at the Taksim Gazino. He played with İsmet Sıral at Hilton Hotel's Roof Bar during the years of 1959-1960. In the summer of 1956-1957, he had also played at Caddebostan Gazinosu with Nejat Cendeli Orchestra that included Süheyl Denizci, Turhan Eteke and Hrant Lusigyan.

While Emin Fındıkoğlu was taking harmony lessons from Arif Mardin, in 1959; Hrant Lusigyan used to play at Istanbul Radio, and they played a composition of Emin Fındıkoğlu. In 1954, Erdoğan Çaplı made collaborations with Erol Pekcan (Meriç, 2006, p. 195). İlham Gencer claimed, in 1954-1955, he made the first fusion attempt of jazz and Turkish music; he formed a band called Hicazcaz; which included 20 jazz orchestra musicians on one side and 20 Turkish makam music instruments on the other. Among the musicians of the crew, he recalled trumpeter Maffy Falay, vibraphonist, flutist and pianist Süheyl Denizci on the jazz side. Maffy Falay also confirmed this story and said he was a part of the jazz band. In the big hall of TRT Istanbul Radio Building, there was a program with the audience that went on for 15 days. They performed a piece composed by İlham Gencer, called 'Hicazcaz'. He said the piece-included improvised sections by both Turkish music and jazz performers.

As can be seen from the historical review of the aforementioned years, the jazz scene has expanded in terms of performers, performance venues, and the collaborations carried out by musicians. Repertoire samples or indicated admired musicians confirm that jazz music started to find its own identity, instead of a generic term for popular music genres imported from Europe and America. With the main influences of bebop and cool jazz, the traces of modern jazz started to be transmitted to the local scene, through LPs -which were brought from the United States mostly-, and tours that were organized by United States government.

The arrival of Dizzy Gillespie and his crew's in Turkey in 1956 can be interpreted as a milestone on the history of jazz in Turkey, because it took the lead for several musicians to have the chance to open performances in the United States, as well as some opportunities in education, along with chances of. On April 22<sup>nd</sup> of 1956, Dizzy Gillespie and his crew arrived to Turkey (Figure 2.4) to give concerts in

Ankara and Istanbul<sup>30</sup>. They stayed for approximately one week in each location and gave numerous concerts. The tour was narrated by three informants who experienced related years.

It was especially a milieu in the music life of Maffy Falay, who changed his name from Muvaffak to Maffy after his encounter with Dizzy Gillespie. Their crew included significant jazz personalities such as Quincy Jones, the music director and chief arranger of the band. The jazz critic and musicologist Marshall Stearns, -the founder of the Institute of Jazz Studies- was the tour manager. Although trombonist Melba Liston -the first woman horn performer ever accepted to a band constituted by male musicians- was said to be among the Middle East crew, but none of my informants mentioned a woman performer at the band. The encounters with Quincy Jones led the way for Arif Mardin to get a scholarship at Berklee Collage of Music, thus opened a way for Turkish musicians for a formal jazz education. On the first day Dizzy Gillespie and his crew arrived, Turkish musician and jazz admirers were waiting at the Esenboğa Airport. Maffy Falay (2012) recalls that day like this:

We heard that Dizzy Gillespie Big Band was coming to Ankara. When I heard that, I got the guys together... Erol Pekcan, Süheyl Denizci, Hayri Maktap, Celal Bozkurt, Sabahattin Doğangöz. I made an arrangement of a jazz tune and gave them the scores. We were waiting at the Esenboğa Airport and we had a huge banner saying “Welcome Dizzy Gillespie” on it. We were like 20-30 people; some were college students -boys and girls. Cüneyt Sermet was also there. I said to Cüneyt: “Let us play once, and you tell us how it sounds”. He said “OK, go ahead and play”. He said he liked it after we played. Then, Dizzy’s band performed for three nights the Big Movie Theatre in Ankara. I was there the first night; it was my first time listening to a big band. Dizzy’s band was full of tremendous musicians. After the performance, he got to the microphone and announced me to the stage. The principal of the conservatory was sitting right in front of me. Dizzy got me a present, a cigarette case. Then, I gave him a present too: rawhide sandals, which you put on the wall as a souvenir. He wore those huge sandals to one of his concerts and performed with them. Can you believe it?

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<sup>30</sup> See Appendix B, Figure B.5 for the advertisement of the concert.





**Figure 2.4:** Welcoming Dizzy Gillespie at Ankara Esenboğa Airport  
(Cüneyt Sermet archive).

On that surprise performance for welcoming Dizzy Gillespie and his crew, Maffy Falay was playing the trumpet, Süheyl Denizci on bass, Erol Pekcan with snare drums, Hayri Maktap on tenor saxophone and Celalettin Bozkurt on alto saxophone. They performed the piece called Good Bait, and Maffy Falay said he imitated Tadd Dameron's arrangement while he was writing the scores for other musicians. Falay said Dizzy Gillespie's Big Band gave three concerts in Ankara Büyük Sinema. However, other informants also mentioned that they performed at the American Association's clubhouse. Maffy Falay narrated, on the third night, they all went to Intime Night Club, a small jazz bar in Ankara Kızılay Square and made a jam session there. Then, Dizzy Gillespie's big band went to Istanbul to play several concerts there.

Upon their conversance, Dizzy Gillespie invited Maffy Falay to perform in the United States. Maffy recalls that they went to a jazz club in New York, and goes on: "I was the only white at the club at that time, and I wished I had a darker skin like an Arab. No matter what, people there respected Dizzy so much, and since I was with him, no one turned around and gave me the eye".

Cüneyt Sermet was another musician who maintained deep relationships with Dizzy Gillespie's crew. His encounter with Marshall Stearns enabled him to publish in the United States. He also talks about their friendship with Dizzy :

Dizzy came to my house every day to play a game of chess. Even though I won the game every time, he still came to play with the intention of winning. When Quincy Jones came with Dizzy's band, Arif Mardin was in Istanbul. I called him immediately and told him to come to Ankara. Then he came and showed his arrangements to Quincy Jones. Quincy liked those very much. When he went back to United States, he performed those arrangements with a really nice band. (Cüneyt Sermet, 2013)

Before becoming a world-wide music producer and contributing to many groundbreaking albums of the history of popular music, Arif Mardin, took jazz lessons from Cüneyt Sermet. He also wrote music and made arrangements for jazz bands. He was an active member of the jazz scene of Turkey. Quincy Jones (2002) was the chief manager of Dizzy Gillespie crew and he spells it out all about Mardin:

The tour was a success for me because of who it brought me in contact with. We were in Ankara, Turkey, one night this elegant young man in a white silk scarf and black tuxedo came up to me with a score in his back pocket. I looked it over and it was good work, so when I got back to the States I conducted an all-star band on the Voice of America (supervised by his friend Tahir Sur), with one of his arrangements and wrote a recommendation for him to attend Berklee College of Music. His name was Arif Mardin and he attended Berklee on a scholarship named after me.

This tour was quite crucial by opening up an educational path for Arif Mardin in the United States. Quincy Jones conducted (Url-6) Arif Mardin compositions called "The Happy Cynic" and "Pion Jumps", and those are recorded with a supervision of Tahir Sur. After his graduation from Berklee College of Music, Arif Mardin moved to the U.S.; worked for Atlantic Records for almost 30 years, and produced many Grammy winning albums.

Upon the appearance of Dizzy Gillespie and his crew's to Turkey, one interesting incident occurred during one of their performances in Ankara, which summarizes the whole idea of this section actually. On one of the performances of Dizzy Gillespie Big band at the venue of American Association<sup>31</sup>, as narrated by Maffy Falay, the audience was full of guests of the American Embassy. The venue was so full that

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<sup>31</sup> See Appendix B, Figure B.5 for the concert program.

mostly teenagers were waiting outside of the door with the hope of listening to the concert. Dizzy Gillespie refused to go on stage and play unless they let the jazz admirers get into the venue, so he said: “Man, we’re here to play for the people” (Gillespie cited in Stearns, 1956, pg. 16).

Upon his request, young people waiting outside the door were let in, and they sat on the floor to listen to the concert. Dizzy reacted to the treatment about their performance as being a cloak for a meeting of the Embassy guests. Later in Dizzy Gillespie’s memoirs, Al Fraser (1979) would narrate the story as:

United States Ambassador to Turkey, Donald Heath, senses that something is wrong, but as embassy security summons him to the stage area, he isn’t sure what. Heath approaches the famed trumpeter and asks: “Mr. Gillespie, there’s supposed to be a jam session. What’s happening? Why don’t you want to play?” Gillespie should be on stage performing with his band and local Ankara musicians. Instead, he is seething backstage. When he entered the embassy earlier, Gillespie noticed a large crowd, mainly children, trying to get into the show. As the Turkish band took the stage, the trumpeter clambered up the reviewing stand, which allowed him to reach over the railing and to sign autographs. From this vantage point, he witnessed a young boy scale the fence of the embassy, only to be immediately hurled back by security. Now, Gillespie explains to Heath, he will not play until the children are allowed to see the concert. “You see those people out there?” Gillespie responds to the ambassador. “We’re trying to gain their friendship. Not these people here, big shots with the tickets”. (p. 422)

This incident is summarized with the title “Gillespie Refuses to Play for the Elite” as one-newspaper reports after Gillespie’s standoff in the embassy (as cited in Gillespie and Fraser, 1979, p 422).

Another and last ‘jazz ambassador’ Dave Brubeck also visited Turkey as part of his quartet’s tour in Middle East and Poland. When the Dave Brubeck Quartet arrived in Istanbul in 1958, a Turkish band performing the jazz standard called ‘Tea for Two’greeted them (Gözen, 2011, p. 13). Dave Brubeck Quartet’s *Time Out* album was released in 1959, and became the first jazz album that sold more than one million copies. The album included a piece called Blue Rondo a la Turk. This piece was composed in 9/8 and 4/4 rhythmic structures and influenced by the rhythms that Dave Brubeck heard in his visit to Turkey. About the outcomes of Dizzy Gillespie and Dave Brubeck tours to Turkey, Cüneyt Sermet (2013) had this to say:

They were beneficial, because they played for a whole week. The orchestra was kind of weird or something. Dave Brubeck came with a cute little crew; Paul Desmond was also a part of it. He was really good too. They gave a couple concerts; they also performed with Turkish

musicians. They introduced Erol Pekcan (drums), Selcuk Sun (double bass), and Melih Gürel (French horn) on the stage. That was a very good thing.

Tuna Ötenel (2013) told the story about Paul Desmond -Dave Brubeck Quartet's alto saxophonist- wanting to take Melih Gürel to the United States with them. However, Gürel was not eager, because he did not know English. Tuna Ötenel said: "If Melih Gürel had been to the United States, he would have performed at Take Five. This was the chance of a lifetime, but he didn't go".

Turkish Diplomatic connections with jazz had not started with those tours actually. Turkish Consulate in Washington D.C. became a venue for most secret and hot jam sessions at the end of '30s and early '40s. Ahmet and Nesuhi Ertegün brothers used to invite their favourite musicians to hang out and jam to the mansion, "where the Ertegüns proudly flouted the conventions of segregated Washington D.C. by welcoming black musicians through the front door" (Du Lac, 2011). During those years, African-American musicians –even Duke Ellington and Billie Holiday- used to get into their performance venues from the personnel or back door of the hotels or concert halls, because of the intense segregation going on in public life. The segregation in public places such as buses, restaurants or hotels ended with the Civil Rights Act of 1964.

During my oral history interviews, another topic that musicians tend to concentrate on was how they met jazz music and how they acquired records from abroad. Hasan Kocamaz said that he encountered jazz music through records when he was a teenager. Eray Turgay stated that he learned about jazz music with the initiations of his uncle. He said his uncle used to live in his grandfather's mansion, which was called *Ethem Efendi Köşkü* in Erenköy on the Anatolian coast of Istanbul, and his uncle had approximately 300 records. He also mentioned that Hasan Kocamaz and Atilla Öztekin used to come to that mansion to listen to jazz. He remembered listening to records such as Nat King Cole and Artie Shaw in the late '40s. Selçun Sun (2012), the conservatory educated double bass player pronounced that he met jazz music through 78 mm recordings when he was a teenager during late '40s. He said he assumed those recordings were brought from the United States. Jazz guitarist and educator Neşet Ruacan (2012) brought it up about how they acquired the records

During those times, Ankara and İzmir were very successful with records. Americans brought records there. I bought records from Maltepe and Demirtepe; there was an American market at

Ulus, too. In İzmir, American soldiers came and brought jazz records. We were literally chasing them to buy records. Once I remember reserving 30 records.

Voice of America had a special value for most of my informants; almost all of them mentioned the importance of the radio shows broadcasted there. How they listened to jazz from these programs became one of the most visited topics. Voice of America radio show, broadcasted by Leonard Feather and Willis Conover, helped to increase the popularity of jazz in Turkey as well as many countries throughout the world. While Leonard Feather commenced to make radio shows in 1952 with the name of '*Jazz Club USA*'; Willis Conover started his jazz show called '*Music USA*' in 1955, - which continued for almost 30 years. Those radio shows were broadcasted in many Eastern Europe, Soviet Bloc and Middle Eastern countries, and they were criticized for being a tool of propaganda in the post-Cold War era. Penny Von Eschen (2006) suggested that Willis Conover was a figure of unparalleled importance in the expansion of jazz and its relationship to Cold War foreign policy (p. 13). According to Conover, "jazz helps people to identify themselves with America" and "corrects the fiction that America is racist" (Saunders, 2000, pp. 256-57).

Before moving to the United States and being a radio host and a supervisor at the radio station Voice of America; Tahir Sur was an active member of the jazz scene of Turkey. Maffy Falay talked about Tahir Sur, whose nickname was mentioned by Hasan Kocamaz as 'Tahir Baba'<sup>32</sup>. Tahir Sur was an interpreter and a jazz admirer. Hasan Kocamaz guessed that Tahir Sur was born in 1926, and Hasan Kocamaz's wife added that he was a student at Robert College. Hasan Kocamaz and Maffy Falay are the informants who mentioned that they were going to Tahir Sur's house to listen to jazz records. They said he was a huge jazz fan and he used to record the radio programs of "Voice of America". Maffy said he was even used to listening to "Swedish version of Voice of America and recorded those to follow recent movements in jazz music". Cüneyt Sermet said Tahir Sur was a member of his band on guitar while they played during '40s. Sermet added that Tahir Sur made radio programs about Turkey when he went to the United States. Sur became a supervisor of the recordings of Arif Mardin compositions and arrangements, which were directed by Quincy Jones.

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<sup>32</sup> Means father in Turkish.

Willis Conover visited Turkey twice to make recordings and play those back in the United States. Altan İrtel (2013) shared one encounter as below:

After the military coup of 1960, May 27<sup>th</sup>, many musicians lost their jobs, but I didn't, because I was working with Americans. Willis Conover from Voice of America came once in 1960, it was forbidden to perform then, but we gathered at the Istanbul Radio Building. Even the businesses and shops were closed down that day. But we went to play anyway. We played a blues piece there. Süleyl Denizci and some other guys performed Django with the arrangement of Modern Jazz Quartet for Willis Conover. However, he didn't like it and said: "You copied this from Modern Jazz Quartet, and I can't broadcast this performance in the United States."

As can be observed from the narratives of the musicians of the jazz scene of Turkey, American cultural influences not only stemmed from newly emerging globalization attempts, but also designated encounters of the parties related with jazz music as a means of enhancing political bonds. The historical account is presented to support how the jazz scene developed in the '40s and '50s, and the memories of the musicians reflect increasing American influence on era's cultural life. Those also represent the years in which political relationships between Turkey and the United States started to shape and American capital started to gain importance in the Turkish economy. Because of the construction of military bases, American officers moving to Turkey also influenced musicians mainly in Ankara. For instance Maffy Falay mentioned that they were performing with American military officers when they were jamming at the Intime nightclub in Ankara.

Jazz ambassadors visiting Turkey had a crucial importance on jazz music to gain public attention in Turkey. Although such government supported tours were labeled as a cover for CIA's covert operations; the musical consequences of those encounters on the cultural life of Turkey also contributed to the development of a popular music scene. Such political missions had an impact on the diffusion of jazz in the Middle East, Soviet Bloc or Eastern Europe countries; but that did not change the way musicians got inspired from being a part of those musical experiences such as jam sessions or constructing liaisons with world-wide performers; in fact, it even provided them with a chance to be a part of the global jazz scene. As Selçuk Sun said "We knew that the concerts were organized for propaganda purposes, but the musicians did not have anything to do with the Cold War, they were there only to share their music with the masses, and we just enjoyed ourselves" (as cited in Gözen, 2011, p. 38).

On the reasons behind jazz ambassador tours, Penny Von Eschen (2004) claims that it is not surprising that many of the jazz tours appear to have moved in tandem with CIA operations (p. 11). However, using jazz as a cover for political reasons is not something special for '50s political environment. For instance, I was a participant observer on International Jazz Day organized in 2013 in Istanbul. In 2011, UNESCO declared April 30<sup>th</sup> as International Jazz Day with the aim of “highlighting jazz and its diplomatic role of uniting people in all corners of the globe”<sup>33</sup>. Susan Rice, United States National Security Advisor stated: "Like democracy itself, jazz has structure, but within it you can say almost anything" (cited in Mandel, 2012). I was an attendee of the event organized in Hagia Irene Church in Istanbul as a representative of the Jazz Magazine Turkey. Among the crowd, there were only politicians and a few individuals from music press scene. I interviewed with one of the organizers of that event<sup>34</sup> (2015), who stated: “More than the festival organization, we had to deal with what was being held behind closed doors between American officers and Turkish politicians, it’s a shame to say but International Jazz Day became the perfect cover for such meetings”.

As can be seen from the historical overview of the '40s and '50s, American cultural importance in the jazz scene gain significance compared to Europe’s influence on jazz in Turkey during its early years. Turkey’s involvement in NATO; thus American influence in cultural life; night clubs for military officers in Ankara and Adana; and the influence of Dizzy Gillespie and Dave Brubeck concerts can be stated as the main reasons behind that. As discussed in the previous sections, the word jazz was being used as a generic term covering many styles imported from Europe and America. Among those, with the main influence of America, jazz started to gain its own identity musically and culturally.

The primary contradiction stemmed from the image marketed for jazz being ‘the music of freedom’ or the music defying racial or ethnic differences; though it is used to enhance economical and political dependence of related countries to the United States. In the quest by musicians and critics to have jazz recognized as a legitimate

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<sup>34</sup> She prefers to stay confidential.

art, the subsequent canonization of jazz as high modernism proved to be a double-edged sword (Von Eschen, 2004, pg. 19).

## 2.4 The Role of Jazz on the Evolution of Turkish Pop Music Scene

Will Straw (1991) defines music scene as a cultural space in which a range of musical practices coexist, interacting with each other within a variety of processes of differentiation, and according to a broadly varying trajectories of change and cross-fertilization (p. 372). As findings of my oral history interviews, archival study and the review of recorded material suggest; 1950s and '60s were crucial decades in the history of Turkish popular music in which jazz and pop music scenes cultivated each other by means of close collaborations, overlapping performance venues, and individuals who became active in both genres. This section looks at the convergences of jazz and pop music in Turkey within the related time period, by examining the role of the jazz scene on the development of Turkish pop music.

In order to draw upon the intersections of jazz and pop scenes in Turkey, the concept of 'Turkish Light Music' will be explained first. As discussed in the opening section of this chapter, the word *cazbant* was used to define orchestras playing European and American popular music; and jazz was used derivatively to explain the popular musics of the era. Thus, during the early years of jazz in Turkey, the word *caz/jazz* (Figure 2.5) represented a generic term covering anything other than European polyphonic music, Turkish makam or traditional musics of Turkey. Here is an indication of such a generic usage:



Figure 2.5 :”Jazz and Saz at Beer Park” from *Ulus Gazetesi*, July 1, 1945.



As can be seen at this advertisement published in Ulus Newspaper, the word *saz* refers to an instrument, which was associated with the most common Turkish folk music instrument *bağlama*, and it was used to promote Turkish folk music singer Zehra Bilir and her orchestra. *Caz*, on the other hand, represented the orchestra directed by Şevket Yücesaz, consisting of a rhythm section, woodwind and brass instruments. The previous section summarized how this perception and generic usage of the word jazz started to change with American influence on the cultural life of Turkey, and how jazz music found its own identity after the early '40s. With the American LP's becoming accessible and American jazz stars visiting Turkey due to close cultural contact with the United States; jazz started to gain its own identity with direct influence of jazz styles such as swing, cool jazz and bebop. Therefore; anything else included in the repertoire –foxtrots, pop standards, marches, Tin Pan Alley songs, Charleston's etc. - started to be mentioned as light music, especially after 1940's. However, considering the fact that jazz uses all of those genres as a base for its repertoire, and the concepts such as syncopation, phrasing and improvisation in the most basic sense are what makes a piece of music “jazz”; one can simply evaluate the lines between genre classifications as blurred.

The earliest datable account of the paired usage of jazz and ‘light music’ dates back to 1931, to the radio program listings at *Cumhuriyet* Newspaper. The Warsaw Radio's program includes a section called *Caz ve Hafif Musiki*<sup>35</sup> / Jazz and Light Music. Later during the '40s and '50s, jazz and light music concepts were associated with each other frequently on popular music press. For instance, the cover of *Caz Ekspres* / Jazz Express (Figure 2.6) published in 1959, the second<sup>36</sup> jazz magazine published in Turkey also supports the connotations of jazz as a synonym or subheading of popular music with its sub headline: “Out in each 15 days, the first popular music magazine of Turkey”.

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<sup>35</sup> See Appendix B, Figure B.6.

<sup>36</sup> For the first jazz magazine published in Turkey, See Appendix B, Figure B.1



**Figure 2.6:** The Cover of *Caz Ekspres*<sup>37</sup> / Jazz Express.

During my oral history interviews, the narratives indicated that jazz bands and orchestras used to be a part of the program for the most popular venues of Istanbul from the early days of Turkish Republic until the 1970's. Places such as *Kervansaray*, -located in Elmadağ region- which was a stamping ground 1950 through 1970; Hilton Hotel, which was opened in 1955; and *Taksim Belediye Gazinosu*<sup>38</sup> which was active between the years of 1940 and 1965 were among the most mentioned performance venues of jazz music by the informants. İlham Gencer (2012) stated that *Kervansaray* was the “mecca of high-society of Istanbul” and mentioned the importance of that venue using these words:

Kervansaray was the number one nightclub of Istanbul, before then, there wasn't a proper club for high-society people of Istanbul. So, Kervansaray was the first one, Hilton opened later in 1955. Kervansaray was a world-class nightclub. In 1951, Eartha Kitt<sup>39</sup> came there as a soloist, and I taught her the Turkish piece *Üsküdar'a Gider İken*; the high society of Istanbul applauded her performance standing on their feet. She became number one with this single in the United States.

<sup>37</sup> The image had obtained from Güven Erkin Erkal's archive.

<sup>38</sup> Taksim Municipality Night-Club.

<sup>39</sup> See Appendix B, Figure B.7.

Emin Fındıkođlu (2012) stated that in 1960's, Hilton Hotel's Şadırvan Bar was one of the most luxurious venues of Istanbul. There were jazz orchestras constantly performing at that venue, and İsmet Sıral Orchestra was among the bands who played there. He added:

İsmet Sıral had perfect organizational skills. He always put different things and people together. For example, he turned Hilton's Şadırvan from a restaurant into a jazz club in the blink of an eye. Every single jazz musician that visited Istanbul during those years went to Şadırvan to listen to jazz. İsmet Sıral made a dream come true. (Fındıkođlu, 2012)

Eray Turgay stated that he played with İsmet Sıral at Hilton Hotel's Roof Bar during the years of 1959-60. Saxophonist Ergüven Başaran (2013) mentioned that there were four orchestras regularly performing at Hilton Hotel's Şadırvan Bar during 1963. Başaran stated that during 1963, he was a part of Kadri Ünalın Orchestra, and they were performing jazz standards at Hilton Hotel's Şadırvan Bar. Başak Tamer was the vocalist of the band; Başaran said he had a singing style reminiscent of Frank Sinatra. He said Özdemir Erdoğan was also a member of this band on the guitar, and knew all the lyrics of the jazz standards, adding "His memory was so sharp". Başaran stated that Kadri Ünalın Orchestra made a contract with Ağba Hotel in Adana after performing for three months at Hilton Hotel, and the venue in Ağba Hotel was fully booked whenever they performed. Since İncirlik -located in Adana region- was one of the main air bases of the United States in Turkey, the popularity of jazz in this city was quite comprehensible. Ergüven Başaran added: "The richest people of Adana were among regulars of our performances there, and they were all billionaires. We used to play jazz there, and there were bossa nova<sup>40</sup> pieces in our repertoire. In fact, bossa nova was quite popular during '60s".

*Taksim Belediye Gazinosu* -opened in 1939 and owned by the Government Retirement Fund Institution- was another crucial location for the music life of Istanbul. Hasan Kocamaz (2012) stated that he was among the first crew who performed jazz in this venue as a member of İsmet Sıral Orchestra. On June 8, 1945, Sevim and Sevinç Tevs performed there with *Büyük Caz Orkestrası*<sup>41</sup> (Akçura, 2012). İlham Gencer reported that he performed numerous times with his band there

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<sup>40</sup> Fusion of jazz and Brazilian samba. In 1962, *Jazz Samba* album by Stan Getz and Charlie Bryd made a breakthrough in American jazz world. They performed two compositions by Antonio Carlos Jobim in this album.

<sup>41</sup> The Big Jazz Orchestra.

during the first half of '50s. The concert programs in this venue included jazz, classical music and Turkish makam music. On March 1, 1955, Light Western Music Union organized a 'Musicians Ball' in here, with Ayten Alpman, İlham Gencer, İsmet Sıral, Şevket Yücesaz, Şevinç Tevs, and Faruk Akel among performers (Akçura, 2012). İlham Gencer (2012) stated that he initiated this musicians union; however, the article on *History of Musicians' Unions in Turkey* (Url-7) claims that the Light Western Music Union started in 1951, and was founded by Behçet Ölmeztürk, Odisea Konti, Todor Negropondi, Mihal Negropondi, Mihal Mihoglu, Lezari Kapiri, and Konstantin Asklipiadis. Eray Turgay (2012) also mentioned that the radio orchestras used to make their rehearsals at *Taksim Belediye Gazinosu*.

The traces of jazz music can also be found in the most popular entertainment magazines; culture and arts magazines, and even gossip magazines of the '50s and '60s. For instance, *Radyonun Sesi*<sup>42</sup> magazine regularly published news on jazz musicians by paying attention to both their private lives and their music. An article took part in this magazine with the title *The Wheel in the Jazz World: Who Are We Going to Listen To This Year?:* "Summer is already over. The contracts of jazz and dance musicians are about to end. The musicians performing out of Istanbul will get back to the microphones at the heart of the city. But, where exactly?" (Bilgin, 1954).

Musicians such as Faruk Akel, "Opened new horizons in jazz music and made many people love jazz music" (Hınçer, 1953) and Yaşar Güvenir took part in the magazine press in the news regarding their music careers. According to Ayhan Bilgin (1953): "Yaşar Güvenir will be among the jazz stars who need to compete with each other to perform at the most popular venues" (p.15). Musicians such as Zekai Apaydın (Bilgin, 1954, p. 2) and Zeki Akartürk (Bilgin, 1954, p. 6) became hosts of a section called 'Portraits from Jazz and Dance'. Necla İz, the vocalist of Şevket Yücesaz Band made it on the news on '*Radyonun Sesi*' with her divorce: "Started singing with a band directed by Şevket Yücesaz, Necla İz takes on the microphone again after leaving her husband Ahmet Üstün. The jazz goes on. Doesn't she look pretty? You can see her breathtaking appearance below" (Bilgin, 1954).

After all, the popular music scene of Turkey started to experience drastic changes with the influence of the global trends of the '50s and '60s, such as rock'n roll craze

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<sup>42</sup> The Voice of the Radio.

and the British Invasion. The rock'n roll emerged in the United States during the first half of the '50s with the musical heritage obtained from rhythm and blues, and country evolving into rockabilly; and industry dynamics rooted in Tin Pan Alley and swing movements. The radio DJ Alan Freed was the first person to foresee the racial barriers starting to abolish in the popular music scene, thus he was the first person to use the phrase 'rock'n roll' in a music-related concept in 1951, during his radio show on WJW called the "Moondog Rock'n Roll Party". Bill Haley and his Comets were the first rock and roll group to be listed on Billboard charts with their song "Crazy Man Crazy" in 1953, and their 1955 hit Rock Around the Clock went to number one on the same chart (Walser, 2016). As the rock'n roll craze took over not only in the United States, but also in Europe, and all over the world with 'The King' Elvis Presley's musical legacy, such musical innovations found their correspondences in Turkey too. In 1961, "Little Lucy" single by Erol Büyükburç -the 'Turkish Elvis'- was released by Odeon Records on 78 rpm record. In addition to that, as rock'n roll started losing its effectiveness in the pop music charts through the end of the '50s; the first half of the '60s saw another breakthrough in music: The Beatles. Their musical influences were also observed globally, as Beatlemania<sup>43</sup> took over the North America, as well as Turkey. These influences can easily be perceived in the music of Turkish band Mavi Işıklar.

The first example of 'Turkish' Light Music (later called Turkish pop music) was "Bak Bir Varmış Bir Yokmuş" released in 1961, which was performed by the acknowledged jazz pianist and singer, İlham Gencer. The lyricist and radio programmer Fecri Ebcioğlu was coined as the pioneer of what was called *Aranjman* (arranged) music, the movement that started as pop music with Turkish lyrics. Fecri Ebcioğlu took French pop singer Bob Azzam's "*C'est écrit dans le Ciel*", and wrote Turkish lyrics for this piece. This movement was strongly supported by TRT, which labeled the new genre as *Türkçe Sözlü Hafif Müzik* (Light Music with Turkish Lyrics), and gave regular exposure to it on the air (Tekelioğlu, 1996, p. 211).

During the '60s, *Aranjman*<sup>44</sup> music took over the music industry in Turkey. Pioneered by Fecri Ebcioğlu and pursued by lyricists such as Sezen Cumhuri Önal,

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<sup>43</sup> The term used to define the intense musical reaction that the British band Beatles created in the United States, and globally thereafter.

<sup>44</sup> For more information on the cronology of the recorded *Aranjman* songs see Url-8.

Fikret Şenes, Ülkü Aker and Çiğdem Talu; this movement also resulted in the uprising of first stars of Turkish pop music such as Ajda Pekkan, Berkant, Özdemir Erdoğan, Gönül Turgut and Kamuran Akkor (Meriç, 2014).

In 1964, the groundbreaking release of the jazz singer Tülay German, opened a new path for popular music in Turkey, by pioneering the act of Anatolian pop. Her record, including the polyphonic arrangements of Turkish folk songs *Burçak Tarlası* and *Mecnunum Leylamı Gördüm* that were performed by Doruk Onatkut Orchestra-made Tülay German the pioneer of ‘Anatolian pop’, which interprets Turkish traditional music influences with instruments associated with Western popular music. Tülay German’s life partner, the drummer and arranger Erdem Buri had also been a dedicated member of Turkish jazz scene since the early ’40s.

Another important location congregating musicians associated with jazz and pop scenes was Çatı Club, which had been one of the most attractive locations of the nightlife of Istanbul during the ’60s. The club was operated by jazz pianist and singer İlham Gencer, and became a destination where many stars of Turkish popular music set off their careers by singing jazz standards. For instance Eray Turgay (2013) stated that Tülay German used to sing jazz standards at Çatı Club between the years of 1961-63. The ‘super star’ of Turkish pop music, Ajda Pekkan started her career in 1961 by being a vocalist for the band Los Çatikos (Figure 2.7). Hülya Tunçağ (2011) stated that Ajda Pekkan was discovered by İlham Gencer.

* ORKESTRALARI TANITTIYORUZ		 PIYANO	 BATERİ	 BAS	 BANDONEON	 SOLİST
1 — İsim	Osman İlham	Sabahattin	Mahmet	Orhan	Ajda	
2 — Soyadı	Gencer	Tosun	Tosun	Arnar	Pekkan	
3 — Doğum tarihi	İstanbul, 1927	İstanbul, 1932	1942	1916	İstanbul, 1945	
4 — Boyu	1.72 m.	1.74 m.	1.47 m.	1.72 m.	1.46 m.	
5 — Kilosu	73 kg.	70 kg.	65 kg.	74 kg.	60 kg.	
6 — Göz rengi	Eilâ	Eilâ	Siyah	Eilâ	Kahverengi	
7 — Saç rengi	Kumral	Kestane	Siyah	Kumral idi.	Açık kahve	
8 — Ovaliği	Nepelî	Tik	Tak dilyi okalık	Ağırbaşlı	Hep nepelî olması	
9 — Müziğe başlaması	Görünü seçtiğin gün	1954	Küçük yaşta	1925	1960 da bir partide	
10 — Sevdiği yemekler	Fatlıcanın çeşitleri	Mantar	Kotlet Klevaki	Şiltel, bakla	Pirzola, tavuk, çorba	
11 — İçtiği sigara	Yeni Harman	Köylü	.....	Birinci	.....	
12 — Miktarı	Belli olmaz	Bir	Bira	Bir buçuk paket	.....	
13 — Sevdiği içkiler	Vişki	Konyak	Kedi	Konyak	Fruko	
14 — Alışkanlıkları	Besmele çekmek	iki övün yemek	Nune Pecato	Nepelî	13'ü sevmem	
15 — Sevdiği hayvanlar	At, köpek	Uçanlar	Kim Novak'ın osmarı	Nepelî	Kedi	
16 — Sevdiği yarışmalar	Frankie, Ella Fitzgerald	Zeki Müren, Elvis Presley	Mesleğinde inkıraf etmek	Hanzumafendi	Papino Di Capri	
17 — İdealindeki tip	Elizabeth Taylor	Evlilyim	.....	Müzik, daima müzik	Bayaz tenli, osmer	
18 — En büyük arzusu	Uç ay Robinson hayati yaşamak	Tarunumu orlandirmek	Geçen yaz günleri	.....	.....	
19 — Not defterinden bir sayfa	1955 6-7 Eylül, İzmir, Kalebalk bütün hepceniyile geliyor.	Onu ben bilirim	Sevgiler	Selâm ve sevgiler	Ekim 19, 1961. İdealimdeki insanı buldum	
20 — "Sev" vasıtasıyla mesaj	Bütün sanatçıları tavuk otmalarını dilerim	Hörmetler	.....	.....	Hep iyiler, hep güzeliler slain olsun	

Figure 2.7 : Members of Los Çatıkos (Url-9).

İlham Gencer also stated that Emel Sayın, Barış Manço, Cem Karaca and Füsün Önal were among the stars of Turkish popular music which he shared the stage with at Çatı Club. In 1960, İlham Gencer started managing Çatı Club, which was located at the terrace of Osmanbey Cite Movie Center's top floor. The venue had been a hot location for the nightlife scene of Istanbul. To exemplify, İlham Gencer stated that he hosted Willis Conover at Çatı Club when he visited Istanbul. This venue continued its operations until 1967. İlham Gencer (2012) talked about his experience as the manager of the club: "I know the souls of the high-society people of Istanbul, because I played music for them for years".

Furthermore, people who are defined as jazz musicians by more than half of my informants used to play in orchestras of newly rising pop stars of Turkey. For instance, the saxophonist Ergüven Başaran (2013) said he started working with Süheyl Denizci Orchestra, and they were accompanying Ajda Pekkan for a while in 1966, adding he was the first saxophonist of Ajda Pekkan.

Another usage of the words light music and jazz in order to represent European popular music repertoire was by the orchestra of Turkish Radio and Television (TRT) Corporation. Light Music and Jazz Orchestra of TRT Istanbul was founded by vibraphonist, pianist, arranger and bandleader Süheyl Denizci in 1982. Ergüven Başaran (2012) stated "Brother Süheyl constructed this orchestra by coping up with many difficulties, and his endeavors meant so much to all of us". Süheyl Denizci

directed the orchestra until 1997. Guitarist Neşet Ruacan became a member of the orchestra in 1985; and in 1997, he became the leader of the orchestra. He said there were many musicians from the military band such as Yalçın Ateş, Halil Saçlı, Fehmi Özbilek, and Halil Yiğit. İlham Gencer said that he started making radio performances at TRT starting from 1949. Ergüven Başaran started playing at TRT as a member of Ümit Aksu Orchestra at 1975.

Since its construction, the TRT Orchestra has become a reference orchestra for all upcoming orchestras. Now the TRT Orchestra plays competent pieces of the jazz repertoire. Their level of artistic performance increased over the years. However, the TRT corporation never showed sufficient support to the TRT orchestra; therefore, they were not able to revive the orchestra. We used to make 40-minute radio programs every week. But it wasn't broadcast live, we made the recordings, and the radio broadcast it later on. Once a month, we played a live concert, and there were regulars among the audience. (Neşet Ruacan, 2013)

After 1997, guitarist and arranger Kamil Özler became the leader of TRT's Light Music and Jazz Orchestra. This orchestra still continues<sup>45</sup> to perform jazz repertoire and it involves the most competent performers of jazz scene of Turkey.

Many musicians of the jazz scene in Turkish popular music worked with the pop stars of '60s and '70s. Specifically, pianist/arranger Emin Fındıkoğlu, guitarist Neşet Ruacan, and pianist/arranger Altan İrtel presented their narratives during our conversations. One can trace phrasings reminiscent of swing and cool jazz, especially in the horn sections of the arrangements prepared by the acknowledged producer Norayr Demirci, who produced Kamuran Akkor, Ajda Pekkan and Ferdi Özbeğen among many others. Emin Fındıkoğlu told that Norayr Demirci used Berklee Collage of Music's textbook to learn how to arrange for woodwind and brass instruments.

Recorded material also reveals many traces of jazz influences not only in the pop music examples, but also in Arabesk pieces. For instance, I remember my amazement upon hearing the Arabesk singer Mine Koşan's "*Anlatamıyorum*" (Url-11) piece. This piece includes a flute melody imitating the main melody of "Meditation on Integration" (Url-12) by Charles Mingus, which was performed by Eric Dolphy on flute. During my visit to Altan İrtel, this resemblance came to my

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<sup>45</sup> For recent members of the orchestra see Url-10.



mind, when he mentioned that he was making arrangements for Mine Koşan. Then I asked him about this section from Charles Mingus, and he replied:

Mine Koşan's husband Vedat Altan and I used to work together. In fact, we took care of him as a little kid, we taught him some things on music here and there. At some point, he asked me to work with them. I was unemployed at the time, and I accepted the offer; I tried to understand how the *arabesk* genre worked. While we were working on the '*Anlatamıyorum*' piece, suddenly I started playing that section from Charlie Mingus, and Mine heard it from upstairs,. She came downstairs, and insisted that we added the section to the piece, and we did it, that's it. (İrtel , 2012)

*Anlatamıyorum*/I Can't Tell is actually a poem by Orhan Veli, a respected Turkish poet. On the record released in 1974 including the composition of that poem in Mine Koşan's album, the composer of the piece is stated as Altan İrtel and Charlie Mingus. Altan İrtel stated that during the '70s, the attention on jazz performances decreased, so he had to be involved in such a project to be able to make a living. During the '70s, the orientation of jazz started to shift also in such a marketplace, which will be explained in the forthcoming chapter. Neşet Ruacan stated that he used to work as a studio musician during 1970's, and he remembers making approximately \$1,000 a day. He also said that he used to play on the productions of Onno Tunç, who was an acknowledged producer of Turkish pop music, who was well-known with his collaborations with the Turkish pop diva Sezen Aksu. In 1979, Emin Fındıkoğlu and Onno Tunç rented an apartment in Taksim and started a music school there, which they called 'Polyphone'. Ergüven Başaran stated that he was among the students of that school. Emin Fındıkoğlu stated that by the '80s, Onno Tunç got involved in more commercialized productions, instead of concentrating on jazz performances.

Another orientation of my interviews was, among the musicians who experienced the years between 1940-1970; there was a consensus on how the attention on jazz decreased with the changing trends in popular music both in Turkey and globally. Ergüven Başaran (2013) said the richness of jazz performances started to decline after 1963 and he added, "In 1964 and 1965, the music atmosphere of Turkey started to change, although there were orchestras still playing in popular venues, the repertoire had changed". When I asked Cüneyt Sermet (2012) about the timeframe of jazz losing its popularity: "Rather than the audience, the musicians lost their passion. This is the same in the United States as well as Europe. Soon after the rock craze took over the world, the audience of jazz started to lose interest".

The lines between rock'n roll and jazz orchestras also became blurred. For instance, Ergüven Başaran told he started to work With Erol Büyükbürç's Orchestra in the mid '60s. In 1957, İsmet Sıral's Orchestra performed rock'n roll hits of the era, and they were mentioned as a 'rock'n roll orchestra' in *Hayat Magazine* (1957, p. 20). Ergüven Başaran told, one of the reasons that music perception started to change after '60s was the newly emerging *arabesk* scene. As also brought up by Orhan Tekelioğlu (1996), the most startling development in music in the late 1960s was Arabesk; however, it went beyond its status as a musical genre from the perspective of the cultural elite to become a way of life (p. 196).

It is not a coincidence that musicians who are acknowledged as the pioneering acts in Turkish pop had found their roots in jazz music, since jazz constituted an umbrella term for all Western popular music repertoire in Turkey. Moreover, many jazz musicians worked with the popular music acts of '60s and '70s because of monetary reasons and the shift in the trends in global music. As Johan Huizinga (1938) suggests, music is the expression of shared community experiences and social cohesion; musical events involve many people, integrate them into groups and promote cooperation through rules and convention (as cited in Blau, 1988). In addition to that, the concept of 'light music' represented the pop music standards, which constitutes the foundation of American popular music, the songs that took place in many editions of *The Great American Songbook*. When I asked Cüneyt Sermet (2012) about the paired usage of light music and jazz:

This is a correct classification, I think. What do jazz musicians play? Either blues or song forms. For instance, songs like *Body and Soul* or *You Go to My Head*; are all part of Western Light Music. These are easy-to-listen-to songs, or dance songs. This is the reason why both concepts are used interchangeably. However, the songs such as *These Foolish Things* or *I Can't Get Started*, are songs with enormous potentials. Jazz musicians used these songs to express their creativity. This is what we call songs of blues forms. These light music songs have very precious melodies and chords. If it weren't for those popular songs, jazz musicians would only perform blues pieces and that would be boring.

As can be traced through the results of narratives transmitted by (my) informants and archival research, the jazz performances constituted an important part on the programs of the most high-in-demand venues of Istanbul until 1960s. However, the innovations in the popular music scene of Turkey such as *Aranjman* music movement and the rise of Anatolian pop resulted in a shift in performance and

repertoire orientations. It is not surprising that the light music concept associated with jazz became the prior root of Turkish pop music, because jazz had been the base of popular music in the United States, starting from its early days in the 1920s, throughout the swing era of '30s and until the bebop movement of mid '40s.

## **2.5 An Issue of Gentrification: Changing Millieus of Jazz as 'High' Culture**

Most jazz isn't really about jazz, at least not in terms of how it is actually consumed (Gabbard 1996, p. 1).

Starting from its early days, the dichotomies<sup>46</sup> stemmed from the concepts such as "high art" vs. "commercial music" became crucial on the evaluation of jazz culture, since it has been among the most debated issues of jazz scholarship. As Paul Lopes (2000) suggests what constituted as a high art aesthetic was in itself socially constructed (p. 168). Throughout the ethnographic study conducted, the "high-art" connotations of jazz music became one of the concentration issues that many informal discussions and oral history interviews eventually resolved. My research shows that especially after the 1990s, jazz became a marketing tool for many brands supporting the festivals. It was also considered as the main selection of music genre for some of the most upscale venues of Turkey. In a word, the values that jazz culture represented experienced a paradigm shift in Turkey as well as many other countries in which jazz found a place for itself. To be able to explain this process, I applied the concept of gentrification to jazz, the term originally used for arrival of people with high-income levels to an existing urban district that creates deep cultural impacts on the district's character, and resulting in an increase of property values as well as living expenses of the residents -which also resembles the main idea behind this section. Neil Smith (1979) suggests that the explanation of gentrification is more to do with the "movement of capital rather than people" (p. 538). Since the "elite" attributions of jazz music created deep cultural and economical impacts from the perspectives of musicians as well as the audience, the processes of commercialization significantly influenced the cultural connotations of jazz music.

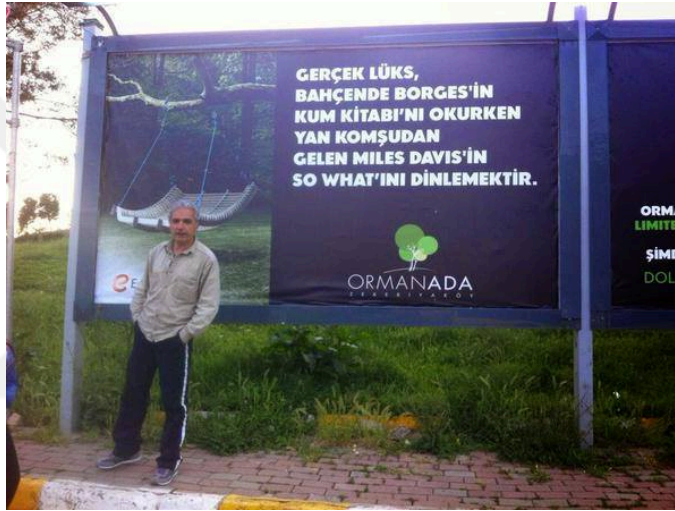
In this section, a summary of the connotations of jazz as a "high-class experience" will be explained through several case studies on the locality of Turkey. With the

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<sup>46</sup> See p. 20.

utilization of Bourdieu’s concept of taste; the “elitization” of jazz music will be reviewed with a main concentration on upscale jazz clubs, inner dynamics of the festival organizations, and usage of jazz as marketing content of event packages.

As Pierre Bourdieu (1984) states: “Nothing more clearly affirms one’s ‘class’ and nothing infallibly classifies, than tastes in music” (p. 10). On an advertising billboard exhibited on the June of 2015, Eczacıbaşı Real Estate Property’s Building Complex *Ormanada*<sup>47</sup> (Figure 2.8) located in Zekeriyaköy promotes their new project with those words: “The true luxury is listening to “*So What*” by Miles Davis playing in your next door neighbor’s house, while reading *The Book of Sand*” by Borges in your backyard.



**Figure 2.8:** *Ormanada* Billboard.

This advertisement reveals much about how jazz is being promoted in Turkey, a specific kind of experience associated with high social classes with high-income levels. Thus, this brand highlights the luxury experience that *Ormanada* Building Complex offers with the aid of the most well-known jazz musician of all times, Miles Davis. Many cases representing jazz music with similar attributions will be followed, but before presenting such cases, the stagnation period of jazz in Turkey –as regularly emphasized by the informants- will be summarized with the aim of explaining the paradigm shift in Turkish jazz scene starting from the 1990’s.

Previously in this chapter, it was concluded that jazz started to gain its own identity musically and culturally from a pool of global popular musics as the 1950’s arrived,

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<sup>47</sup> Forest island.

and it was during those years jazz became the main music choice of the most high in demand venues in various cities of Turkey. The intersection of jazz and pop scenes until the 1970's also reveal important musical dynamics regarding the Turkish popular music scene; as Martin Stokes (1989) states that the social and economic disintegration of urban Turkish life in the late 1970's in reality and the perceived birth of Arabesk were thus inextricably linked (p. 28). Songül Karahasanoğlu and Gabriel Scoog (2009) suggest that Arabesk that used to be the musical pariah of the scene since 1980's, has become fully integrated into the popular musical landscape of the country (p. 62).

During the '70s, the jazz scene of Turkey started to experience pioneering fusion attempts<sup>48</sup> of Turkish music and jazz, which was an indication of the declining attention to jazz. Such initiations also represent the intention to fuel the status of jazz in the music scene, by trying to make it more appealing to the audiences by combining it with local and familiar forms. For the '80s, the findings of the oral history research reveal a observable decline in the performance venues and number of performers concentrating purely on jazz. Emin Fındıkoğlu was the most significant personality of those years, as the manager of the jazz club *Bilsak Caz Center* during 1984-86, and organizing the first structured<sup>49</sup> jazz festival of Turkey: 'International Bilsak Jazz Festival' three years in a row, starting from 1985. Another jazz venue of the '80s, among the very few was *Ece Bar*, which was mentioned by Emin Fındıkoğlu, Neşet Ruacan and İmer Demirer during our conversations.

As the stagnation period in jazz -1970's through 1980's- came to my attention during the oral history interviews; I decided to research the outcomes of the Turkish military coups of 12 March 1971 and 12 September 1980 for musicians. Emin Fındıkoğlu (2012) narrated "We were playing in Bodrum when the military coup by Kenan Evren occurred, and we stopped playing for two nights. Then we continued again". Altan İrtel (2013) had a different vision on the stagnation:

The stagnation was about the migration wave from villages to big cities. Music started to disappear as the techniques improved; this must be same in all over the world. Do you think that there was jazz during those years in the United States?

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<sup>48</sup> See Chapter 3.

<sup>49</sup> Actually the first jazz festival in Istanbul was organized in 1983 by Istanbul Philharmonic Association. Nuri Dike. (1988) mentions the low demands on this festival in the opening paragraph of his interview with Erol Pekcan (p.6).

Almost all of the Turkish jazz musicians who experienced 1970's agreed upon the fact that fusion-jazz movement brought an end to what they perceived as jazz. As the psychedelic rock movement took over the American and Great Britain music scenes at the second half of the 1960s, the amplification of the instruments resulted in new horizons in the jazz world also. Miles Davis -who had foreseen the era of amplification on the jazz scene- added electric guitars, amplified pianos, synthesizers and amplified affects for his trumpet; thus he officially launched the fusion-jazz movement with his albums of *In a Silent Way* in 1969 and *Bitches Brew* in 1970. One of the oldest informants I interviewed, Altan İrtel, (2013) related the effects of stagnation in the Turkish scene with the emergence of the fusion jazz of 1970's with the rise of Arabesk in Turkey in the same decade. On the other hand, Turkish jazz drummer, bandleader and jazz radio programmer Erol Pekcan explains the reasons of stagnation as such:

In 1960's jazz was slaughtered. During those years, arrangement music, whose name even sounds misleading, appeared at the *Altın Mikrofon*<sup>50</sup> competition organized by a newspaper. This incident was the first step of the stagnation of jazz. The other was the ban<sup>51</sup> on foreign musicians in Turkey. Inhibiting foreign musicians was not only a stroke to jazz music itself but also to all of its musicians. Our opportunities for information exchange and equipment acquisition were interrupted. It was a rare occasion for us to go abroad; and when that happened, I would buy a cymbal from a foreign drummer, while a saxophonist would renew a part of his instrument from a visiting musician. (Pekcan as cited in Dikeç, 1988)

Once the stagnation period of the 80's was over, the jazz scene of Turkey experienced a paradigm shift starting from 1990. In 1995, Mehmet Ali Açılmış opened the 'Q Jazz Bar' located inside the Çırağan Palace Istanbul, one of the most luxurious hotels of the city. The "Q" in the name of the bar stands for "quality". Although jazz in Turkey was mostly associated with performers and audiences of high income and education levels, I accept the year 1995 as a milestone on the process of promoting jazz as an 'elite' experience. Almost all of my interviewees agreed that Q Jazz Bar's marketing approach was pioneer in associating jazz music with "high" social and economic classes. In addition to that, my informal conversations with peer musicians support this claim likewise.

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<sup>50</sup> Golden Microphone; the music competition organized by *Hürriyet* Newspaper between 1965-68.

<sup>51</sup> See Appendix B, Figure B.8 for the newspaper clipping announcing the ban on foreign orchestras.

Mehmet Ali Açılmış, who has foreseen the power of jazz to attract audiences with high income levels, was introduced to jazz music when he worked as a bellboy at Bilsak Caz Center<sup>52</sup>. Q Jazz Bar had operated within Çırağan Palace from 1995 until 2006, before moving the location of the club to Les Ottomans Hotel, because of sound problems in Çırağan. Since I worked as an Assistant Public Relations Manager in Çırağan Palace during the summer of 2005, I had a chance to observe the atmosphere and audience at Q Jazz Bar personally. This venue became a regular visiting place of “high society” of Istanbul, and the paparazzi were waiting outside of the hotel to catch snapshots of celebrities getting out of the club. The houses on the Anatolian coast of Istanbul, located just across from the hotel, constantly complained about the sound levels of Q Jazz Club; as a result, Çırağan Palace constantly had warnings from the Police Department of Istanbul.

Of course relating jazz music with high social classes was not something new that started with Q Jazz Bar. Jazz pianist İlham Gencer (2012), who managed the Çatı Club<sup>53</sup> during 1960’s stated: “Çatı Club was very successful, because I knew all about Istanbul’s high-society and what they needed since I worked for high-class people during my *Kervansaray*<sup>54</sup> years”. Now that the performance of jazz music in Turkey was associated with ‘Westernization’, and the acquisition of records or instruments were heavily involved with having economical and cultural bonds with European countries in the early years; many pioneering performers of jazz music came from wealthy families. Besides, jazz became the main selection of music during ’50s, and ’60s in most up-scale venues of Istanbul. What Q Jazz Club pioneered was associating jazz with the concept of “quality” of the audience and the artistic competency of jazz. Though, the repertoire, which was being played in the venue usually, consisted of well-known jazz standards sang by various singers and was accompanied by a rhythm section. Cool jazz, without any openness to experimentation was the main genre selection of the venue.

The concept of supporting the “luxurious” experience with jazz continued with Istanbul Jazz Center, The JC’s, which may be the most controversial jazz club in the history of jazz in Turkey. Located in Radisson Hotel in Ortaköy, the club was

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<sup>52</sup> See p. 84.

<sup>53</sup> See pp. 72-73.

<sup>54</sup> See p. 55-56.

founded by jazz pianist Kerem Görsev, saxophone enthusiast medical doctor Aytek Şermet, and promoter Süha Kurultay in 2006. Between the March and July of 2008, I worked as the Public Relations Manager of the club, thus I had a chance to experience some of the details of the “elite” atmosphere as an insider..

The management of Istanbul Jazz Center targeted people with high-income levels, and they were quite honest about their intention. For instance, they had a policy of notifying customers to make reservations at the bar, if they do not intend to order dinner, and also they would have to spend at least 50 TL there to be able to reserve a table (with the rates of 2008). Even though it was part of my job, this was the hardest part for me to warn the customers about, as per the demand of the management. This implementation received many negative reactions from the jazz audience, which I had to deal with on the phone. The case was, the management never hesitated to reveal this elitist attitude; Kerem Görsev (2007), who is a competent jazz pianist and a music personality who contributed to the expansion of jazz music in Turkey with his performances and radio & TV shows, states:

We do not want to be offensive, but there are rules here. We do not want musicians giving live performances with their jeans, with a drink or a cigarette in their hands. As a musician, I don't feel comfortable with that attitude, because high-class people come here, and I assume that this is an insult to the audience. Foreign musicians wear evening dresses and get their hair done get on stage.

From the management crew of Istanbul Jazz Center, Kerem Görsev and Süha Kurultay left the business to Aytek Şermet in 2007, and Şermet operated it until it closed down in 2013. During Şermet's administration, many worldwide jazz musicians protested the club because of bad treatment and difficulties they experienced with the payments. Indeed, in 2012, Turkish Independent Musicians and Producers Association founded by drummer Ediz Hafizoğlu declared a boycott (Url-13) against Istanbul Jazz Center about the problems they had while performing at the venue. Since the main motivation of the administration is to appeal to people with high-income levels, the club failed to attract dedicated jazz listeners in Turkey from various economic classes. The main reason that the club survived for such a long time in spite of the negative reactions it received about performance conditions from world-wide jazz performers and local musicians was the sponsorship provided by Garanti Bank. Needless to say that music preference of the club is mostly



concentrated on mainstream styles of jazz, by inviting worldwide jazz vocalists, pianist and guitarists.

The most permanent jazz club in Turkey is Nardis Jazz Club, which started operating in 2002 (recently active) and is managed by Zuhâl Focan, who is also the editor of Jazz Magazine Turkey. The venue became the most crucial location of jazz performance in the 2000's, and many jazz musicians had a place for themselves at its stage. Nardis, which took its name after the famous Miles Davis composition, also attracted audience from middle-income levels with (relatively) average prices and student discounts. Most of my interviewees agreed upon the club's contribution to the jazz scene of Turkey, while some anonymous ones criticized it "being the jazz monopoly of Turkey". Recently, Nardis can be mentioned as the most popular jazz club in Turkey, and it has the highest occupancy rates. The club also took sponsorships from various firms such as Shop & Miles and Emirates advertisings (which can be understandable since they also target similar customers groups), there was also an advertisement board by Kom (a bikini and underwear brand). What I observed during my visits to Nardis is that audience usually seems to concentrate on the music itself. Chatting at the tables is considered rude; in fact, there are strict notifications indicating that the audience should stay silent during the performances. There have been cases where the manager of the club personally warned the customers in order to show respect to musicians. Beside the musician crew, people from the audience also seem to know each other; in other words, the club has regulars. Most weekends are booked with woman jazz vocalists such as Ece Göksu, Melis Sökmen, Sibel Köse, etc. who sing a repertoire of well-known jazz standards. Other than vocal jazz; bebop, hard bop, fusion jazz, and Latin jazz are among the styles that are being performed in the venue. The ratio of musicians playing jazz standards instead of their own compositions is higher, but there is also room for musical experimentation, which is a crucial thing for a venue standing on the edge of double-end sword of musicality and profit orientation.

The most interesting concept on the case of jazz clubs in which I came upon during my oral history interviews is the concept of "*şeltokslamak*". *Şeltoks* is the Turkish pronunciation of the brand Shieldtox, the chemical product that is used for killing insects, which has become a jargon in the jazz scene of Turkey through the '80s and

'90s. This concept was mentioned by two of my informants<sup>55</sup>. When mafia personalities became regular guests of a venue, the management invited jazz musicians to perform, so that the mafia would give up on being among the regulars of the venue. Orhan Tekelioğlu (2011) also talks about this concept while mentioning Kehribar Bar, which was active on the ground floor of Divan Hotel from 1989 to mid '90s, and he states they applied “*şeltokslamak*” to get rid of the “mafia audience” (p. 177).

The issue of sponsorship also feed jazz music in Turkey with mainly two jazz festivals contributing to country's jazz culture by inviting musicians from all over the world and booking local musicians. Two major jazz festivals in Istanbul; International Istanbul Jazz Festival since 1994, and Akbank International Jazz Festival since 1991 contribute to the cultural life of the city to a great extent, and hosted many crucial jazz musicians from all over the world.

Almost all of my informants noted Bilsak Jazz Festival as the first jazz festival in Turkey. Emin Findikoğlu, the organizer of Bilsak Jazz Festival was the only person who mentioned the first jazz festival in Istanbul being organized by Istanbul Philharmonic Association<sup>58</sup> in 1983, and added that it did not draw attention, and he also did not recall any details of the musicians performed there. Bilsak Jazz Festival was organized by Emin Findikoğlu between the years of 1985-87, with the support of his associate Mustafa Kemal Ağaoğlu from the jazz club that they operated at Bilsak's second floor, which was called 'İstanbul Caz Center'. They paid attention to write the word jazz in Turkish (*caz*) with the suggestion of Mustafa Kemal Ağaoğlu, who was a left wing entrepreneur and a publisher. Ağaoğlu suggested jazz pianist Emin Findikoğlu to be the consultant for the jazz club they wanted to operate as a part of BİLSAK operation at a building located in Cihangir of Beyoğlu region. Emin Findikoğlu (2012) stated that many people in culture or business scenes were not very fond of him and he said:

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<sup>55</sup> It was interesting that both of two informants preferred this subject to stay out of the record, however they allowed me to write about the concept without indicating their name. They probably wanted to stay anonymous because this term might be perceived as an indication of low demand in jazz music during the related years.

<sup>58</sup> See Dikeç (1988).

He was a really interesting character; however, pleasant too! He was kind of compatible with me. Nobody liked him though, since he would talk about money in ‘cents’ not as ‘money’. For example if he is looking for a sponsor, he would ask ‘can you give us three cents?’

Emin Fındıkoğlu (2012) narrated the design of the club, which was extraordinary according to him; Aġaoġlu made all the walls covered in white papers, then they arranged a night including a surprise for the famous painters of the time. Every painter had one wall, and they painted their own wall during that party. When Emin Fındıkoġlu lived and performed in Norway, he saw an implementation in arranging concerts with low prices and addressing the audience from all income levels. As part of this concept, they included a fixed meal inside of the concert ticket. One night, they had cannellini beans on the menu before the concert; the next day there was an article in a newspaper teasing their practice: *Caz ve Gaz*<sup>59</sup>.

Organizing a jazz festival was Emin Fındıkoġlu’s idea. Fındıkoġlu and Aġaoġlu agreed upon this idea sometime in May 1985, and organized the festival between September 13-15,1985. Emin Fındıkoġlu told that he found the mail addresses of jazz musicians, and contacted them through mail and telex. It was a three day festival Fridaythrough Sunday in which 9 bands performed. Each day, two local bands and one foreign band as headliner gave performances. Among the visitors of the festival, there were jazz giants such as Elvin Jones, John Abercrombie (Figure 2.9) and Dave Holland. They organized the concerts at Şan Cinema Saloon that was located in Elmadaġ region of Beyoġlu, just next to Surp Agop Hospital. For the intensity of the concert program, Emin Fındıkoġlu (2012) said: “People got devastated, in a good manner, by what they heard; there was too much jazz during those three days. It was like brain washing. It was amazing”.

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<sup>59</sup> “Jazz and Gas.” (8 February 1985), *Cumhuriyet Kùltür*.



**Figure 2.9:** John Abercrombie Trio at International 1<sup>st</sup> Bilsak Jazz Festival.

In 1986, they arranged the second festival and they also organized some of those concerts in Ankara. In 1987, Fındıkoğlu arranged Chet Baker as a headliner. However, Fındıkoğlu and Ağaoğlu had a disagreement and Fındıkoğlu quit organizing the festival, but he continued to play at the concerts. The festival continued for two more years in 1988 and 1989. For the last two years, the organization committee agreed with Ministry of Culture Department of several European countries. With the idea of arranging bands with low fees, the committee preferred inviting bands that had contracts with their government. Emin Fındıkoğlu (2012) said:

After I left, the organizers chose the wrong path. They made agreements with Ministry of Cultures of several countries, and they sent musicians to Turkey for free. The stew of cheap meat will be tasteless r. I said to Mustafa Kemal, let us not follow this path. Musicians who maintain good relationships with the governments are not always the most qualified musicians. Long story short, really bad musicians came. Then the quality of the festival deteriorated.

Even though Bilsak Jazz Festival was the first jazz festival in Turkey, it was not the first time that the jazz audience in Istanbul found a chance to listen to worldwide jazz musicians. Istanbul Culture and Arts Foundation in 1973, started organizing Istanbul Music Festival as a classical music festival. In 1980s, within Istanbul Music

Festival, jazz artists started to be included as a part of the program. For example, several jazz listeners mentioned that Chick Corea and Steve Kujala concert took place in Ataturk Cultural Center on July 8<sup>th</sup> of 1984. This concert became legendary among jazz listeners in Turkey, because it was sold out and there was a long line of people waiting for the tickets. The General Director of Istanbul Culture and Arts Center<sup>60</sup>, Görgün Taner (2013) said: “It was the biggest crowd that Ataturk Cultural Center would see”. In 1986, IKS<sup>V</sup> started to include a ‘jazz section’ within the Istanbul Music Festival, and among the musicians who gave concerts with the invitation from the festival were giants such as Miles Davis, Stan Getz, and Dizzy Gillespie.

Istanbul Jazz Festival of IKS<sup>V</sup> started to be organized as a separate event in 1994; and the main sponsor of the festival has been Garanti Bank since 1998. Recently, the festival is being directed by Pelin Opçin and Harun İzer. The committee received criticism from the jazz audience for including mainstream pop and rock acts in their programs.

Akbank Jazz Festival is regarded as the most respected jazz festival in Turkey by many musicians and critics with its selection of the artists. Many musicians and jazz critics regularly make positive comments on the festival schedule. The festival is being organized by Pozitif Organization Co., which also owns Babylon, and organizes festivals such as One Love Music Festival in addition to Akbank Jazz Festival. In 1990, Pozitif, organized their first event, which was a concert by Sun Ra's Arkestra on a tractor travelling on İstiklal Caddesi. Jazz enthusiasts Ahmet and Mehmet Uluğ brothers who used to live in the United States were decisive in organizing a jazz festival in Turkey and they consulted Emin Fındıkoğlu at first place. What they started as organizing a jazz festival turned into the biggest event management entity of Turkey, which is Pozitif Group.

Turkey might be one of the few locations in the world where jazz festival concerts are more expensive than classical music concerts. This statement solely gives important information on how jazz has been positioned among other genres in the music industry. In the summer of 2015, when the programs of jazz and classical music festivals were examined, it was observed that Istanbul Jazz Festival’s tickets

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<sup>60</sup> It will be called IKS<sup>V</sup>.

were more expensive than Istanbul Music Festival, while both were organized by IKSIV. For instance, in the opening concerts in Istanbul Music Festival, the prices changed in between 40-145 TL according to their categories; whereas in jazz festival, the cost of the opening show was 150 TL, and it is a single ticket price for the concert occurred at Cemil Topuzlu Open Air Theatre.

During my informal conversations with jazz musicians, many shared their views on how jazz festivals represent a type of commerce in the music business that the quality of music might be one of the least significant factors to get booked. Pianist Selen Gülün (2013) stated her point of view:

A jazz commerce started with a focus on festivals, this is what's been going on all over the world. For instance, the system of managing artists turned into tour promoters. Then you see the same names for every festival all over the world. This is funny in a way, for example if you are a hotel employee, you work all summer and do nothing in the winter. Jazz stars have similar lives recently, they make project bands.

Mark Laver (2011) states that: "The sound of jazz is secondary to its signification" (p. 315). To illustrate it with an anecdote, the advertisement (Url-14) of the 24th Akbank Jazz Festival received negative reactions from jazz musicians for the music accompanying the advertising film. Saxophonist Yahya Dai got an offer to play in that commercial, on a prerecorded music, but he refused it because of reasons related with the musicality of the advertisement, since they used saxophone samples. Yahya Dai (2014) shared his views on the subject on a personal conversation:

Even though the subject is jazz, the main idea is always "how can I make you work for lower fees", at least for those who are local and image stars.

Then, the advertisement crew decided to use a computer based saxophone sound with a 'midi saxophone sample' instead of a live jazz musician. The screenwriter of the advertisement YiğitİRde (2014) told this choice was only about the production process, the timeframe and budget that Akbank Jazz Festival offered them to complete the advertisement movie, and he added that the music was produced by Ömer Özgür from the Jingle Jungle Company.

As a jazz critic who attended many concerts at the Istanbul Jazz Festival and Akbank Jazz Festival for 14 years, I can say both festivals have their own audiences. The program of Akbank Jazz Festival occurring in the autumn season each year is appreciated much by jazz listeners in Turkey. They invite several big jazz names, but

they also pay attention to inviting Scandinavian jazz musicians, newly rising jazz performers, electronic and jazz fusion collaborations, free jazz acts, etc. Istanbul Jazz Festival, on the other hand, includes mainstream pop or rock acts at the program of the festival in addition to jazz performances, consequently they are recently criticized as “not being a jazz festival anymore”.

For instance, on October 22<sup>th</sup>, 2009 one of the pioneers of free jazz, pianist Cecil Taylor and drummer Tony Oxley gave a concert at Cemal Reşit Rey Concert Hall as a part of the program of Akbank Jazz Festival. The innovations of Cecil Taylor, as a natural born musical experimentalist, influenced a generation of musicians; however, his percussive style can be ‘hard’ to digest for mainstream jazz listeners. During their performance that night; almost half of the audience left the venue in less than 20 minutes. After 10 minutes, crowds were headed to the exit, which is quite a rude thing to do for a concert-goer. I evaluate this incident as people bought tickets for this concert, “just because it was included in the jazz festival”, so most of them were not even aware of what they were about to hear. This is an indication of unconscious listening habits and festival attending activity as a consequence of socialization.

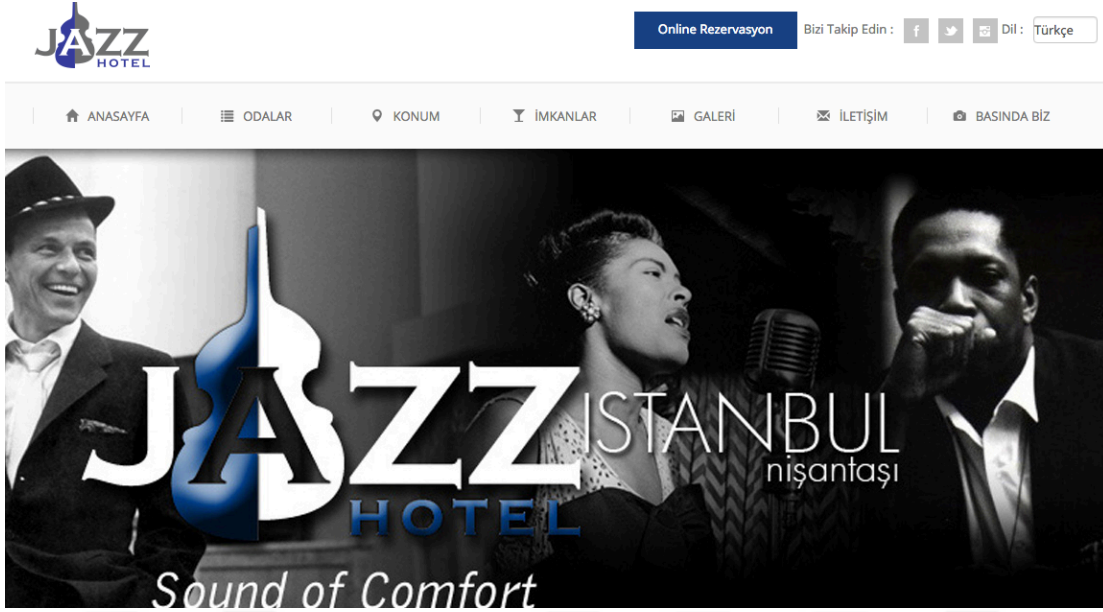
Another issue signifying jazz music’s role on creating brand images could be found in event packages such as Kahvaltıda Caz<sup>61</sup>, Akşamüzeri Caz<sup>62</sup>, Yaz ve Caz<sup>63</sup> etc. Such event names highlight the words that rhyme with caz -the Turkish pronunciation of jazz- in order to make the concept catchier for target customers. Taking it one step ahead by using jazz as a means of creating a brand image is the case of Jazz Hotel (Figure 2.10) located in Nişantaşı region.

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<sup>61</sup> Jazz at breakfast, See Appendix B, Figure B.9.

<sup>62</sup> Evening jazz.

<sup>63</sup> Summer and jazz.



**Figure 2.10:** Opening page of Jazz Hotel’s website (Url-15).

This upscale hotel preferred to use jazz as a concept to attract its customers. In addition to event packages and hotels, jazz became an important ingredient of the brand image of many shopping malls in Istanbul. Organizing jazz concerts or events became a trend for big shopping malls during 2000’s. For instance, Kanyon Shopping Mall located in Levent has been organizing jazz concerts since 2009, they had the leading role on using jazz as a marketing tool to attract customers with high-income levels. For instance, in 2015, they used a concept called *Caz ile Masallar*<sup>64</sup>, moreover musicians such as Kerem Görsev regularly perform in their concert series called *Kanyon’un Caz Hali*<sup>65</sup>. For the press release of this event, they stated: “Kanyon, which created a brand new concept with the jazz concerts which have been organized since 2009...”. This statement actually clarifies the role of jazz in these events, even though many competent performers take stage. The gist of an interview I conducted with the manager<sup>66</sup> of a shopping mall located in the Anatolian side of Istanbul is as follows:

Jazz is a way to attract the target market with high income levels, who can afford to make purchases at the shops after they listen to the concerts, That’s why we started organizing jazz concerts; with the aim of attracting the customers who would enjoy this elite music as they spend money on the goods. (C.Ö., 2013)

<sup>64</sup> Fairytales with jazz.

<sup>65</sup> Jazz version of Kanyon (Url-16).

<sup>66</sup> As she preferred to stay anonymous; I’ll mention her comments with the initials of her name.



Many events at the shopping malls including jazz are free of admission; they are intended to get the audience to spend more time there. It is important to note that what is being performed as jazz in such occasions is mostly vocal jazz, supported by a rhythm section consisting of piano, double bass, drums and sometimes a horn player; in which the tonal center of the music performed is highly structured, with a concentration of ‘easy-listening’, cool jazz reminiscent performances of the jazz standards. Creating a brand image by using jazz music is the keynote in such events. As can be inferred from many examples given, jazz music is being promoted as an ‘elite’ experience for the ‘so called’ high-class people of Turkey. As ‘taste in music’ here functions as an indication of class, this trend that started in the ’90s seem to dominate the jazz scene in Turkey to a great extent. However, many competent musicians need to perform at those events in order to make a living out of musicianship. Of course this statement alone does not reflect the common reality of the whole jazz scene in Turkey. For instance, a small venue called ‘Mitanni’ in Beyoğlu is among places where musicians find opportunity to collaborate freely without capitalist orientations. Musicians who perform more mainstream forms of jazz in those occasions find a room for experimentation in such places. Furthermore, audience from all income levels has a chance to attend jazz concerts happening at Mitanni. Besides, it is crucial to note that there is a growing improvised music<sup>67</sup> / free jazz scene in Turkey recently, after the 2000s.

Music preferences and musical knowledge can be viewed as the markers of ‘legitimate’ culture as defined by Bourdieu. He defined jazz and cinema as ‘on the way to legitimization’; a category he defined in 1956 to identify arts that have a potential for official recognition but whose potential remained unrealized. As Bourdieu (1990) states:

Jazz, cinema and photography do not give rise—because they do not claim it with the same urgency—to the attitude of dedication...Erudite knowledge of the history of these arts, and familiarity with the technical or theoretical rules that characterize them are only encountered in exceptional cases because people do not feel as forced as they do in other areas to make the effort to acquire, preserve and communicate this body of knowledge. (p. 95)

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<sup>67</sup> Thanks to the efforts of the musicians such as Şevket Akıncı, Korhan Erel, Umut Çağlar, Robert Reigle, Çağrı Erdem etc.

However, this statement was concluded before the canonization<sup>68</sup> attempts of jazz, which came to the fore during 1980's. In the United States, the concept of canonization of jazz, defining the appropriate repertoire focusing on jazz standards, highlighting the "high-art" attributions of jazz music, and the institutionalization succeeded with the support of the American government had indirect influences on the appreciation of jazz in Turkey. After the fusion jazz era of the 70s, leading musicians such as Wynton Marsalis defended the values pampering traditionalism and these type of attempts as having contributed to the construction of a 'jazz cannon'. Eric Drott (2011) states: "Unlike the traditional high arts, these newer forms, marginalized within educational and cultural institutions, were unable to exert a claim upon cultivated individuals" (p. 129). So, acquiring a cultural capital on jazz music was perceived as a relatively 'easier' act in comparison to European Polyphonic music, which spreads to a history of many centuries. As a matter of fact, Turkish popular Arabesk / pop singer Ebru Gündeş's (2013) comments (Url-17) on jazz reveal much about the mainstream music culture's appreciation of jazz indeed: "You need a life time to practice opera, but I might try jazz".

To conclude, it all leads to capitalism. In order to understand how the shift on the values attributed to jazz music occurred, a close look at the economical history of Turkey in the '90s would be sufficient. In addition to the globally changing status of jazz, as Ziya Öniş (2004) suggests Turgut Özal's bold initiatives helped to accelerate the momentum of the liberalization process in the Turkish economy, notably in the realms of trade and capital account liberalization (p.114). The 'elite' status of jazz was supported both by the festivals sponsored by huge companies and up-scale jazz clubs who saw jazz music's position as a treasure which could be related to a 'Westernized' music taste. An approach on how jazz shaped the culture of consumption in its homeland:

An analysis of consumption in terms of jazz illuminates the contradictions that underlie common sense discourses of both advertising and of "high-art"; it demonstrates the fundamental limitations of the well-meaning but intrinsically flawed practices of politicized consumption and "ethnic" target marketing, and it reveals the racism and sexism that continue to structure white supremacist patriarchy in North America and Western Europe. (Laver, 2015, p. 231)

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<sup>68</sup> See pp. 22-23.

In addition to that, on the locality of Turkey, the ‘elite’ connotations of jazz mostly stemmed from marketing practices, as well as the approaches rooted in the Westernization process in the music starting from the early days of Turkish Republic. Besides, the initiations of entrepreneurs who saw the light in jazz to signify a ‘high-art’ music taste became crucial in the case of “marketing the otherness” of jazz. Eventually, the cultural values associated with jazz including the struggle of Afro-American peoples of the United States for freedom became a marketing tool, signifying differentiation for the usage of jazz music as an indication of ‘high-culture’. In that case, what occurred in the jazz scene in Turkey throughout the 1990’s can be evaluated as gentrification; by positioning jazz as an indication of ‘high’ culture with the potential it carries prone to the flow of capital.





### **3. LOCALIZATION OF JAZZ IN TURKEY**

#### **3.1 Local Challenges of Appropriating Turkish Music into Jazz**

Jazz found a place for itself in many geographic locations throughout the world, and many cultures have their own interpretations of it. Meanings attached to jazz or the identities constructed around it may vary due to socioeconomic, musical, racial, ethnical or cultural reasons. Since jazz has become a global genre that is being performed all over the world now, the meanings attached to the music and musical features may diversify in various local cultures that jazz infused into.

Throughout the history of jazz music in Turkey, musicians had different approaches to the performance and creation of jazz. While some musicians followed the traditionalist approaches attached to the jazz canon; some musicians attempted to incorporate tonal materials, rhythmic structures, forms or repertoire samples from Turkish music into jazz idiom. This section specifically reviews the fusion attempts of jazz and Turkish music -mainly Turkish / Ottoman makam music and Turkish / Anatolian folk music- in a historical context.

During my oral history interviews, one of the most interesting issues that musicians of the scene shared their perspectives on was the fusion concept. While some of my informants embraced revealing Turkish musical influences inside of the jazz canon in order to create a style signifying ‘Turkishness’; some of them even showed hostile attitudes for those experimentations. Those approaches are actually infused in the roots of the Westernization process of Turkey. One of the issues to consider in this section will be to present different perspectives from a musician’s point of view and to analyze how these approaches reflect the Westernization zeitgeist of the Republican period.

The tendency to synthesize Turkish music elements into European and North American derived styles isn’t something new for the genres that can be treated under the common heading of popular music. In fact, the Westernization process of Turkish

music has been the case since the early days of the Turkish Republic, through the government's attitude reflected in the politics on music. That being the case, before starting a historical review of the fusion of jazz and Turkish Music; first I will briefly mention how the fusion concept had a role on the cultural politics<sup>70</sup> of the Turkish Republic starting from the early days.

One of the main agendas of the Turkish Republic during its early years focused on cultural politics, and music's role in it cannot be underestimated. Creating a synthesis of Anatolian folk and Western classical music was regarded as the music of 'modern Turkey'. Polyphony was taken as an indication of civilizedness; on the contrary, Turkish makam music, which is monophonic, reflected the older Ottoman heritage. As part of the so called modernization and rationalization process, Turkish makam music was banned from the radios for 8 months starting in 1934, due to the attempts of getting rid of the Ottoman roots on the way to creating a 'modernized' psyche for the new republic. Since modernization process emerged as a precipitated enterprise of westernization, it unavoidably caused translation of social reforms into an adoption of Western codes (Ergur & Aydın, 2015, p. 90). The main motive behind the 'almost' compulsory fusion of Turkish traditional music with genres from the West was to create a national identity. With the aim of accomplishing that, Turkish composers were sent abroad to get an education on European classical music. They were somehow expected to include folk melodies in their works as a reflection of the nationalist culture to be invented. There were five composers that were sent to European countries to study European polyphonic music, which is now known as the "Turkish Five", and they became pioneers in Turkish polyphonic music.

The tendency towards polyphony also resulted in the performance of Europe and America derived popular musics in Turkey. Repertoires of jazz, tango, Tin Pan Alley tunes, Charleston, and foxtrot started to be performed mainly in the dance halls and bars of Beyoğlu region. Consequently, jazz became a crucial part of the music scenes of Turkey, in relation to its influence on the entertainment culture and its role on the evaluation of the popular musics of Turkey.

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<sup>70</sup> See pp. 31-32.

The fusion concept had been an issue of debate for many years in the music scholarship on the musics of Turkey. Indeed, popular music of Turkey found its roots through the synthesis of various musical styles and traditions. For instance, Orhan Tekelioğlu (1996) defines Arabesk music as “spontaneous synthesis” which is an unintended result of Turkish Republic’s politics on fostering musical fusion. Although a fusion of Turkish / Anatolian folk music (which was defined as root musics<sup>71</sup> by Ziya Gökalp) and Western polyphonic music was the ideal; the results of such musical regulations moved far beyond than its objectives.

Although the attention on jazz was unintended as a product of ‘polyphonic’ ideals, which was to create a ‘Turkish’ style inside of Western classical music cannon; such an incorporation of material or repertoire from Turkish music into the jazz was never welcomed as favorable within the jazz scene of Turkey. For instance, İsmet Sıral, who started experimenting to synthesize Turkish music and jazz during 1960’s experienced negative reactions from the insiders of the scene. One informant<sup>72</sup> (2012) stated:

I stayed away from İsmet Sıral during this experimentation phase. I literally ran away from him. He used to organize jam sessions, where he brought musicians together to play jazz and Turkish music respectively. I thought that wouldn’t be appropriate, and such a fusion would confuse me. I was in a phase of learning jazz harmony in detail; I didn’t want him to mix things up in my head.

Another informant, who made a recording of a Turkish folk song accompanied by a Turkish ‘makam music’ instrumentalist, strictly hesitated to speak on that subject and the recording of the piece. Every time I tried to talk about this recording, he tried to evade the subject and seemed a little ashamed of it. Upon my pertinacity on the subject, he concluded: “This was nothing more than a commercial recording”. As the most fundamental terms seem to create the biggest confusion among the informants, the contradictory statements by the insiders of the scene will be shared in detail, but first, a review of the fusion experiments will be summarized with a focus on the pioneers.

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<sup>71</sup> See p. 32.

<sup>72</sup> S/he requested to stay confidential for this statement.

İlham Gencer (2012) claimed that he actually started the ‘Turkish’ jazz movement, with his composition called ‘*Hicaz Caz*’<sup>73</sup> that he performed in TRT in 1954 or 1955. The composition combined Turkish music and jazz influences. He narrates this initiation as follows:

The band organized for the project consisted of 20 jazz musicians and 20 Turkish music performers. The two orchestras were located across from each other at the big concert hall at TRT. The reason I called the piece ‘*Hicaz Caz*’ was because there was both jazz and *Hicaz* makam in my composition. (Gencer, 2012)

Maffy Falay (2013) confirmed that he was among the jazz crew of that ensemble. İlham Gencer stated vibraphonist, flutist, and pianist Süheyl Denizci and saxophonist İsmet Sıral were also performing as a part of the jazz ensemble. They gave a performance at the big hall of TRT Istanbul Radio Building, Gencer stated the piece they played included *taksims*<sup>74</sup> by Turkish music instrument performers and improvised parts by several jazz soloists. While he was referring to the improvised parts played by the Turkish makam music performers, he used the word ‘*taksim*’; however, while talking about the jazz performers, he paid attention to say improvised sections”. I visited TRT Istanbul archives hoping to find any trace of this performance; however, TRT does not have any recordings or any documentation of this performance.

Many of my informants stated that saxophonist İsmet Sıral was the pioneer individual who attempted to incorporate materials of Turkish music into jazz with his experiments during 1960’s. Started his career playing in the military band, Sıral was already a dedicated member of the jazz scene during the ’50s, and performed in many locations that jazz was welcomed. During his career, he collaborated with musicians such as Maffy Falay, Okay Temiz, Özdemir Erdoğan, Cüneyt Sernet, Sevinç Tevs, Arto Haçaturyan, Hrant Lusigyan, Müfit Kiper, and so on. In the interviews I made with jazz musicians who experienced the ’50s and ’60s, there was a consensus about Sıral’s impact on the development of the jazz music scene in Istanbul with the bands he founded. İsmet Sıral and his band performed at *Taksim Belediye Gazinosu* / Taksim Municipality Night-Club’s second floor many times.

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<sup>73</sup> *Hicaz* is the name of makam in Turkish makam music. Its second syllable *caz* / jazz creates a catchy name with rhyme. *Caz ve Hicaz* / Jazz and Hicaz was the name of a documentary focusing on the fusion concept, supported by Ministry of Culture (Url-18).

<sup>74</sup> Improvised sections in Turkish makam music.



Dost Kip (2010) stated that his attention on learning Turkish music led him to take *ney*<sup>75</sup> lessons from Aka Gündüz Kutbay. İsmet Sıral also started to organize jam sessions at a loft in Taksim region. Dost Kip (2011) was mentioned among the regular musicians of those jam sessions, as well as the Turkish Arabesk star, Orhan Gencebay<sup>76</sup>. In an interview conducted with İsmet Sıral by Kürşat Başar (1987), Sıral shared his approach by denoting: “Our most important mission is to start a synthesis” (p.91).

Between 1978 and 1980, İsmet Sıral became an artist-in-residence at The Creative Music Foundation based in Woodstock New-York, a nonprofit organization focusing on improvisation and fostering musical cross-pollination, which was founded in 1971 by jazz musician and scholar Karl Berger, avant-garde musician Ingrid Sertso, and free-jazz hero Ornette Coleman. Dost Kip (2010) stated that as a part of his research on the life story and the music of İsmet Sıral, he visited The Creative Music Foundation, and interviewed with the head of the institution, Karl Berger. As Dost Kip (2010) narrated, Karl Berger said İsmet Sıral used to perform phrasings reminiscent of makam music with a bunch of microtonal sounds at his workshops and jam sessions occurred during his residency there. However, since Karl Berger showed Dost Kip a room full of un-archived recordings, which were not properly structured, Kip could not find aforementioned evidences.

In the early '70s, İsmet Sıral bought a field in Turunc, Marmaris with the dream of founding an international music school one day. Upon his return to Turkey in 1980 after his residence in Creative Music Foundation, he wanted to start a music education institution in this area with the experience he gained as being a part of an improvised music community. However, his enormous efforts to realize his dreams all resolved into disappointment, which led to the heart breaking story of him committing suicide on 8<sup>th</sup> September 1987 in İçmeler. Anyone I talked as part of this research expressed their intense sorrow for losing him, which constituted the hardest part of many of my conversations.

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<sup>75</sup> End-blown flute used in Turkish makam music.

<sup>76</sup> For the intersection of Arabesk and jazz, hear the electro *bağlama* solo in Orhan Gencebay's Yalnız Değilsin song (Url-19). The solo between the seconds of 04:22-05:07 appeared in the 1994 album with the same title. This solo was performed by İsmet Topçu.

During the 1970's, more organized attempts of fusion started. Trumpeter Maffy Falay moved to Sweden, where he found the opportunity to work with many local Swedish jazz musicians. With percussionist Okay Temiz, they formed a group called Sevda, which is one of the first bands trying to fuse Turkish music elements into the jazz idiom. They released an album in 1972. The album had the title of *Jazz I Sverige*<sup>77</sup>, and as Maffy Falay (2012) stated they intended to play the 'jazz versions' of Turkish folk songs. This band was an initiation of Maffy Falay on trumpet; Okay Temiz on percussions, Ove Gustavsson on double bass, Okay Temiz and Akay Temiz on goblet drums, Gunnar Berhsten on baritone saxophone, Bernt Rosengren on tenor saxophone and flute, and Salih Baysal on violin. Maffy Falay made the arrangements of the folk songs included in the album, he said that he went to Bodrum and brought "The king of Turkish violin, Salih Baysal" to Sweden in order to record this album. Reflecting on the album he made, he added: "You cannot believe how famous we got in Sweden with this album. People loved it. We did approximately five albums. The pop band ABBA was newly emerging back then, and we were more famous than ABBA" (Falay, 2012).

Also in Sweden, Okay Temiz, in 1974 started a band called Oriental Wind, which combines flute, clarinet, saxophone, double bass, piano and Turkish music instruments such as *ney*, *kaval*, *sipsi*, *zurna*, and *bağlama*. In the self-titled album, *Oriental Wind*<sup>78</sup>, which they released in 1977 with the support of Swedish Government's fund, the crew of the band consisted of renowned Swedish jazz musicians such as Palle Danielsson on bass, Bobo Stenson on piano, Lennart Åberg on saxophones and flute. Okay Temiz, the founder of the project played the drums, percussions, berimbau; while Hacı Ahmet Tekbilek played the instruments widely used in Turkish music such as *ney*, *kaval*, *sipsi*, *zurna* and *bağlama*.

In 1971, Erol Pekcan Quintet recorded a single, including traditional songs such as *Kabağı Da Boynuma Takarım* (soloist Tarık Öcal on guitar) and *Nihavent Longa* (soloist Saadettin Öktenay on *kanun*). In 1975, Erol Pekcan Orchestra including musicians such as Özer Ünal (tenor saxophone), Tuna Ötenel (piano & tenor saxophone), Fatih Erkoç (trombone), recorded 3 singles, and played Turkish pieces

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<sup>77</sup> For the track listing of the album, see Url-20.

<sup>78</sup> For the track listing of the album, see Url-21.

such as *Allı Turnam*, *Kabak*, *Evlerinin Önü Zeytin Ağacı* that were all arranged by Tuna Ötenel.

The first Turkish jazz long play album made by a musician crew from Turkey and consisting of original compositions is *Jazz Semai* by pianist and saxophonist Tuna Ötenel, drummer Erol Pekcan, bassist Kudret Öztoprak. The album was released in 1978, and it was accepted as the first ‘Turkish jazz’ album by many informants. In this album, all of the compositions, except the interpretation of the traditional song *Ali’yi Gördüm Ali’yi* belongs to Tuna Ötenel.

In the early 1990s, *Asia Minor* led by electric bass player Kamil Erdem and including saxophonist Yahya Dai, *kanun* player Tahir Aydoğdu, drummer Cem Aksel performed a style that combined electric jazz with Turkish music influences. In 2014, TRT Istanbul Light Music and Jazz Orchestra released an album called *Bizden Ezgiler / Melodies from Us*, which included TRT Light Music and Jazz Orchestra leader Kamil Özler’s arrangements for the renowned Ottoman / Turkish classical music composers such as Tanburi Cemil Bey and İsmail Dede Efendi, in addition to traditional folk pieces. Önder Focan’s *Swing A La Turca* album was released in 2008 with a crew consisting of himself on electric guitar, ney player Şenol Filiz, trumpeter Şenova Ülker, drummers Cem Aksel and Ferit Odman, and Erdal Akyol on bass. This can be listed as an attempt to perform Turkish art music pieces with jazz phrasings, which included chords that mostly used the jazz and syncopated drums. Jülide Özçelik’s interpretations of traditional Turkish folk music pieces were compiled in albums of *Jazz İstanbul Volume I* and *II*, which were produced by Cem Tuncer. The second volume of the album, *Jazz İstanbul II* includes several compositions by Jülide Özçelik in addition to the cover versions of pieces by Turkish folk music legends such as Aşık Veysel or Neşet Ertaş. In addition to that, Sarp Maden’s *Ardından* album released in 2010 features Turkish music violinist Adnan Karaduman, and can be listed among the albums combining jazz and Turkish music. Bilal Karaman, Mehmet Ali Şanlıkol, Cenk Erdoğan, Nail Yavuzoğlu, Baki Duyarlar, Aydın Özarı, Ayşe Tütüncü, Oğuz Büyükberber and Erkan Oğur can be listed among the musicians who presented their musical outputs by adapting Turkish music into jazz.

One of the most uncontrolled subjects of my oral history interviews or personal conversations with fellow musicians was whether it is possible to make a ‘proper’

fusion of jazz and Turkish music, and if so, to find out how it should be succeeded; if not, to determine the main reasons behind it. At this point, the feelings and ideas expressed by my informants reflect two different sides of a coin. Some were quite persistent on their musical ‘mission’ to create a unique sound and leave a mark in the globalized world of jazz; while some saw such experimentations as an ‘insult’ to jazz culture.

One approach was to concentrate on our roots to create a unique voice. For instance, jazz pianist and composer who was raised in a family including many competent Turkish music performers, Baki Duyarlar (2014) stated that “A Turkish *ecol * in jazz is only possible through education, local educational institutions”. Pianist and music theorist Nail Yavuzođlu (2015) likewise suggested “If we want to show presence in jazz music, we need to introduce our own culture, our own musical material and our own experience into jazz”.

During the 1960’s and ’70s, musicians who were involved in the jazz scene of Turkey found performance opportunities in the Nordic countries such as Norway and Sweden. For instance, Dost Kip (2010) mentioned the story that İsmet Sıral went to Sweden at the end of ’60s with an orchestra including himself on saxophone, G nnur Perin on bass, Ayhan Y nkuş on piano, Turhan Eteke on drums, Ayten Alpman and Hayati Kafe on vocals. According to Kip (2010), this band became so famous in Sweden that even the paparazzi were after them. Likewise, Okay Temiz (2012) shared how their music was welcomed in Nordic counties:

I brought musicians from Turkey, for instance Turkey’s best *zurna* player Binali Selman from Bayburt. We played a duo, me on drums and him on *zurna*. I went to Kapalı arşı and bought traditional clothes for us; such as *kaftan*<sup>79</sup>, shalwar, rawhide sandals, and Turkish waistcoats. Our performance was a hit. This show created an incredible amount of attention from the audiences. In Finland, people listened to our music standing up, and that was incredible.

On the other hand, most of the musicians who were born between 1920-1940, which I previously referred to as the ‘elders’ of the jazz scene, reflected an opposite point of view on the topics related to incorporating Turkish music elements into jazz. For instance, Hasan Kocamaz (2011) stated even though the classical musicians of

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<sup>79</sup> Some kind of tunic commonly used as a clothing piece in the Ottoman Empire.

Turkey like that intersection a lot, he was not fond of fusion trials, and with a witty language he added:

I don't like the attempts of bringing the 'wind' from regions of Turkey, bla bla tunes from Black Sea region, *ud* and *saxophone* all together... The measures are all different, the concept is totally different; then tell me why on earth they're trying to bring those together.

During our conversation with Altan İrtel (2012), we were discussing the Jazz Semai album, and there he said: "Musicians were looking for a way out; but I can't say that synthesis would find critical acclaim, because Turkish music is something different and jazz is different". Neşet Ruacan (2013) on the other hand, made a distinction based on how the harmonic structure in music constructed and shared his views on the fusion attempts of 1970's:

We can't talk about a lot of attempts to make a fusion of Turkish music and jazz. For instance, Jazz Semai; it was OK. But those weren't looked down on by either the musicians or the audience. Let's take Özer Ünal for example; the tenor saxophonist. People loved what he did. Jazz musicians loved it too. Because there was a melody going on, a melody which was harmonized. All of the solos were harmonized and presented in coherence with the actual form of music. There was completeness in his music. On the other hand, if someone plays whatever they want on top of a 9/8 rhythm and calls it fusion of jazz and Turkish music, no matter what, we would criticize that one.

In one of our conversations, Emin Fındıkoğlu (2011) narrated a concert by saxophonist Ricky Ford at Babylon, in which Ford performed his arrangements of several tunes by *ney* master Neyzen Tevfik. After one of those pieces, someone from the audience shouted: "Nur ol Baba!<sup>80</sup>". Fındıkoğlu said: "This was the greatest thing that would be said for his performance". Fındıkoğlu stated a proper fusion is only possible if someone knows both jazz and Turkish music to a great extent.

Moreover, while I was conducting my oral history interviews, one informant came up with a term for fusion attempts as '*Lahmacun jazz*'. *Lahmacun* is the name of the round, thin piece of pizza covered with ground beef, vegetables and herbs. The origin of this word comes from Arabic language, and the word means meat with dough. This food is originated from the Eastern villages of Turkey; however, there are ongoing discussions about which city it originated from. The term is indeed a pejorative one; that denotes East as a 'low' culture, and implies that making a fusion

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<sup>80</sup> In Turkish, this phrase has a meaning such as "Be/reach the holy light, Father" and it is used to express great gratitude.

of jazz with Anatolian music forms represents an indication of this ‘low’ culture. In 1970’s, there was a significant amount of migration from Anatolian villages to bigger cities such as İstanbul and Ankara which also influenced the music culture by mainly contributing to the emergence and rise of Arabesk. The migration wave which started during the ’50s can be attributed as the results of the industrialization processes of Turkey, which created significant amounts of demand in labor (Şimşek & Gürler, 1994). As the ’70s, the first fusion attempts were actualized by mainly performing Turkish / Anatolian folk music repertoire with the instrumentation, instrument roles, harmonies and phrasings associated with jazz music. This is this case; the label of *Lahmacun jazz* was used to highlight the ‘pejorative’ connotation of that traditional culture and its effects on jazz music.

Actually, what was interesting during my oral history interviews is to realize the reaction was not against the fusion trials or incorporating Turkish makam music into jazz, or performing a Turkish art or folk piece with jazz phrasings and instrumentation. The reaction was against Turkish makam music as a cultural entity, and the values that it signifies, which were related to the Ottoman cultural heritage. This reaction was not only embraced by jazz musicians of the early years of Turkish Republic, but also by well-versed performers of the makam music repertoire. The *ney* master Neyzen Tevfik (1936) has seen Cemal Reşit Rey’s –one of the Turkish Five composers- ‘Saz-Caz’ operetta, and he shared his views on *cazbant* (jazz band) in an interview conducted with him as follows:

Neyzen Tevfik: I congratulate the jazz band. I listen to it with respect. Thanks to it, people got rid of their insincere waves, heavy melodies... No, there is no need for useless burdens. There’s no need for the fifth wheel in a vehicle. There is no need for eighty-eight thousand instruments, son.

Interviewee: What about the old music that we call *alaturka*<sup>81</sup> ?

Neyzen Tevfik: I would say it’s like a a crippled man whose legs don’t work, son. Haven’t you seen the audience in the venues where they play *alaturka* music? There is *rakı*<sup>82</sup> in front of them, and there is a woman sitting right across at the table. One of the crutches of that crippled music is woman, the other is *rakı*. This music can’t just exist by itself. It’s not sufficient for itself.

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<sup>81</sup> Alla Turca, the term that is used to define Turkish makam music.

<sup>82</sup> Alcoholic beverage common in Turkey made from aniseed.

Several insiders of the jazz scene showed similar attitudes on the topics concerning Turkish makam music. For instance Cüneyt Sermet (2012): “The thing I like the most about Mustafa Kemal Atatürk was that he banned *alaturka* music. Atatürk said, “There is no possibility for Turkish people to move further in civilization with *alaturka* music”.

The attitude towards old Turkish makam music by the western music practitioners reflects the definitions of a civilized culture with the aim of achieving musical ideals of the Turkish Republic. Remembering Ziya Gökalp’s (1972) ideas on ostracizing Turkish makam music, while praising the Anatolian culture:

We all understood that the oriental music is not only sick, but also irrelevant to our nation. Our folk music is the product of our national culture, and the Western music is the product of our new civilization; so it is not foreign to us. Under those circumstances, our national music will be born from the synthesis of the folk music in our country and the western music. Our folk music has provided us with a lot of melodies. If we collect these melodies and harmonize them according to the western music system, we will have a music which will not only be national but also European. Turkism’s plan in the field of music consists of this in essence, and the rest depends on the discretion of musicians and music lovers. (p. 146-147)<sup>83</sup>

The political agendas reflecting the creation of a properly defined ‘Turkish’ psyche, as well as many other areas of public life, influenced jazz musicians appreciations, perceptions or evaluations on music cultures, which were being performed in Turkey. The first attempts of the fusion of Turkish music and jazz, highlights the concentration on the Turkish / Anatolian folk music repertoire indeed. Whereas the inspiration of Scandinavian musicians from their rural soundscapes resulted in a categorization or a common sound of Nordic jazz -even though this widespread term of jazz journalism is open to many debates on an ethnomusicological basis-, or the usage of a variety of South American rhythms resulted in the Latin jazz craze in the 1960s; the correspondences of similar local influences inside of jazz culture in Turkey embraced not only musical, but also ideological connotations. The various practices of ‘achieving’ / or ‘not achieving’ a fusion experimentation will be the topic of the next section.

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<sup>83</sup> Translated by Burcu Yıldız.

### **3.2 A Classification via Musical Orientations**

This section is the result of the review of the recorded material<sup>84</sup> on jazz in Turkey. Through an analysis of the repertoire created within the jazz scene of Turkey, the main aim is to reach a classification based on various approaches in performing jazz music. As concluded in the previous section, the traditionalist orientations based on the harmonic, rhythmic, melodic and form related traditions of various genres of jazz actually dominate the scene in Turkey. The first recorded examples of incorporating Turkish music elements into jazz music trace back to the 1970's.

Through an evaluation of the albums released in Turkey or albums released by musicians from Turkey, I would suggest a classification for the jazz music being performed in this context. My experiences as a jazz journalist, jazz radio programmer, jazz-club PR manager, Turkish Real Book editor, and a DJ performing before jazz gigs gave me the chance to listen to countless live performances, in return feeding me with crucial perspective on how musicians' styles may differ in relation to the project in which they are involved, or the venue where the music is being performed.

Through the allocation of the recorded material, three main orientations in performing jazz music in Turkey can be listed: (1) jazz traditionalists, (2) eclectic synthesis, and (3) absorbed synthesis.

#### **3.2.1. Jazz Traditionalists**

Approximately more than 90 % of the music produced in Turkey under the jazz heading can be classified under this sub-section. However, the tendencies of the musicians show great variety in relation to their music background or personal tastes. Musical features of various styles of jazz such as bebop, cool jazz, hard bop, neo-bop, Latin jazz, and even free jazz can be observed in live or recorded performances. It is not possible to make a distinction among musicians with their stylistic tendencies - as in East Coast or West Coast practitioners- because the stylistic tendencies appear more on a personal basis. For instance, while pianist Kerem Görsev shares his admiration to Bill Evan's music and piano style on a regular basis;

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<sup>84</sup> See Appendix C.



a dedicated jazz fan might catch on the inspiration of Wes Montgomery's style on Turkish jazz guitarist Önder Focan's playing.

Other crucial factors defining the style of the music are the projects that the musicians are involved in and the venue that the performance occurs. For instance, a musician may perform well-known jazz standards as a part of a trio at a shopping mall for monetary reasons, while the same musician might perform neo-bop at a jazz club with lots of improvised sections in another performance; or even tour abroad as part of a jazz and Turkish music fusion project. So, it is not possible to dwell on strict definitions.

The performance of jazz standards constitutes to be a crucial proportion of what is performed under the jazz heading. Like the canon of European music, the jazz canon is a strategy for exclusion, a closed and elite collection of 'classic' works that together define what is jazz, and what is not (Tomlinson, 2002). In most popular jazz venues such as Nardis Jazz Club, musicians tend to incorporate many jazz standards in their repertoire, even though they have their own solo albums and compositions. Especially during the weekends, a woman jazz singer accompanied by a quartet is among the most common group settings. Since the expectancies of the audience also crave for familiarity, it can be concluded that, popular musicians with gigs performing in high-demand venues pay even more attention to include popular jazz standards in the setlists.

However, especially after the 2000s, musicians who made albums of their own compositions increased in numbers with the expansion of the jazz scene of Turkey; thanks to education institutions such as Bilgi University, Bahçeşehir University, etc., and the recent developments in the music industry enabling musicians to release self produced albums. Jazz musicians of Turkey who composed their own pieces can be listed as: Ali Perret (p), Alp Ersönmez (eb), Alper Yılmaz (eb), Altan İltel (p), Arif Mardin (p), Aydın Esen (p), Ayşe Tütüncü (p), Baki Duyarlar (p), Başak Yavuz (v), Bora Çeliker (g), Burçin Büke (p), Çağlayan Yıldız (eb), Çağrı Sertel (p), Can Çankaya (p), Cem Tuncer (g), Cenk Erdoğan (g), Ediz Hafızoğlu (d), Elif Çağlar (v), Emin Fındıkoğlu (p), Emre Kartari (per), Engin Recepoğulları (ts & ss), Ercüment Orkut (p), Erkan Oğur (g), Ferit Odman (d), Genco Arı (p & keys), Gürol Ağırbaş (b), İlham Gencer (p), İlhan Erşahin (ts & keys), İmer Demirer (t), İsmet Sıral (f & ts), Jülide Özçelik (v), Kağan Yıldız (db), Kamil Erdem (eb), Kamil Özler (g),

Kerem Görsev (p), Mehmet İkiz (d), Nail Yavuzođlu (p), Neşet Ruacan (g), Nilüfer Verdi (p), Ođuz Büyükberber (cl & bcl), Okan Ersan (g), Okay Temiz (per), Ömer Göksel (p), Önder Focan (g), Ozan Musluođlu (eb & db), Sarp Maden (g), Selen Gülün (p & v), Serdar Barçın (as), Süheyl Denizci (p & vib & f), Tamer Temel (ts & ss), Timuçin Şahin, Tuluđ Tırpan (p), Tuna Ötenel (p & ts), Uraz Kıvaner (p), Ülkü Aybala Sunat (v), Yahya Dai (ts & ss), Yavuz Akyazıcı (g).

The inspirations of those musicians in their compositions differ in a great variety; from fusion-jazz era to Turkish music, from rock to Latin jazz. As being a jazz musician also necessitates a competent knowledge of the jazz standards, many of them recorded own interpretations of jazz standards or performed in their live shows. Even though a musician might have his/her own compositions, it is up the concept of the gig and the venue whether to perform original songs or jazz standards.

In addition to that, there are musicians who can be attributed as ‘adventurists’, who are more open to experimentations displaying freer forms of jazz with their extended improvisations. Acknowledged pianist Aydın Esen, drummer Şenol Küçükyıldırım, guitarist Şevket Akıncı and clarinet/bass clarinet performer Ođuz Büyükberber recorded performances of extended improvisations in various solo or band format projects. Even though some might oppose to the fact that I include freer forms of jazz influenced from the avant-garde thing of the 1960’s and the European avant-garde movement under the main heading of traditionalist; I prefer to accept free jazz as an extended phase of the jazz tradition, in which musicians intended to deconstruct the musical rules related with form, harmony, melody and rhythm. In addition to that, the hierarchy inside a jazz combo abandoned the free jazz movement, the discriminations such as soloist and accompanier fell in disuse. It is important to note that most of the insiders of the jazz scene of Turkey, especially first generation of jazz musicians such as Cüneyt Sermet and Hasan Kocamaz indicated their discontent with free jazz movement. They didn’t accept this music genre as ‘jazz’.

To conclude, many of the musicians performing jazz in Turkey draw inspirations from the styles such as neo-bop, hard bop, bebop, cool jazz, Latin jazz and etc.; and although many leading musicians have their own jazz compositions, the performance of jazz standards occupy an important part of live and recorded performances.

### 3.2.2. Eclectic Synthesis

Since the 1970's, there have been attempts to fuse Turkish music and jazz. Firstly, there were endeavors to perform Turkish traditional folk, Turkish/Ottoman classical music or Turkish art music pieces with instruments associated with jazz. Secondly, there have been musical entities intended to create original compositions by combining Turkish folk and art music instruments; with instruments commonly used in jazz. This category also can be mentioned as “engagements”, where the two different musical traditions come together with –usually- a feeling of separateness, without any harmonic, rhythmic or form relating arrangements. For instance, one might call for many encounters within the jazz festival programs of Turkey, engaging Turkish music and jazz players at the same stage (usually with one rehearsal, if any). Such fusion attempts usually derive from differentiation from the standard and extending the target market by addressing the audience of both music cultures.

Many fusion trials were carried out by performing traditional tunes from various regions of Turkey, with instruments associated with jazz, without paying attention to the original harmonic and melodic character of the pieces. Considering the fact that an enormous amount of the repertoire of both Turkish/Anatolian folk music and Turkish makam music include comas/microtones which cannot be played with the instruments tuned to Equal temperament; such as pianos, saxophones, and so on. The common characteristic of the pieces classified under this subheading is playing the neighboring pitch instead of the actual pitch. Though the allocation of the recorded material, I choose two pieces to explain this concept of fusion, although this is the most common concept with the aim of ‘fusing’ jazz and Turkish music.

The first example is vocalist Esin Afşar’s interpretation of Aşık Veysel’s “*Uzun İnce Bir Yoldayım*”<sup>85</sup>. This piece is included in the album of *Caz Yorumlarıyla Aşık Veysel / Aşık Veysel with Jazz Interpretations* released in 1997, with the sponsorship of Yapı Kredi Bank. The pieces in the album are all arranged by Baki Duyarlar (p), one of the most renowned individuals of the Turkish jazz scene with his efforts on synthesizing Turkish music and jazz; by paying crucial attention to synthesizing harmonic, rhythmic, and form-related approaches of both music traditions. Baki

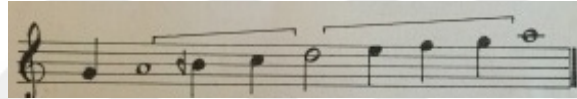
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<sup>85</sup> See Track 1, App. D for the track list.

Duyarlar came from a musical family of respected Turkish makam music performers; in fact he also gained formal educations in jazz. That is to say, he is competent in both music cultures. Among the other musicians contributing to that album, Nezih Yeşilnil (b), Erkan Oğur (fretless guitar), Ercan Irmak (ney), Aycan Tezel (tb), Tahsin Ünüvar (ts & ss), Şenova Ülker (t), and Cem Aksel (d) can be listed. The crew is a combination of musicians from jazz origin and individuals such as Ercan Irmak and Erkan Oğur, acknowledged performers of Turkish music.

However, possibly originating from vocalist Esin Afşar’s vocal style and education drawing influences from opera tradition, this piece signifies an interpretation of a Turkish folk music piece which is adapted to Equal temperament, by altering the original melodic structure of the piece.

“*Uzun İnce Bir Yoldayım*” is originally in *Uşşak* makam (Figure 3.1), which includes the *Segah* note, which is a one coma lower than the B, when it’s written in the Turkish tuning system<sup>86</sup>, in which D is tuned to 440 hertz.



**Figure 3.1** : Pitches of the *Uşşak* Makam.

In Esin Afşar’s interpretation of *Uzun İnce Bir Yoldayım*<sup>87</sup>, with an accompaniment of a jazz combo, all of the *Segah* notes are sung in B, which is the closest sound to *Segah* in the well-tempered system. However, variations result in the alteration to original pieces interpreted with a harmonization, which is common in jazz actually.

Second example of this subsection is a recording from Sweden in 1972; Maffy Falay and Okay Temiz collaborating on their project called ‘*Sevda*’, involving Swedish jazz musicians. In this album *Sevda*, they declared they are playing the ‘jazz versions’ of Turkish folk songs. I chose *Batum Türküsü*<sup>88</sup> recording from this album. This piece is originally in *Nikriz* makam, including a *Kürdi*, *Eviç* and *Hicaz* pitches in Turkish music system. Instruments, which are designed for Equal temperament system can play *Kürdi* and *Hicaz* pitches. However, *Eviç* pitch in Turkish music

<sup>86</sup> The scores included in the text and Appendix F are written in Ezgi-Arel-Uzdilek Tonal System in which D is tuned to 440 hertz, unless it is indicated. In the cases that chords are included within the notation, the transposition to Equal Temperament achieved to explain chord and makam relationships.

<sup>87</sup> See Track 2, App. D for the track list. For the transcription of the 0:00-01:23 minutes of the piece (written in Equal temperament), see Appendix F, Figure F. 1.

<sup>88</sup> See Track 3, App. D for the track list.

system cannot be played with such instruments; that is why, they play F sharp instead. Although the difference is just one comma, it is among the main tonal qualities of giving the melodic lines its unique character.

In the opening horn section of the piece (Figure 3.2) which is played by baritone and tenor saxophones and trumpet by Maffy Falay; the section between the bars of 17-49 show the adaptation and harmonization of the main melody with jazz phrasings.

The image shows a musical score for the opening horn section of *Batum Türküsü*. It consists of seven staves of music, each with a treble clef and a key signature of one sharp (F#). The staves are numbered 17, 22, 27, 33, 38, and 47. Above the notes, various jazz chords are written, including G-7, A-7/C, Bb-7/F, E-7b5, Bb#5/F#, C-6/Eb, D7, A-7/C, Bb#5/F#, Bb/F, and Bb#5/F#. The music features a mix of eighth and sixteenth notes, with some triplet markings. The overall style is a fusion of traditional Turkish folk music with jazz harmonization.

**Figure 3.2:** Opening horn section<sup>89</sup> of *Batum Türküsü* performed by *Sevda*.

I classify the fusion attempts that do not pay attention to intervening two separate music cultures harmonically, as eclectic synthesis. It is crucial to note that some of the musicians who were involved in these recordings, were also included in the projects of absorbed synthesis; for instance Baki Duyarlar. So, instead of categorizing the musicians' approach to the fusion, it is important to make a classification on the basis of recorded samples.

In many earlier fusion trials, groups combine the Turkish folk and art music instruments with instruments associated with jazz, and declared it as synthesis. In many examples, the musicians may prefer to choose pieces from different makams such as *Acem Aşiran*, *Kürdi* or *Nihavend*, which do not include microtones. Even if

<sup>89</sup> See Track 4 for the opening horn section, App. D for the track list.

they choose pieces including microtones, there is a common tendency to adjust microtones to their neighboring flats or sharps. This approach results in deforming the authenticity of the original composition by subtracting the tonal material of makam music, which gives the piece its original character.

### 3.2.3. Absorbed Synthesis

Another subsection of the jazz music being performed in Turkey can be defined as absorbed synthesis. Under this heading, a more intervening approach to fusion can be observed especially on melodic and harmonic levels. Musicians may perform songs from either Turkish makam music or Turkish/Anatolian folk repertoires. In addition, a musician may reflect his/her own personal influences from jazz and Turkish music within their own style or one can use rhythmic and tonal structure of Turkish music within the jazz idiom. In this kind of synthesis, most of the time, one or more instruments with the ability to play microtones in Turkish music system exist in the band. There is also the case of incorporating tonal materials or rhythmical structures from Turkish music into unique compositions and improvisations. Five recordings will be discussed under this section, which were selected from albums released by musicians from Turkey.

Firstly, Önder Focan released an album called *Swing A la Turc* in 2007; in which he and his band interpreted Turkish art music tunes. The crew included musicians such as Şenova Ülker (tp), Şenol Filiz (ney), Cem Aksel (d), Ferit Odman (d), Erdal Akyol (b) and Önder Focan (g). Although interpreting folk music pieces in fusion attempts was a common feature of Turkish jazz scene, this was among the fewer attempts to use a repertoire related with Turkish art music.

For instance a Turkish art music piece composed by Saadettin Kaynak, which can be defined as light Turkish makam music, and *Gönül Sana Tapalı*<sup>90</sup> was included in this album. This piece is in *Acemaşiran* makam, which is close F major scale. To exemplify, Önder Focan (2013) stated that he pays close attention to choose makams that do not include microtones, so that he would make a proper harmonization when arranging the Turkish makam music tunes. *Gönül Sana Tapalı* piece opens with a *ney taksim/improvisation* starting in *Acemaşiran* makam, visiting *Saba* makam. Opening *ney solo*, a pure reflection of Turkish makam music in the most traditional

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<sup>90</sup> See track 5 at the CD, App. D for the track list.

sense, is followed by a swinging melodic phrase starting at 01:44 by guitar, bass and drums. However, this feeling of separateness resolves when the *ney* and trumpet starts altering the vocal and instrument parts of the original song.

For instance, the *ney* solo<sup>91</sup> symbolizes harmonization of melodies reminiscent of *Saba* inside of *Acemaşiran* makam, which is close to F major. Other interesting thing about that tune is that trumpet also plays *Saba* tetrachord (Figure 3.3) resolving it into an F major triad.



**Figure 3.3:** *Saba* tetrachord played by trumpet.

This piece is an example of absorbed synthesis, harmonizing makam tetrachords within the chords played by the guitar. Since the main essence of Turkish makam music is monophonic, and usually alternation between vocal and instrumental parts to complement a melody is the case, in this example, *ney* and trumpet inherit the roles of the instruments in Turkish music, while they all resolve into jazz chords played by the guitar.

The second piece that will be analyzed under the subheading of this section is Erkan Oğur's interpretation to "*Çayın Öte Yüzünde*"<sup>92</sup>, which is a traditional song from Elazığ region according to Erkan Oğur's statement, and attributed to Manisa region in TRT repertoire. This example is the richest one among the example tunes with the usage of a variety of makam tetrachords. This piece is actually in *Segah* makam. During the solo section<sup>93</sup> of the piece, Erkan Oğur visits many microtones, since he is performing with a fretless guitar which allows him to play the makam melodies properly. This piece shows many qualifications of *Segah* makam, while using *Segah* as the dominant tetrachord. In addition to that, in the bar 36 (Figure 3.4), the melody uses *Hicaz* tetrachord in *Irak* pitch; while on bar 52, *Hüzzam* tetrachord was used.

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<sup>91</sup> See track 6 at the CD, App. D for the track list. For the analysis of the minutes 2:43- 06:02 of the piece (written in Equal temperament), see Appendix E, Figure E.2.

<sup>92</sup> See track 7 at the CD, App. D for the track list.

<sup>93</sup> See track 8 at the CD, App. D for the track list. For the analysis of the minutes 00:00-02:35 of the piece (written in Equal temperament), see Appendix E, Figure E.3.



**Figure 3.4:** *Hicaz* tetrachord on *Irak*<sup>94</sup> on the the 36<sup>th</sup> bar.

Third example of the absorbed synthesis is the well-known traditional tune “*Alli Turnam*”<sup>95</sup>, performed by Erol Pekcan Orchestra with Özer Ünal on tenor saxophone as soloist. This piece shows the main characteristics of *Uşşak* makam and the saxophone solo<sup>96</sup> plays *Uşşak* tetrachord on *Dügah* and *Muhayyer* pitches. Although one of the main pitches used in the piece is *Segah*, it includes a microtone that does not exist in tenor saxophone Boehm fingering system. Soloist Özer Ünal plays the microtone with the support of embouchure, without damaging the original character of the piece.

Another example of absorbed synthesis is an original composition written by pianist Nail Yavuzoğlu for classical *kemençe* player Ahmet Kadri Rizeli. The piece is “*Oriental*”<sup>97</sup>. Since classical *kemençe* is one of the main instruments of Turkish makam music tradition, even though the piece is harmonized with jazz chords, it still includes many makam examples in the *kemençe* sections<sup>98</sup>. The piece is harmonized in C minor, and the *kemençe* part uses *Hicaz* tetrachords, *Nikriz* pentachord, and *Nişabur* trichord.

The last example of absorbed synthesis is from the *Jazz Semai* album released in 1978, in Turkey. This album was accepted as the first LP released in Turkey, attempting to use Turkish music elements inside of jazz idiom. The musicians played in this album are Erol Pekcan (d), Tuna Ötenel (as & p), and Kudret Öztoprak (eb & perc). Except than the traditional tune “*Ali’yi Gördüm Ali’yi*”<sup>99</sup>, all of the pieces took place in the album were composed by Tuna Ötenel. This piece is in also *Uşşak*

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<sup>94</sup> Notation written in Ezgi-Arel-Uzdilek tonal system, in which D is tuned to 440 hertz.

<sup>95</sup> See track 9 at the CD, App. D for the track list.

<sup>96</sup> See track 10 at the CD, App. D for the track list. For the analysis of the minutes 00:32-02:52 of the piece (written in Ezgi-Arel-Uzdilek tonal system), see Appendix E, Figure E.4.

<sup>97</sup> See track 11 at the CD, App. D for the track list.

<sup>98</sup> See track 12 at the CD, App. D for the track list. For the analysis of the minutes 04:28-06:38 of the piece (written in Equal temperament), see Appendix E, Figure E.5.

<sup>99</sup> See track 14 at the CD, App. D for the track list.



makam, the alto saxophone sections<sup>100</sup> also plays the *Segah* tone, with the support of embouchure.

To conclude, this classification reflects musicians' approach to synthesizing local music traditions into jazz. The approaches of the musicians to harmonize Turkish music pieces, and their approach to the usage of microtones stand as the main resource of this classification. As a result of my research, the main motivation of fusing jazz and Turkish music can be stated as identification. As also stated by Claire Levy (2007) on the locality of Bulgaria:

1960's added new dimensions to the interest in hybrids spiced with regional folk coloring. It was as if a new wave of migration and intersection of musical languages was being unleashed. In this sense, we cannot ignore the prism of cultural globalization, including in music, especially if understood also as a new way of the conditions of a global culture that at first glance appears homogenizing, the specific potential of 'community' musics, with their multifarious local characters, turns out to be a means for creating new modes of identification. (p. 26)

In 1960's, İsmet Sıral was the first one who paid attention to reflecting local musical cultures inside of more global music forms; this was one of the elements differentiating his style in his visit to Creative Music Studio among many musicians from all over the world. However, he couldn't find support in the Turkish jazz scene resulting from to bias of many jazz musicians to Turkish music, which are rooted in cultural values of denying Turkish makam music is a reminiscent of Ottoman Empire as defined among the music politics of Turkish Republic.

Jazz musicians reflected both inspirations from Turkish makam music, and Turkish/Anatolian folk music within jazz idiom. In addition to rhythmic cycles called *usul* in Turkish music, makam system constitutes one of the main characteristics of Turkish music. The synthesis had a huge place not only in jazz but also popular musics of Turkey. All those fusion attempts discussed here are different approaches by jazz musicians to denote Turkishness in jazz music and an emphasis on the reflection of their own identity, by using local music influences within jazz idiom. In the interviews that I conducted, the differentiation and inspiration became among the main motives stated by the musicians. However, what grabbed my attention during

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<sup>100</sup> See track 15 at the CD, App. D for the track list. For the analysis of the minutes 04:03-05:21 of the piece (written in Ezgi-Arel-Uzdilek tonal system), see Appendix E, Figure E.6.

the interviews is that some jazz musicians declared fusion as a means of being popular and commercialized. Since jazz is not a culture preferred by mainstream, adding familiar makams or playing pieces from the repertoire of Turkish makam and traditional music, may have been regarded as a means of differentiation. Some musicians tended to get rid out of the comas to play the tunes adjusting to Equal temperament system. For example, the notes such as *Segah* with 1 come flat B, were played as 4,5 coma flat B or natural B in many examples. On the other hand; some musicians paid special attention to play microtones, and when they could not do this due to the nature of the instrument, they chose makams, which can harmonize without microtones such as *Kürdi*, *Acemaşiran*, *Buselik*.

The attributions of ‘Turkish’ jazz became one of the most debated topics within the jazz scene of Turkey, via personal conversations or concentration points of the interviews. For some musicians, the Turkish jazz term embraces the jazz practice in Turkey as a whole; whereas some argue that, the jazz practice become ‘Turkish’, and the vitality of the fusion of ‘Turkish’ elements tied into the tradition. However, since there are a handful of musicians with their attempts to find audiences, Turkish jazz reflects on an ideal of differentiation by now, since we cannot talk about common musical features.

#### 4. CONCLUSION

By taking musical, political, ethnical, socio-cultural approaches into consideration, this dissertation intended to address what jazz represented in Turkey. By taking informants' narratives as the central source and supporting those with the tools of fieldwork and archival study, a classification based on several concentration points had reached as a consequence of this research, which in return came to body as the main sections of this dissertation. That is to say, the narratives intensely transmitted by the insiders of the scene constituted the chapter orientations. In this final chapter, the main aim is to summarize the results of the study, in order to enlighten the main research questions addressed.

First of all, this study intended to trace the roots of jazz music in Turkey. Jazz appreciation in France can be stated as the main inspiration, since it represented jazz music as an umbrella term embracing various forms of popular music. This approach had borrowed by the early scene in Turkey, through the musicians and impresarios who met jazz music during their encounters in France. Jazz word is used as a generic term to define all foreign derived popular dance musics of the era performed by orchestras consisting of a rhythm section (piano, drums, bass, guitars, etc.), woodwind and brass instruments. Since the personalities who were stated as the pioneers of jazz in Turkey were intensely involved with Paris, it can be concluded that the early years of jazz show influences of the appreciation of European jazz, instead of an American impact which will come to dominance during mid 40s.

However, both the participants of the era and previous literature have reached a consensus on "what is called jazz was different by then". As a result of my interviews and a review of written descriptions on how the music sounded, the concepts of swinging rhythms and syncopation have a profound influence to define a piece of music as 'real jazz'. For instance, one informant explains the familiarity of the Dixieland style of jazz and swing, which they could not trace in the performances

before than the performances of Swing Amatör Trio, consisting of Arto and Dikran Haçaturyan brothers and Hrant Lusigyan.

For the early years of jazz in Turkey, in which jazz used as a generic term embracing all European and American derived popular dance musics such as foxtrots, Charleston, Tin Pan Alley standards etc; I prefer to accept the covering time frame from 1923 and 1941. While the former represents the declaration of the Turkish Republic, the latter stands for the first performance of the Swing Amatör Trio, in which many informants who born between 1920-50 denoted as the first ‘real jazz’ band. Although the first traces of jazz music in Istanbul started in 1921 with the opening of Maxim, I accept the time period starting from the construction of the Turkish Republic. However, the generic usage of the jazz word was common until the 1950’s, the years that jazz started to gain popularity as a result of growing cultural and political relationships with the United States.

Although many definitions of jazz differ in relation to personal backgrounds, the jazz musicians in Turkey who born between 1920-50 have a tendency to define jazz by concentrating on form and repertoire related approaches as quoted throughout this dissertation. A proper knowledge of the jazz standards stand in the form of embodied cultural capital, which is at term coined by Pierre Bourdieu. While the transmission of the knowledge on jazz music from the elders represented the embodied cultural capital, acquiring a rich jazz records collection symbolizes the cultural capital in objectified form. Since the intense purchase of records are heavily related with the monetary conditions of an individual, this leads us how taste of jazz music stand as an indication of social and economic class. Most of the early practitioners of jazz music in Turkey either came from wealthy families who have close connections with abroad, or Armenian and Jewish citizens of Turkey.

My research suggested that the musicians of Armenian and Jewish origin were instrumental in the history of jazz in Turkey especially in the early years. Non-Muslim musicians of ‘so-called’ ethnic minorities of the Turkish Republic came forward as the agents of promoting, producing and disseminating the jazz culture. In addition to that, musicians who escaped to Turkey as a result of complicated political conditions and war situations also contributed to that history in a great manner. In addition to that, narratives of the musician also reveal how the minority politics of the Turkish Republic reflected in the jazz scene of Turkey.

The findings of my research suggest that ‘otherness’ concept blurs for the early practitioners of jazz music in Turkey. In a society suffering from ethnic and religious discrimination in all levels, in which non-Muslim citizens were accepted as minorities, a reverse statement is valid is for the insiders of the local jazz scene. Musicians with Turkish origin had to open their way through music genres that became popular after the declaration of the Republic, which had been categorized under jazz heading during the early years. Since many local music traditions of Turkey are monophonic in essence, the orientation towards polyphony came as a result of cultural politics attained by the Turkish Republic during its construction process. Considering the fact that the cultural capital of “polyphonic music” are held by Armenian and Jewish musicians of Turkey throughout their traditional music cultures; the performance of jazz music also reflects that familiarity with polyphony.

The narratives of jazz musicians show the intersection of the discourses of ‘otherness’ and a path of musical ‘civilizedness’ as suggested by the zeitgeist of the Republican era. It can be concluded that the inner dynamics of the jazz performance became an extension of cultural politics that were followed by the Turkish government. Early years of jazz music in Turkey reflect the confusions deriving from the musical politics of the Republican era and Westernization idea in music not only in orientations towards polyphony, but also attitudes towards Turkish music. For instance reactions on the fusion trials of jazz and Turkish music also show traces of such ideologies, which will be concentrated later on this chapter.

Early 1940s were the years what has defined as ‘real jazz’ started to be performed in Turkey, as those were the years that political interactions between United States and Turkey started to shape. What they defined as real jazz though stand mainly for Dixieland style characteristics, such as swinging approach to phrasing and syncopated rhythms. The findings of my research suggest that during the years of 40s and 50s, there was a blossoming in the jazz culture in Turkey. That is to say, more musicians started to perform jazz music or there were more performance venues that jazz could find a place for itself. However, this wasn’t a coincidence: with the Truman Doctrine and Marshall Plan, and Turkey’s participation in NATO, United States’ political attention to Turkey found its impacts on the expansion of the jazz culture. During the 1950s, United States’ started to promote jazz music as a means of constructing international affairs. As the American LP’s started to be accessible and

American jazz stars visited Turkey due to close cultural contact with United States; genres such as swing, cool jazz and bebop started to be mentioned as jazz after on 1940's, while light music became the term for anything other than jazz inside of that generic meaning which mostly constituted pop standards of Tin Pan Alley repertoire.

Jazz had a significant role on United States' intention on constructing political and economical alliances during the post-Cold War era. Starting from mid-fifties, American state department started to organize global tours for Louis Armstrong, Dizzy Gillespie, Duke Ellington, Benny Goodman, Dave Brubeck and others. The main purpose of those tours was actually a political one: to present jazz music as a part of the United States' politics to prove their support on racial equity, and to maintain powerful relationships with Middle Eastern countries by showing their attitude on ethnic and racial differences. So that Dizzy Gillespie Orchestra's tour to Middle East in 1956 and, Dave Brubeck Quartet's tour to Poland and the Middle East in 1958 created intense reaction in İstanbul and Ankara jazz scenes, and led the way for musicians in the means of educational and performance opportunities abroad.

Three informants stated that during the 1940s and 1950s, jazz appealed to the students of American collages and 'wealthy' people who were involved with American culture. Although this statement reveals a class indication about the aforementioned years, another outcome of this research was the popularity of jazz performances not only in upscale venues, but also tea parks and so. Eric Drott (2011) states that "At the turn of the 1960s, then, jazz in France thus found itself entering a strange no-man's-land, not quite popular music, but not but not quite recognized as high art" (p. 130). This statement is applicable for the local jazz scene in Turkey, by observing the insiders evaluations on the jazz culture and how jazz found a place for itself in the music press.

Another main concentration of this dissertation was jazz music's role on the evolution of Turkish pop music industry. As findings of my oral history interviews, archival study and the review of recorded material suggest; 1950s and '60s were crucial decades in the history of Turkish popular music in which jazz and pop music scenes cultivated each other in the means of close collaborations, overlapping performance venues, and individuals who became active in both genres. The concept of 'Turkish Light Music' -which started to be mentioned as Turkish pop in later

years- had been involved with jazz orchestra, as also explaining jazz's usage of an umbrella term for various genres of European and American popular musics.

As can be traced through the results of narratives transmitted by my informants and archival research, the jazz performances constituted an important part on the programs of the most high-in-demand venues of Istanbul until 1960s. However, the innovations in the popular music scene of Turkey such as *Aranjman* music movement and the rise of Anatolian pop resulted in a shift in performance and repertoire orientations. It is not surprising that the light music concept associated with jazz became the prior root of Turkish pop music, because jazz had been the base of popular music in the United States, starting from its early days in the 1920s, throughout the swing era of '30s.

Especially musicians who born between 1920-40 shared their discontent on the musical improvements in the popular music scene of Turkey, which will lead to stagnation years of jazz. Some stated that stagnation started with the rise of Turkish pop of 1960s, while others denoted that the cultural shifts in the society and the emergence of Arabesk were among the key incidents resulted in the waning attention on jazz. Especially for the musicians who born between 1920-50, there was also a tendency to reject free jazz movement of the 1960s and fusion jazz experiments of the 1970s. Jazz musicians from all generations made evaluations in relation to the demands of their own era's musical perception, rather than the connotation of jazz culture with the related era of conversation. For instance, declaring what was being performed under jazz heading in Turkey in the early years as not "real jazz" seems as failing to notice the roots of jazz in the United States as the entertainment and dance music of New Orleans and the driving force of the popular music industry. It is important to note that jazz mainly had the entertainment function both in the USA and Europe, before than the bebop movement of the 1940s, which has associated with rising attention on virtuosity, musical superiority of harmonic knowledge, fastness or bold improvisations based on harmonies rather than melodic variations.

My research intended to find associations of jazz music as a social and economic class indicator. In is concluded that, especially after the 1990s, jazz became a marketing tool for many brands supporting the festivals, or the main selection of music genre for some of the most upscale venues of Turkey. So that, the values that jazz culture represented experienced a paradigm shift in Turkey as well as many

counties that jazz found a place for itself. The range of festival tickets, informal conversations with many jazz listeners and my experiences attained through participant observation technique suggest that jazz is appreciated as a high culture in Turkey especially after the 1990s. As indicated previously, during the 1960s jazz found a place in the popular music industry, and the distinctions between the concepts such as ‘high-art’ and ‘popular’ music blurs on the locality of Turkey.

The ‘elite’ status of jazz had supported both by the festivals sponsored by huge companies and up-scale jazz clubs who saw jazz’s position as a treasure which can be related to a ‘Westernized’ music taste. In the United States, the concept of canonization of jazz, defining the appropriate repertoire focusing on jazz standards, highlighting the “high-art” attributions of jazz music, and the institutionalization succeeded with the support of the American government also had indirect influences on the appreciation of jazz in Turkey. What occurred in the jazz scene in Turkey throughout the 1990s can be evaluated as ‘gentrification’; by positioning jazz as an indication of ‘high’ culture with the potential it carries prone to the flow of capital.

Paul Lopes (2000) proposed a subfield into Pierre Bourdieu’s zone of tastes with the aim of explaining jazz’s status: restricted field of popular art. However his definition derived from the position of jazz music within United States; in which during the thirties, forties and fifties jazz music preferred by working class, ethnic or racial minorities. On the locality of Turkey, even though jazz had a status close to popular music during the fifties and sixties, mostly people with high income levels would be able to attend the venues that jazz being performed such as Hilton Hotel, Kervansaray and Çatı Club. As quoted in the statements of several informants recurrently, usually the customer profile of those venues consisted of “high-society” people of Istanbul. In addition to that, during the thirties and forties acquiring a cultural capital on jazz music also demanded one’s involvement with usually high-income classes since records were the primary source of learning the styles and repertoire of jazz music. Several narratives summarized how rare it was to own a record player and people gathered together to listen to jazz records in the houses. Being a part of the scene also was an outcome of those relationships in the form of embodied cultural capital.

On the contrary of Lopes suggestion on jazz, on the locality of Turkey jazz can be classified under the subheading of commercial bourgeois art. This statement also



reflects the dichotomies of the appreciation of jazz in Turkey, ranging from high-art to popular music. Considering the fact that more than half of the performers of jazz music who born between 1920-70 came from wealthy families, attaining an education on jazz music or being a part of the scene that enables one to meet jazz, also stand as an indication of class related dimensions of jazz music in Turkey. Especially after the 1990s, the promotion of jazz as a component of an 'elite' experience by the companies emphasizing on 'high-art' attributions of jazz also contributed to that statement in a great manner.

Another research question that my study intended to find an answer was whether jazz had influenced from local music traditions in Turkey. The concept of 'Turkish' jazz became one of the most debated topics especially by the insiders of the scene. My experiences in the field are full of memories of observing musicians discussions on the concept of 'Turkish' jazz. During the oral history interviews, the variety of informants' reactions to the fusion attempts of the 1970s also reflect that the case of 'Turkish' jazz stand as one of the most ambivalent critical issues. The outcomes of my research shows that reactions of being against or in favor of fusion of jazz and Turkish music can be explained through various concepts such as Orientalism, Westernization, and expression of national identity. However, before than arriving to conclusions on these subjects, firstly the classification obtained through the overview of the music performed in Turkey will be summarized.

As a result of the review of the recorded material, the jazz performed in Turkey or by the musicians from Turkey can be explained in three subsections: (1) traditionalists, (2) eclectic synthesis, (3) absorbed synthesis. The highest proportion of the jazz performances in Turkey can be attributed as 'traditionalists'. The tendencies of the musicians show great variety in relation to their musical background or personal tastes. Musical features of various styles of jazz such as bebop, cool jazz, hard bop, neo-bop, Latin jazz and even free jazz can be observed in the performances and recordings. It is not possible to make a distinction among musicians with their stylistic tendencies -such as in East Coast or West Coast practitioners- because the stylistic tendencies appear more on a personal and momentary basis. The style of a musician may vary in relation to the project s/he's involved with, or if it's live performance, the venue is a crucial factor defining the style of the music being

performed. However, it is also important to note that, primary inspirations stand as the key factor on defining a musician's style of playing.

Musicians' approaches to synthesize Turkish music and jazz explained under two main headings in this dissertation: eclectic synthesis and absorbed synthesis. The former can also be mentioned as 'engagements', in which two different musical traditions coming together with a feeling of 'separateness'. Since the 1970s there have been many attempts to synthesize Turkish music and jazz. Firstly, there are many attempts to perform Turkish traditional folk songs, Turkish / Ottoman classical music forms with the instruments associated with jazz. Secondly, there are groups combining Turkish folk and art music instruments with instruments associated with jazz in original compositions. Many projects bringing Turkish musicians with the jazz musicians from Europe or America by paying attention to include an instrument common in Turkish music (for instance *ney*, *kanun*, G clarinet, etc.) fall into that category. Festivals adore organizing such engagement activities in which "bridging East and West", which is the cliché phrase of many press releases of these activities.

Under the eclectic synthesis subsection, there are also projects attained by Turkish jazz musicians concentrating on the usage of repertoire samples of Turkish music within jazz idiom. In such examples, usually harmonic consolidation of makam music and jazz haven't been succeeded, and the microtones of makam music had adjusted to closest tones on Equal temperament system.

The third subsection of the jazz music being performed in Turkey had classified under the term of absorbed synthesis. Under this heading, a more intervening approach to fusion can be observed especially on melodic and harmonic levels. Musicians may perform songs from either Turkish makam music or Turkish / Anatolian folk repertoires. In addition to that, a musician may reflect his/her own personal influences from jazz music in his/her own style, or one can use rhythmic and tonal structures from Turkish music within the jazz idiom. There is also the case of incorporating tonal materials or rhythmical structures from Turkish music in unique jazz compositions and improvisations. The harmonization of the makam related melodies could be stated as the key factor defining this subsection.

Many fusion attempts targeted to European and American music market; bringing Turkish, and foreign musicians together in the short term projects; and released by

foreign firms fall into the category of eclectic synthesis (See App. C). From the musicians' perspective, in order to have a place in the global market, differentiation and manifestation of national identity are among the key factors to engage in these projects. From the audiences perspective, the European or American taste seeking local elements if something to be called 'Turkish', underlines the traces of Orientalist approaches. For instance, one of the informants who have been highly successful in Europe narrated how the audience reacted in exuberance when they wore an Ottoman *kaftan* during their performance.

On the other hand, some jazz musicians reacted negatively for the fusion of jazz and Turkish music, by stating how different music cultures they are in their essence. Since the early 1970s, the examples of absorbed synthesis had succeeded through the harmonization of makam melodies with chords frequently used in jazz. However, what lies beneath the reactions against fusion stemmed not only from musical, but also cultural and ideological reasons. The cultural politics of the early years of Turkish Republic saw Westernization as the key element on the path to 'civilization'. One of the main precautions taken as a part of this process was ostracizing Turkish / Ottoman makam music from the spheres. That approach had its influences on jazz musicians who were the residents of urban areas. Although Turkish / Anatolian folk music had praised as a part of Westernization zeitgeist to represent 'Turkish' identity, its rural connotations criticized by more than half of the jazz musicians especially who born between 1920-50. As jazz became a music culture highly reflecting the city culture, it was the 1970s that the first structured fusion attempts started to spring.

To summarize, some of the insiders of the scene claim 'Turkish' jazz term embraces the jazz practice in Turkey as a whole by outlining the 'global' qualities of jazz music. On the one hand some argue that, to jazz practice become 'Turkish', the vitality of the fusion of 'Turkish' elements into jazz idiom is the main concern. As a result of the analysis attained through this dissertation, examples of absorbed synthesis correspond with the term of 'Turkish' jazz. A process of 'glocalization' occurred in the jazz scene of Turkey, with musicians' incorporation harmonic, rhythmic and form related elements into jazz music. However, while defining jazz as a 'global' music culture, it is important to remember the American roots, and the motives behind USA's efforts to promote jazz as a 'universal' music culture.

As suggested by John Gennari (1991) jazz is a rich, multi-layered culture that has created and communicated its meanings in a myriad of ways (p. 449). The results of this dissertation suggests that jazz found a place for itself in Turkey through various connotations ranging from vulgar entertainment to high culture; from a diplomatic tool of association to the essence of popular music; from a music genre performed as an indication of being Westernized, to a universal music culture that to the ‘Turkish’ identity ‘should be’ infused inside of that idiom.

Music has never been just about music, thus jazz too. Throughout its history jazz music became a vehicle for racial solidarity, or the fire starter that boosts up the party, or a part of a “luxurious” experience. Jazz became a musical expression, which depends equally both on tradition, and on the principle of innovation and it is jazz that is at the root of music so-called commercial music (Ross, 1989 as cited in Fowler 1997, p. 152). The further study of this dissertation would be the periodization of the history of jazz in Turkey, through the analysis of the outcomes of the research from a more historiography-oriented perspective.

Although history of jazz intended to render more ‘attractive’ by highlighting the ‘otherness’ of Afro-American population and the difficulties they experienced as being a part of American society, it is also important to remember jazz constructed the base of popular music in United States. Swing era of the 1930’s became the years that popular music industry began to shape its main dynamics. As well as the United States and many locations throughout the world, also in Turkey cultural connotations of jazz music is open to many dichotomies as discussed in this dissertation. Recently the cultural values associated with jazz and freedom struggle that Afro-American peoples of the United States had to cope with function as a marketing tool signifying differentiation for the usage of jazz music as an indication of ‘high-culture’. To close with the comments of Thelonious Monk on the future of jazz: “I don’t know where jazz is going. Maybe it’s going to hell. You can’t make anything go anywhere. It just happens” (as cited in Deveaux, 1991, p. 485).

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Figure B.1 : The Cover of *Caz*, the first jazz magazine published in Turkey in 1946, Güven Erkin Erkal archive.

**Cumhuriyet**

Yayın Tarihi : 13.03.1946

Sayfa : 1

## Missouri 5 nisanda şehrimizde olacak

### Amerikan Bahriye Bakanlığı, dün bir tebliğ ile geminin seyahati hakkında izahat verdi

Washington 12 (A.P.) — Amerikan Bahriye Bakanlığı, bugün eski Türkiye büyük elçisi Mehmed Münir Erteğin'ün cenazesini nakledecek olan «Missouri» zırhlısının, New-Yorktan 21 mart tarihinde hareket edeceğini ve zırhlının İstanbulla 5 nisan tarihinde varması lazım geldiğini bildirmiştir.

Bahriye Bakanlığı, «Missouri'nin İngiliz donanması tarafından Akdenizde yapılacak manavralara iştirak etmeyeceğini» tasrih etmiştir.

«Power» refakat destroyeri 31 mart tarihinde Cebelitarıkta «Missouri» zırhlısına itihak edecektir.

#### Geminin seyahati hakkında yeni tefsirler

Washington 12 (A.P.) — «Missouri» zırhlısının sureti mahsusada Türkiyeye yapacağı seyahati tefsir eden M. David Lawrence, bugün bir sendika gazetesinde neşrettiği makalesinde, halen Amade — Arkası sahife 3. Sü. 5 te —

Orijinal Boyut : 8 \* 7 cm

Figure B. 2: “Missouri will be in our city at 5<sup>th</sup> of April”.

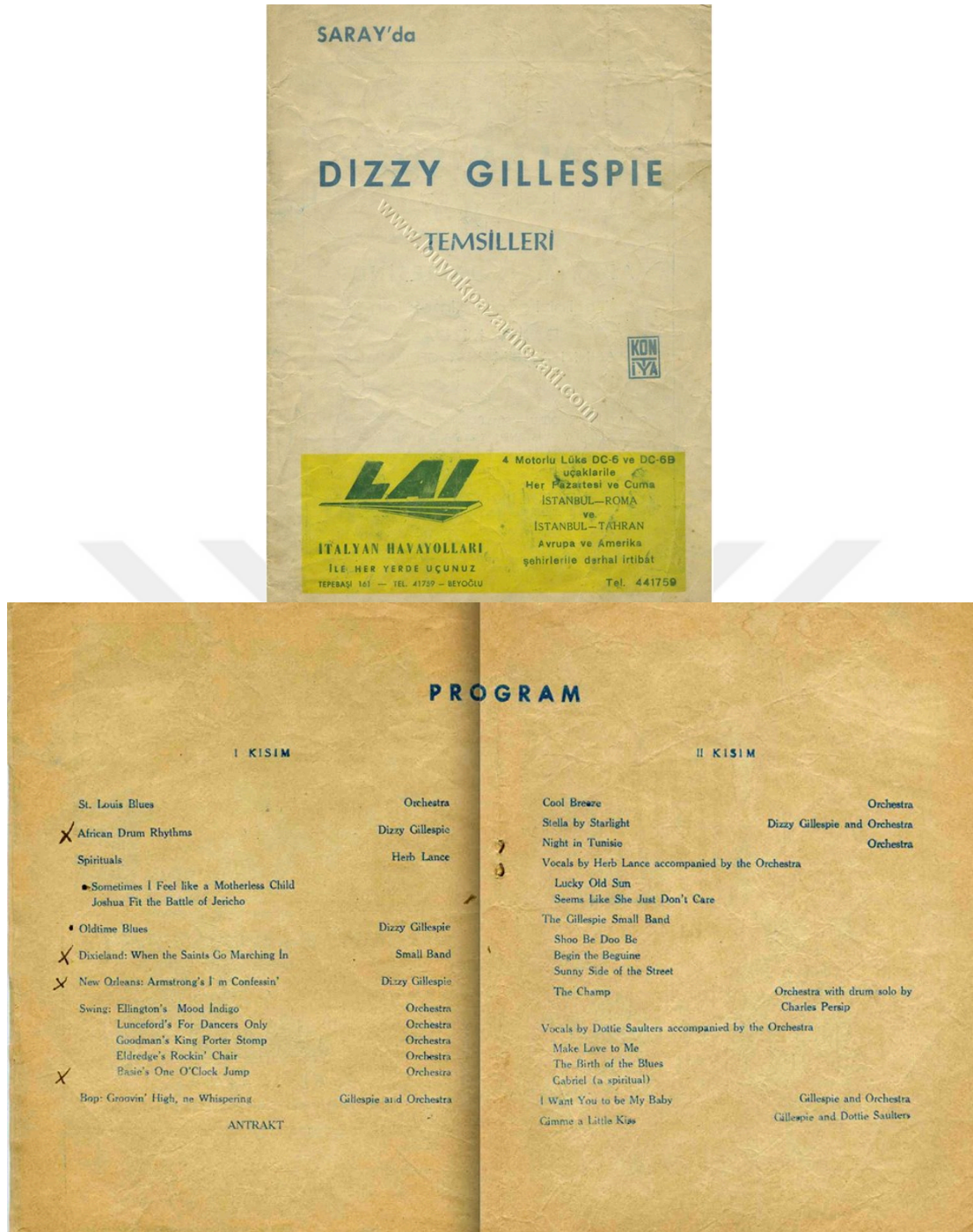


**Figure B. 3:** The stamp that had printed by Ankara Fine Arts Press in 1946 for the celebration of Missouri's arrival.



**Figure B.4 :** “Famous American jazz king Dizzy Gillespie will perform the last 2 concerts in Saray” (1956, May 5, *Cumhuriyet Newspaper*, p.4).





**Figure B. 5:** Dizzy Gillespie Orchestra's concert program April 23<sup>rd</sup>, 1956 (Gökhan Akçura archive).

12 Teşrinisanı 1931

# RADYO

## Bugünkü program

### İSTANBUL (Postane) 1200 m.

18: Gramofon. 19,30: Alaturka musiki. 20,30: Selim Sırrı B. tarafından konfe- rans. 21: Alaturka musiki. 22: Orkestra.

### BERLİN - Köniçsv. 1635 m.

17,35: Hafif musiki konseri. 18,35: Muhtelif haberler. 21,05: Kopenhag'dan naklen: Maestro Egisto Tango'nun idaresinde opera parçaları. Müteakiben Barna- ban von Gezi takımının dans havaları.

### VARŞOVA 1411 m.

17,45: Plâk konseri. 18,40: Öğleden sonra musikisi. 19,50: Konferans. 20,35: Gramofon. 21,05: Hikâve (Tefrika). 21,20: «Montmartre meneksesi» ismindeki operet temsil. 24,20: Caz ve hafif musiki. (Bu programı Lemberg (Luv) da nakleder).

### BUDAPESTE 550 m.

18,40: Askerî takımın marş, vals ve operetler konseri. 19,55: Ders. 20,35: Büyük operadan naklen opera temsili. Müteakiben: Rigo Sigan musikisi.

### VIYANA 516 m.

17,20: Avusturva dansları. 18,50: Cumhuriyet zîhniyet (Konferans) ve saire. 20,18: Piyanò refaketi ile bariton muğanninin konseri. 21,05: Sarkılı temsil (üç perdelik). 23,10: Haberler. 23,25: Robert Korn- gold cazbandı.

### PRAG (Prahâ) 487 m.

(Diğer Cek merkezleri de kısmen Prag'i naklederler).

20,25: Stüdyo tivatrosu. 22,05: Weber, Mozart ve Smetana'nın asarından senfonik konser.

### ROMA 441 m.

18,30: Sarkılar ve orkestra. 20,35: Haberler ve gramofon ile musahabe. 22,05: Senfonik konser.

### BRESLÂV - Glâyvitz 253 m.

20,05: Aksam konseri. 21,05: Tıbbî musahabe. 21,35: Fakirler menfaatine yapılan konseri nakil. 23: Zamana bir nazar. 24,05: Gramofon ile kabare numaraları.

Figure B.6 : Caz ve Hafif Musiki / Jazz and Light Music program in Warsaw radio starting on 24:20, form Cumhuriyet Newspaper, 12 November 1931.



**Figure B.7 :** The poster of Eartha Kit’s concert in Kervansaray (Güven Erkin Erkal archive).



**Figure B. 8 :** “It is forbidden to hire foreign musicians.”  
(1960, August 10<sup>th</sup>, *Milliyet Gazetesi*, p.6).





YILDIZ SARAYI HAS BAHÇE

# Kahvaltıda Caz

24 Haziran-15 Temmuz 2012  
Her Pazar 11.00-14.30



**MARIAN PETRESCU TRIO,  
JAM SESSION:  
NEŞET RUACAN HOUSE BAND,  
KENT METE-MATT HALL PROJECT  
AYDIN ESEN GROUP**

Rezervasyon ve bilgi: (0 212) 249 18 39  
Giriş: Barbaros Bulvarı, Beşiktaş

Yaz aylarının merakla beklenen, ilgiyle izlenen, bağımlılık yaratan  
"Kahvaltıda Caz" konserleri başlıyor...

Yıldız Sarayı "Kahvaltıda Caz" konserlerine ev sahipliği yapıyor. 24 Haziranda başlayacak olan konserler tüm katılımcılara keyif dolu, renkli pazar günleri vaat ediyor.

Pazar kahvaltılarını keyifli caz konserleriyle buluşturan ve her yaşta yüzlerce cazseveri bir araya getiren "Kahvaltıda Caz" 24 Haziran-15 Temmuz arası her pazar saat 11.00-14.30 arasında Yıldız Sarayı Hasbahçe'de düzenlenecek.

Konsepti ve organizasyonu Hakan Erdoğan Productions'a ait olan "Kahvaltıda Caz" konserleri, izleyicilerinin karşısına bu yıl da çeşitli sürprizlerle çıkacak.

İlk konserinde Marian Petrescu Trio'yu ağırlayacak olan "Kahvaltıda Caz" konserlerinin sanatçıları arasında Aydın Esen, Neşet Ruacan, Kent Mete gibi önemli cazcılar yer alıyor.

#### Kahvaltıda Caz 2012 Programı:

24 Haziran 2012	<b>MARIAN PETRESCU TRIO</b>
1 Temmuz 2012	<b>JAM SESSION-NEŞET RUACAN BAND</b> ve sürpriz isimler
8 Temmuz 2012	<b>KENT METE-MATT HALL PROJECT</b>
15 Temmuz 2012	<b>AYDIN ESEN GROUP</b>

#### Ayrıntılı Bilgi ve Rezervasyon İçin:

(0212) 293 65 42 - 249 18 39  
info@heproductions.com  
www.heproductions.com

**Önemli not:** Yıldız Sarayı Hasbahçe sık sık Yıldız Parkı ile karıştırılabilmektedir. Yıldız Sarayı Hasbahçe'nin girişi Barbaros Bulvarıdır. İzleyicilerimizi bu konuda uyarmak isteriz.



Figure B. 9: Jazz at Breakfast organized at the garden of Yıldız Palace.





## APPENDIX C: LIST OF JAZZ ALBUMS

**Table C.1: List of Jazz Albums**

Acid Trippin	Midnite Rebels	1998	E.Oğur (g), Ercüment Ateş (g), Güray Aktalay (tp), Brenna Maccrimmon (vo), Ergun Sesligil (ss), Ali Perret (p), Yahya Dai (ss), Sarp Maden (g), Raci Pişmişoğlu (b), Erdinç Şenol (d), Murat Özbek
Ahmet Kadri Rizeli	Jazz Alla Turca	Sony Music / 2008	Ahmet Kadri Rizeli (kemençe), Nail yavuzoğlu (p), Nezih Yeşilnil (b), Cem Aksel (d).
Akın Eldes	Cango	Piccatura, Beğeni Müzik Yapım / 2007	Akın Eldes (g), Erkan Oğur (tambur), İlkin Deniz (b), T.Alp Bekoğlu (d).
Akın Eldes	Kâfi	PB Müzik / 2002	AE (g), Patric Chartol (g), Cem Aksel (d), Gürol Ağırbaş (b)
Akın Eldes	Türlü	2004	AE (g), Alp Ersönmez (b), Cem Aksel (d)
Akın Eldes	w/ Sinan Cem Eroğlu Hane-i Akustik	Beğeni Müzik Yapım /2011	AE (g), SCE (kaval)
Alican Bülbül	Romantic Melodies With Harmonica	S.A.F Müzik Yapım (Super Audio Forces) / 2015	AB (h), Yuri Ryadchenko (p).
Alp Ersönmez	Yazısız	Pozitif Müzik / 2011	AE (b), Genco Arı (Rhodes), Erkan Oğur (g), Erik Truffaz (tp), Sibel Köse (vo), İmer Demirer (tp), Akın Eldes (g), T. Alp Bekoğlu (d).
Alper Yılmaz	Clashes	Cayique Records / 2007	AY (b), Mike McGinnis (ss), David Binney (as), Nick Kadajski, Jon Davis (keyb), Matthis Bublath, Andy Sanesi (d), Volkan Öktem (d).
Alper Yılmaz	Over The Clouds	Lin Records / 2011	AY (b) David Binney (as), Nir Felder (g), Bodek Janke (d), Volkan Öktem (d).
Arto Tunçboyacıyan	Aile Muhabbeti	İmaj & Universal Muzik / 2001	AT (perc), Ara Dinjian (dud), Mustafa Süder (vi), Ercan Irmak (mey), Şenova Ülker (tp), İsmail Soyberk (b)

**Table C.1 (continued): List of Jazz Albums**

Arto Tunçboyacıyan / Armenian Navy Band	New Apricot	Svota Music / 2001	AT (vo & perc & Sazabo), Vahagn Hayrapetyan (p & keyb), Armen Husnounts & David Nalchajyan (as), Vartan Araklian (b), Arman Jalalyan (d), Vartan Grigoryan (Duduk & cl & Zurna), Anahit Artushyan (kanun), Armen Ayyazyan (Kemenche), Armen Husnounts (ss & ts & as), David Minasian (tb), Tigran Suchyan (t)
Asena Akan	İstanbul'un İzleri	2013	AA (vo), Donovan Mixon (g), Jean Pierre Smadja (ud), Bulut Gülen (tb), Burç Bora (keyb), Kağan Yıldız (b) Ferit Odman (d).
Ayşe Tütüncü Trio	Panayır	Blue Note / 2005	Ayşe Tütüncü (p), Oğuz Büyükberber (clt), Yahya Dai (ts)
Ayşe Tütüncü	Yedi Yer Yedi Gök	Blue Note / 2009	AT (p), Oğuz Büyükberber (clt), Yahya Dai (ts), Saruhan Erim & Timuçin Gürer & Serdar Gönenç & Cengiz Baysal & Ümit Kıvanç (d / per)
Kamil Erdem / Asia Minor	Kedi Rüyası	Kalan Müzik / 1997	Kamil Erdem (b), Tahir Aydoğdu (kanun), Yahya Dai (s), Zafer Gerdanlı (d)
Kamil Erdem / Asia Minor	Longa Nova	1995	Kamil Erdem (b), Tahir Aydoğdu (kanun), Yahya Dai (s), Zafer Gerdanlı (d)
Kamil Erdem / Asia Minor	Sokak Boyunca	Ada Müzik / 1991	Kamil Erdem (b), Tahir Aydoğdu (kanun), Yahya Dai (s), Zafer Gerdanlı (d)
Aşkın Arsunan	One A Day	Aura Records / 2004	AA (p), Levent Altındağ (ts), Şenova Ülker (tp), Aycan Teztel (tb), Eylem Pelit (b), Volkan Öktem (d)
Ateş Tezer Trio	Sahil	PB Müzik / 2009	AT (d), Uğur Güneş (p), Mahmut Yalay (b).
Atilla Engin	Moon Dog Girl	1999	AE (perc), Elliot Sharp (g), John Kruth (mand), Jonathan Segal (vi, g, p)
Audio Fact	Asitane	EMI / 2003	feat. Bob Brookmeyer, Tiger Okiyoshi
Audio Fact	Black Spot	Kalan Müzik / 1998	M.A.Sanlıkol (keyb), Onur Türkmen (g), Ryan Woodward (ts, ss), Fernando Huergo (b), Cengiz Baysal (d) R.Castillo (perc)
Aydın Esen	Aydın Esen	Gramavision Records / 1990	AE (p), Peter Herbert (b), Can Kozlu (d)

**Table C.1 (continued): List of Jazz Albums**

Aydın Esen	Extinction	Extinction / 2006	AE (p, keyb, synth)
Aydın Esen	Light Years	Extinction / 2006	AE (p, keyb, synth)
Aydın Esen	Living	Universal Music / 2001	AE (p), Miroslav Vitous (b), Vinnie Colaiuta (d)
Aydın Esen	Pictures	1989	AE (p), Randy Kartiganer (vo), Peter Herbert (b), Can Kozlu (d), Mick Goodrick (g), George Garzone (s) Mike Ringguist (perc)
Aydın Esen	Timescape	Doublemoon / 1999	AE (p), Baron Browne (b), Steve Smith (d), Randy Esen (vo)
Ayşe Gencer	But Beautiful	Aisha Records / 2011	AG (vo), İmer Demirer (tp), Serkan Özyılmaz (p), Matt Hall (b), Cem Aksel (d), Meriç Demirkol (as) Tunç Çakır (perc).
Ayşe Tütüncü	Çeşitlemeler	Ada Müzik / 1999	AT (p), Oğuz Büyükberber (clt), Saruhan Erim (tef), Serdar Gönenç (bong), Timuçin Gürer (d), Ümit Kıvanç (d)
Ayşe Tütüncü	Panayır	EMI Müzik, Türkiye / 2003	AT (p, keyb), Yahya Dai (ts), Oğuz Büyükberber (clt).
Ayşe Tütüncü	Yedi Yer, Yedi Gök	2009	AT (p, vo), Oğuz BB (bclt), Yahya Dai (ss, ts), Seruhan Erim (perc), Serdar Gönenci (perc), Timuçin Gürer (perc) Cengiz Baysal (d), Gökçe Güray (d).
Ayşegül Yeşilnil	Rüzgara Şarkılar Söyle	1995	AY (vo) Nezihe Yeşilnil (b), Bülent Ortaçgil & Erkan Oğur (g), Sezgin Unan (cl), Levent Çolak (ob), Celal Yılmaz (db), Hakan Beşer (perc)
Baki Duyarlar	Kemenjazz	Ada Müzik / 2012	Baki Duyarlar (p), Derya Türkan (Kemençe), Cem Aksel (d), Erdal Akyol (b). Guests Musicians: Şenova Ülker (t), Dilek Türkan (vo), Azize (v)
Baki Duyarlar	Overseas	Ada Müzik / 2011	Baki Duyarlar (p & key), Kai Eckhardt (Electric Bass), Stanislav Mitrovic (as & Ewi), Sean Rickman (d)
Barboros Erköse	Cazname	1997	
Başak Yavuz	Things	Z Müzik/ 2013	BY (vo), David Liebman (ss), Peter Erskine (d)
Başak Yavuz	A Little Reg Bug	Things and Records Music/ 2016	
Bilal Karaman	Bahane	BBS Music / 2011	BK (g), Burak Bedikyan (p), Harvie S (b), Monika Bulanda (d).

**Table C.1 (continued): List of Jazz Albums**

Birsen Tezer	Cihan	Kalan Müzik / 2009	BT (vo, kanun), Mümtaz Solmaz, Tunç Öndemir, Emre Tankal, Ahmet Özbilen
Birsen Tezer	İkinci Cihan	Ada Müzik / 2013	BT (vo), Birol Ağırbaş (b), Bülent Ortaçgil (g), Erkan Oğur (g), İlhan Şeşen (vo), Sibel Köse (vo).
Bora Çeliker	Borabook	Equinox Music / 2012	BÇ (g), Burak Bedikyan (p), Erci Revis (b), Ted Poor (d), İmer Demirer (tp).
Burak Bedikyan	Circle of Life	2014	BB (p), Chris Potter (s), Peter Washington (b), Bill Stewart (d)
Burçin Büke	Bir O Yana Bir Bu Yana	2015	BB (p)
Cem Nasuhoğlu	Yolculuk	Doğan Müzik Company / 2005	CN (g), Genco Arı, Kamil Özler, Mahmut Yalay, Turgut Alp Bekoğlu, Umut Pelit, Eylem Pelit, Nevzat Yılmaz
Cem Nasuhoğlu	Still Life	2015	CN (g), Anıl Şalliel (ss), Alpdoğan Türeci (d)
Cengiz Baysal	Candy & Milk Shake	2005	CB (d), Sibel Gürsoy (voc), İmer Demirer (tp),ERCÜMENT ATEŞ (g), Serkan Özyılmaz (p), İlker Özalp (b)
Cengiz Baysal	Baby Steps	2013	CB (d), Oğuz Büyükberber (clt), İmer Demirer (t), Engin Receptoğulları (ts), Sarp Maden (eg), Serkan Özyılmaz (p), Matt Hall (b)
Cengiz Baysal	Yıldızların Üstünde	2002	CB (d), Sibel Gürsoy (voc), İmer Demirer (tp),ERCÜMENT ATEŞ (g), Serkan Özyılmaz (p), İlker Özalp (b)
Cengiz Teoman	Şehr-i İstanbul	EMI - 1998	Yalçın Ateş (s), Şenova Ülker (tp), Levent Altındağ, Aycan Teznel
Cengiz Yaltkaya	Visits		Eldad Tarmu (vib), CY (p)
Cenk Erdoğan	İle		Cenk Erdoğan (g), Alper Kılıç (b), Arda Baykurt (d), Sinan Sakızlı (ss)
Cenk Erdoğan	Kavis (ARC)	2011	CE (g), kai Eckhardt (b), Jason Lewis (d), Sumru Ağryürüyen (vo)
Cenk Erdoğan	Kara Kutu	2014	
Çağrı Sertel	Newborn	2010	ÇS (p), Kağan Yıldız (b), Ediz Haizoğlu (d).
Defne Şahin	Yaşamak		DS (vo), Matti Klein (p), Ofer Wetzler (b), Lucia Matrinez (d).
Dilek Sert Erdoğan	Moments	Mega Music / 2013	DSE (vo), Genco Arı (p), Bilal Karaman (g), Caner üstündağ (b), Derin Bayhan (d).
Donovan Mixon	Dance of Life	DMC Jazz / 2004	DM (g), Ayça Ergin (ney), Serhan Erkol (s), Jeff McAuley(cello), Caner Kaptan (b), Engin Gürkey (perc), Ferit Odman (d), Şenova Ülker (tp)

**Table C.1 (continued): List of Jazz Albums**

Ece Göksu	Masal	2012	EG (vo), Can Çankaya (p), Scott Colberg (b), Mehmet İkiz (d), Engin Reçepoğulları (ts), İmer demirer (tp), Bulut Gülen (tb).
Ece Göksu & Neşet Ruacan	Slow Hot Wind	2014	Ece Göksu (vo), Neşet Ruacan (g), Volkan Hürsever (b)
Elif Çağlar	M-U-S-I-C	NU-DC Records / 2011	EÇ (vo), Serkan Özyılmaz (p) Ozan Musluoğlu (kontrbas) Onur Alatan (d) Mert F. Alatan (t) Barış Ertürk (ts) Hakan Çimenot (tb) Cem Tuncer & Kerem Türkaydın (g) and İmer Demirer (t)
Elif Çağlar	Misfit	Nu-Dc Records/ 2015	EÇ (vo), Aaron Parks (p), Harish Raghavan (db), Eric Harland (d), İlhan Erşahin (ts), Cenk Erdoğan (g), İmer Demirer (t)
Emin Fındıkoğlu	Sinir Standard & Other Dog Songs	Müzikotek / 1996	EF (p, keyb), Mahmut Yalay (b), Ateş tezer (d), Hasan Kocamaz (har)
Emir Ersoy	Cuban Portrait	EMI Müzik, Türkiye / 2008	EE (p), T.Alp Bekoğlu (d), Eylem pelit (b), Serdar Barçın (s, flt), Ateş Öztürkmen (conga).
Emre Kartarı	Origin	2007	EK (d), Dave Liebman (ss), John D'Earth (tp), Howard Curtis (perc).
Emre Kartarı	Perpetual Anxiety	2004	EK (d), Jason Scott (sax), Paul Pieper (g), Mike Richmond (b)
Eren Coşkuner	The Long Way	Gri, Bir Bağımsız Plak Şirketi / 2013	EC (f & af), Ercüment Orkut (p & Rhodes & snt), Eylem Pelit (b), Ediz Hafızoğlu (d)
Ergin Özler	Cold Fever	1998	EÖ (d), Ryan Woodward (ss), Steve Grzeskowiak (ss), Christian Gall (p), Chris Luard (b)
Erhan Ersin	Seslerin Peşinde (Chasing The Voices)	Sky Müzik / 2011	EE (g), Ricardo Moyano (g), Baran Say (db)
Erkan Oğur	Bir Ömürlük Misafir	1996	EO (b), Arto Tunçboyacı (perc), Melik Yirmibir (b), Philip Catherine (g), Bülent Ortaçgil (g), Cem Aksel (d), Gürol Ağırbaş (b)
Erkan Oğur	Fretless	1993	EO (b), Arto Tunçboyacı (perc), Melik Yirmibir (b), Philip Catherine (g), Bülent Ortaçgil (g), Cem Aksel (d), Gürol Ağırbaş (b)
Erkan Oğur	Telvin	Kalan Müzik / 2006	Erkan Oğur (g), İlkin Deniz (b), Turgut Alp Bekoğlu (d).
Erol Pekcan & Tuna Ötenel & Kudret Öztoprak	Jazz Semai	Nova Müzik / 13 Mart 1978	EP (d), Tuna Ötenel (b), Kudret Öztoprak (b)

**Table C.1 (continued): List of Jazz Albums**

Erol Pekcan	Soul Eyes		EP (d), Ayten Alpman (vo), Nejat Cendeli (p), Kudret Öztoprak (b), Fatih Erkoç (tb), Don Moss (s), Tuna ötenel (p), Selçuk Sun (b)
Esin Afşar	Caz Yorumuyla Aşık Veysel	Yapı Kredi Kültür Sanat / 1997	EA (vo), Baki Duyarlar (p), Nezih yeşilnil (b), Cem Aksel (d), Erkan Oğur (g), Ercan Irmak (ney)
Evrin Demirel	Ada	Kalan Müzik / 2013	ED (p), Özer Özel (yaylı tambur), Volkan Topakoğlu (b), Erdem Göymen (d).
Fahir Atakoğlu	If	2006	FA (p), Horacio El Negro hernandez (d), Anthony Jackson (d).
Fahir Atakoğlu	Istanbul in Blue	Fahir Atakoğlu Publishing / 2007	FA (p), Bob Franceschini, Horacio El Hernandez, Anthony Jackson, Wayne Krantz, Mike Stern
Fahir Atakoğlu	Faces & Places	2010	FA (p), Rogerio Boccato (d), Randy Brecker (tp), Wayne Krantz (g), Horacio El Negro (d), Romero Lumambo (g), Bob Mintzer (s), John Patitucci (b), Rene Toledo (g).
Fatih Erkoç & Kerem Görsev	The Lady from Istanbul	Rec by Saatchi / 2009	KG (p), Fatih Erkoç (vo), Kağan Yıldız (b), Cengiz Baysal (d).
Fenomen	Fenomen	Kalan Müzik / 2006	İsmail Soyberk (b), Barış Bökülbaşı (g), Mert Topel (keyb), Bülent Ay (d).
Ferit Odman	Autumn in NY	Equinox Music / 2011	Terell Stafford (tp), Vincent Herring (as), Anthony Wonsey (p), Peter Washington (b), Ferit Odman (d).
Ferit Odman	Nommo	Equinox Music / 2010	FO (d), Brian Lynch (tp), Vincent Herring (as), Burak Bedikyan (p), Peter Washington (b).
Ferit Odman	Dameronia with Strings [to Tadd Dameron with Love]	Equinox Music / 2015	Terrell Stafford (t), Danny Griset (p), Peter Washington (b), Ferit Odman (d), String Sextet: Antoine Silverman (vn), Diane Monroe (Vn), Tamara DeMent (Vn), Chris Cardona (vl), Emily Brausa (vc) Clarice Jensen (vc), David O'Rourke (str –a & con)
Feyza	I'm New	2000	F (vo), Emin Fındıkoğu (keyb), Tuna Ötenel (ss, as), Elvan Aracı (tb), İmer Demirer (tp), Şenova Ülker (tp), Hasan Kocamaz (har), Melik Yirmibir (b), Mehmet İkiz (d), Jozi
Genco Arı	Wizart	2008	GA (p), Anthony Jackson (b), Dave Weckl (d), Mike Stern (g), Bob Franceschini (ss).

**Table C.1 (continued): List of Jazz Albums**

Güç Başar Gülle	Bensiz	2013	GBG (ud, vo), Volkan Hürsever (b)
Gülden Gökşen	GüldenCaz		GG (p)
Gürol Ağırbaş	Bas Şarkıları	1995	GA (b), Cem Aksel (d), Ozan Doğulu (keyb), Aydın Karabulut (perc, d), Levent Altındağ (ss), Can Ayer (p)
Gürol Ağırbaş	Bas Şarkıları 2	1998	GA (b), Cem Aksel (d), Birol Ağırbaş (perc), Ozan Doğulu (keyb), Akın Eldes (g)
Habbecik	An Meselesi	1998	Levent Altındağ (ts), Cengiz Özdemir (kyb), Berç Yeremyan (g), Eylem Pelit (b), Volkan Öktem (d), Cem Erman (perc)
Hediye Güven	Yengeç	2012	HG (vo), Melih Serhat Soyuyigit (g), Jozi Levi (keys), Burcak Kayacan (eb), Berk Sarioglu (d), Merve Dikerman (t)
İlham Gencer	Bir Yaşayan Çınar	2009	İG (vo, p)
İlhan Erşahin	Home	Raks Müzik Yapım / 1997	İE (ts), Larry Grenadier (b), Kenny Wollesen (d)
İlhan Erşahin	Istanbul Sessions feat Eric Truffaz	Pozitif Müzik Yapım / 2009	İE (s), Eric Truffaz (tp), Alp Ersönmez (b), İzzet Kızıllı (perc), Turgut Alp Bekoğlu (d)
İlhan Erşahin	I led 3 lives	2005	İlhan Erşahin (s, keyb), Juini Booth (b), Jochen Rueckert (d, prog.)
İlhan Erşahin	Lovetrio	2001	İE (ts), Kenny Wollesen (d), Jesse Murphy (b)
İlhan Erşahin	Nublu Orchestra / Butch Morris	2007	
İlhan Erşahin	She Said	Pozitif / 1995	İE (ts), Eddie henderson (tp), Jon Davis (p), Doug Weiss (b), Kenny Wollesen (d), Larry Grenadier (b), Jeff Williams (d)
İlhan Erşahin	The Temple of Soul Sessions Vol.1	2001	İE (sax)
İlhan Erşahin	The Temple of Soul Sessions Vol.2	Nublu Records / 2002	İE (sax)
İlhan Erşahin	Virgo	2000	İE (s), Jon Davis (Fender R), Larry Grenadier (b), Brian Blade (d)
İlhan Erşahin	Wax Poetic / istanbul	2007	İE (keyb, s), Alp Ersönmez (b), T.Alp Bekoğlu (d), İzzet Kızıllı (perc), vokaller
İlhan Erşahin	Wax Poetic Three	Doublemoon / 1998	İE (ts), Eddie Henderson, Arto Tunçboyacı, Kenny Wollesen vs
İlhan Erşahin	Wax Poetic; Copenhagen	Nublu Rceords / 2006	İE (ts)

**Table C.1 (continued): List of Jazz Albums**

İlhan Erşahin	Wonderland	Doublemoon / 2002	İE (ts), Thor Madsen (g), Matt Pennman (bg), Jochen Ruecker (d), Hüsni şenlendirici
İlkin Deniz	Good Fellas	2008	ID (b), Akın Eldes (g), Turgut Alp Bekođlu (d).
İlyas Mirzayev	Blue Red Green	Bonus Müzik / 2003	İM (p,kyb), Şenay Lambaođlu (voc), Vitaliy Ivanov (as,ts), Max Gladetski (b), Alexey Fantaev (d)
İmer Demirer	You, Me & Char	Pozitif / 2009	İD (tp), Serkan Özyılmaz (p), Mastt Hall (b), Cem Aksel (d).
İstanbul Connection	İstanbul Connection	Kalan Müzik / 2006	Erkan Ođur (g), Dick DeGraaf (ts, ss), Baki duyarlar (p), RubenVan Rompaey (bendir), Erdal Akyol (b), Joost Kroon (d).
Janusz Szprot	Na Tureckim	Selles Records / 2001	JS (p), Tuna Ötenel (s), Sibel Köse (vo), Kamil Erdem (b), ...
Janusz Szprot	Polonezköy	Ada Müzik / 2001	JS (keyb), Tomasz Szukalski (ts), Tuan Ötenel (keyb, as), Sibel Köse (vo), Kamil Erdem (b), Adam Kowalewski (bg), Krzysztof Dziedzic (d)
Jef Giansily	Sketches	Self Production / 2009	JG (p), Kađan Yıldız (b), Ferit Odman (d), Sibel Köş (vo), Sarp Maden (g), Engin Recepođulları (ss)
Jülide Özçelik	Jazz İstanbul, Volume 1	Müzik Sokađı / 2008	JÖ (vo), Cem Tuncer (g), Genco Arı (keyb), Kađan Yıldız (b), Ediz Hafizođlu (d), Meriç Demirkol (as), H.İ.İşık (tp), Hakan Çimenot (tb).
Jülide Özçelik	Jazz İstanbul, Volume 2	Kadıköy Müzik / 2011	Jülide Özçelik (vo), Cem Tuncer (g),ERCÜMENT ORKUT (p, Key), Kađan Yıldız (db), Cengiz Baysal (d), Şenova Ülker (t), CenK Erdođan (Fretless g)
Kamil Erdem	A Tale of Bass	Kalan Ses Görüntü / 2001	Kamil Erdem (b) solo
Kamil Erdem	Odd Tango	AK Müzik / 2008	KE (b), Mark Alban Lotz (flt), Fatih Ahıskalı (ud), Alan "Gunga" Purves (perc).
Kamil Erdem	Rene Sopa 4tet	AK Müzik / 2010	KE (b), rene Sopa (acc), Şenova Ülker (tp), Erhan Seçkin (d).
Kent Mete	Kahvaltıda Caz	2010	KM (p), Nikolai Uryupin (d), Selahattin yazıcıođlu (b)
Kerem Görsev	Back Again	1995	KG (p), Allan Harris (vo).
Kerem Görsev	Diversion	2009	KG (p), Kađan Yıldız (b), Ferit Odman (d).
Kerem Görsev	Existance	2002	KG (p), Volkan Hürsever (b), Ateş tezer (d), Reyent Bölükbaşı (cel)



**Table C.1 (continued): List of Jazz Albums**

Kerem Görsev	For Murat	Marş Müzik Yapım / 1996	KG (p), Eric revis (b), Can Kozlu (d), Kamil Özler (g), Alan Harris (vo), İlhan Erşahin (ts), Önder Focan (g), Ricardo Moyano (g), Jozi Levi (perc), Ali Emre Kayhan (tb), Hakan
Kerem Görsev	Hands & Lips	1995	KG (p), Volkan Hürsever (b), Oğuz Durukan (b), Neşet Ruacan (g), Ricardo Moyano (g), İmer Demirer (tp), Hakan Beşer (perc), Hakan Çimenot (tb), Çınar Apay (as)
Kerem Görsev	I Love May	Marş Müzik Yapım / 1996	KG (p), İmer Demirer (tp), Ali Emre Kayhan (tb), Neşet Ruacan (g), Volkan Hürsever (b), Eric Revis (b), Murat Yeter (d), Dana Murray (d)
Kerem Görsev	Laid-Back	Bonus Müzik / 1999	KG (p), Alan Harris (vo)
Kerem Görsev	Meeting Point	2007	Kerem Görsev (p), Russell Gunn(tp), Marcus Strickland (sax), Eric Revis (b), Alvester Garnett (d)
Kerem Görsev	November in St.Petersburg	2000	KG (p), St.Petersburg Philharmony Orch.
Kerem Görsev	Orange Juice	2005	KG (p), Volkan Hürsever (b), Cengiz Baysal (d).
Kerem Görsev	Relaxing	1998	KG (p), Eric Revis (b), Bob Demeo (d)
Kerem Görsev	Therapy	Rec by Saatchi / 2010	KG (p), London Philharmony, Kağan Yıldız (b), Ferit Odman (d).
Kerem Görsev	Warm Autumn	2001	KG (p), Russell Gunn (tp), J.D.Allen (ts), Jason Jackson (tb), Eric Revis (b), Alvester Garnett (d), Kahlil Kwame Bell (perc)
Kerem Görsev Trio	Emirgân	Rec by Saatchi / 2014	Ernie Watts (ts), Kerem Görsev (p), Kağan Yıldız (db), Ferit Odman (d)
Lifeline	New Frontier	A.K. Müzik / 2005	ŞA (g), Yahya Dai (s), Emre Tukur (kyb), Mümtaz Solmaz (b), Cem Aksel (d), Baki Duyarlar (p), Akın Eldes (ac. g)
Lifeline	Nova Express	Ada Müzik / 2003	Yahya Dai (ts, ss, EWI) Şevket Akıncı (g), Emre Tukur, Baki Duyarlar (key), Eylem Pelit, Mümtaz Solmaz (b), Cem Aksel (d), İmer Demirer (t), Cem Erman (per)
Lodos	Lodos	Doublemoon / 1997	Oğuz Büyükberber (bclt), Sarp Maden (g), Ateş Tezer (d), Mahmut Yalay (b)

**Table C.1 (continued): List of Jazz Albums**

Maffy Falay	Hank's Tune	Liphone Records / 1997	MF (tp), Elvan Aracı (tb), Bernt Rosengren (ts), Ake Johansson (p), Per-Ola Gadd (b), Ronnie Gardiner (d)
Maffy Falay	Live at Istanbul Jazz Fest. '94	Golden Horn Productions / 1995	Muvaffak 'Maffy' Falay (tp), Bernt Rosengren (ts), Ake Johansson (p), Per-Ola Gadd (b), Can Kozlu (d)
Mahmut Yalay	Boyoz	Kod Müzik / 1999	Mahmut Yalay (b), Sami Altındağ (s), Sarp Maden (g), Ateş tezer (d), Cem Aksel (d)
Mehmet İkiz	5 O'Clock Tea	2015	Mİ (d), Max Schultz (g), Erik Söderlind (g), Fredrik Jonsson (b).
Mehmet İkiz	Checking In	2012	Magnus Lindgren (s), Lars Danielsson (b), MI (d), ...
Mehmet İkiz	Solitary Interests	2010	Mİ (d), Daniel Tilling (p), kristian Lind (b)
Metin Paksoy	Night and Day	2006	MP (ts), Tom Sweeney (g), Gilles Robitaille (d).
Metin Paksoy	Nobass	2005	MP (ts), Dany Delepiere (g), Eric Evens (d)
Murat Öztürk	Candies	2005	MÖ (p), Gautier Laurent (b), Dre Pallemoerts (d)
Murat Öztürk	Crossing My Bridge	Laborie / 2009	MÖ (p), Gautier Laurent (b), Oliver Strauch (d), Jean pascal Boffo (g)
Murat Verdi	Shuara	Equinox / 2012	MV (d), Nana Vascancelos, İmer Demirer (tr), Levent Altındağ (s), Mısırlı Ahmet (perc), Murat Berber, Ebru Yazıcı, Murat Verdi (d)
Murat Verdi	Temas		MV (p), İmer Demirer (tp), Yaz Baltacıgil (b).
Mustafa Süder & İlyas Mirzayev	Aşk Rüyaları	1997	MS (vi), İM (keyb), İsmail Soyberk (b), Volkan Öktem (d), Berç Yeremyan (g), Başak Ersöz (flt), Renato Voglino (acco), Şenay Lambaoğlu (vo)
Mutant Blues	Blues in Z	A.K. Müzik / 2011	Şevket Akıncı, Eylül Biçer, Jose Blasco, deniz Güngör, Giray Gürkal, Cansun Küçüktürk, Bakış Üstün (g).
Nevzat Yılmaz	Göç	2013	NY (org), Ediz hafizoğlu (d), Ozan Musluoğlu (b), Mehmet Akatay (perc)
Nilüfer Verdi	İzhar	AK Müzik / 2007	NV (p), Kamil Özler (g), Kağan Yıldız (b), Nedim Ruacan (d).
Nilüfer Verdi	Mânâ	Ada Müzik / 1997	NV (p), Neşet Ruacan (g), John Ormond (b), Ariel Hoenig (d)
Nükhet Ruacan	TRT Istanbul Hafif Müzik Ork.	TRT Arşiv Serisi / 2011	NR (vo)
Oğuz Büyükberber	A & Z	2003	OB (bclt), Çağlayan Yıldız (g, bg)

**Table C.1 (continued): List of Jazz Albums**

Oğuz Büyükberber	Ara	A.K. Müzik / 2009	OB (bclt), Tobias Klein (bclt), Robert Van Heumen (elec.)
Oğuz Büyükberber	Gibi	Trytone / 2012	OB (clt), Demirhan Baylan (b), Cem Aksel & Cengiz Baysal (d).
Oğuz Büyükberber	Koan	Karnatic Lab / 2006	OB (clt), Valdi Kolli (b), Ulli Genenger (d).
Oğuz Büyükberber	OB3	2007	OB (clt), Tolga Tüzün (p), Demirhan Baylan (b).
Oğuz Büyükberber	Orient Express	2010	OB (clt), Sophie Hafffurth (s), Hannes Enzlberger (b), Wolfgang Reisinger (d).
Oğuz Büyükberber	Velvele	Ada Müzik / 2001	OB (bclt), Sibel Köse (vo), Alper Maral (vo), Mike Wilkens (ts, ss), Yahya Dai (as), Ümit Onartan (ss), Çağlayan Yıldız (b), Tolga Tüzün (keyb), Alpay Dinletir (bong), Volkan Öktem (d)
Okan Ersan	A Reborn Journey	MDM Studio / 2011	OE (g), Istanbul Superband + Dave Weckl
Okan Ersan	To Whom It May Concern	2005	OE (g), Eylem Pelit (b), Serkan Özyılmaz (p), Serdar Barçın (s), Levent Altındağ (s), Şenova Ülker (tp), Volkan Öktem (d).
Okay Temiz	Black Sea Art Projects	Ada Müzik / 2001	OT (perc)
Okay Temiz	Green Wave	1992	OT (perc), Ergun Şenlendirici (tp), Cengiz Özdemir (synt), Hakan Elvan (ney)
Okay Temiz	Karnataka College Of Percussion	1984	OT (perc)
Okay Temiz	Karşılama	Ada Müzik / 1998	OT (perc)
Okay Temiz	Kutlama	1998	OT (perc), Ivo Papazov (clt), Hüsnü Şenlendirici (clt), Georgy Janev (vi), Vasil Parmakov (synt), Enver Ismailov (g), Hakan Elvan (ney)
Okay Temiz	Our Trip So far	MRocords / 2000	OT (perc), Floros Floridis (reed), Nicky Skopelitis (g)
Orhan Demir	Hot Cargo	1993	OD (g), Thomas Orejnicki (b), Perry Pansieri (d), François Briere (ts)
Orhan Demir	Originals	Hittite / 1986	OD (g), Neil Swanson (b), Barry Elmes (d), Rick Lazaroff (b), Jack Vorvis (d)
Osman İşmen	Jazz Eastern	Sony Music / 1998	Oİ (p), Hasan Cihat Örtter (g), İsmail Soyberk (g), Levent Altındağ (ss), İlyas Tetik (vi), Ercan Irmak (ney), Mehmet Akatay (perc), Emir Özoğlu (d)
Ozan Musluoğlu	40th Day	Equinox Music & Entertainment / 2011	OM (b), Jeremy Pelt (tp), JD Allen (s), Danny Grissett (p), Darrell Green (d).

**Table C.1 (continued): List of Jazz Albums**

Ozan Musluođlu	Coincidence	Rec By Saatchi / 2009	OM (b), Engin Recepođulları (ts), Ülkem Özsezen (p), Ferit Odman (d), İmer Demirer (tp).
Ozan Musluođlu	My Best Friends Are Pianists	Ekinoks Müzik / 2012	OM (b), Ferit Odman (b), Ali Perret, Ayşe Tütüncü, Baki Duyarlar, Can Çankaya, Çađrı Sertel, Ercüment Orkut, Jef Giansily, Kerem Görsev, Selen Gülün, Serkan Özyılmaz, Tuluđ Tırpan, Uraz Kıvaner
Ömer Göksel	Istanbul Superband Plays ÖG	Muzikal / 2007	Aycan Teztel (con-tb-key), Levent Altındađ, Yahya Dai, Serdar Barçın, Meriç Demirkol (sax-f) Şenova Ülker, Halil İbrahim Işık, Erkut Gökgöz (t-fh), Gökay Gökşen, Dođan Aykon, Eray Zikguş (tb), Serkan Özyılmaz, Gülden Teztel (p), Ömer Göksel (key), Ercüment Ateş (g), Eylem Pelit (b), Volkan Öktem (d), Mehmet Akatay, Hamdi Akatay, Jozi Levi, Ernesto Herrera (perc), Fatih Erkoç (vo), Ercan Irmak ney, Hüsnü Şenlendirici (cl), Ayşin Kiremitçi (o)
Önder Focan	36mm Biometric	AK Müzik / 2009	ÖF (g), Engin Recepođulları (ts), Şenova Ülker (tp), Hakan Çimenot (tb), Erdal Akyol (b), Ediz Hafızođlu (d).
Önder Focan	Beneath The Stars	Blue Note / 1998	ÖF (g), Sam Yahel (Ham.B.3), Bill Stewart (d), John Nugent (ts)
Önder Focan	Erken	Balet Plak / 1995	ÖF (g), Şenova Ülker (tp), Yahya Dai (ss), Nezh Yeşilnil (b), Cankut Özgöl (d), Can Kozlu (d), Ayşegöl Yeşilnil (vo)
Önder Focan	Int.Jazz Friends No One	2003	ÖF (g), Stefan Weeke (b), Ernst Bier (d).
Önder Focan	Jazz Guitar	Discotur / 1994	ÖF (g), Selim Benba (p), İlkin Deniz (b), Cankut Özgöl (d)
Önder Focan	On The Bosphorus	Majör Müzik / 1997	ÖF (g), Doug Weiss (b), Jeff Williams (d), Valery Ponomarev (tp), İlhan Erşahin (ts, ss)
Önder Focan	Reminisce	Blue Note / 2003	ÖF (g), David Friesen (b).
Önder Focan	Sekiz	1996	ÖF (g), Alexei Kozlov (ts), Şenova Ülker (tp), Ođuz Büyükberber (clt), Haluk Özden (g), Yahya Dai (ts), Can Ayer (p), Taylan Cemgil (b), Cengiz Baysal (d), Cankut Özgöl
Önder Focan	Standard A'la Turc	2007	ÖF (g), Nezh Yeşilnil (b), Cengiz Baysal (d), Mika Myllari (tp), Mikko Heleva (Ham.B.3)

**Table C.1 (continued): List of Jazz Albums**

Önder Focan	Swing A La Turc	Kalan Müzik / 2007	ÖF (g), Şenova Ülker (tp), Şenol Filiz (ney), Erdal Akyol (b), Ferit Odman (d), Cem Aksel (d).
Önder Focan	Vocalists	Blue Note / 1999	ÖF (g), Ajlan Büyükburç (vo), Sibel Köse (vo), Aydın Kahya (vo), Slide Hampton (tb), Brian Lynch (tp), Bruce Barth (p), Doug Weiss (b), Hugh Sicotte (d)
Önder Focan	Tunes Sung By The Vocalists	EMI – Blue Note / 1999	ÖF (g), Ajlan Büyükburç (vo), Sibel köse (vo), Aydın Kahya (vo), Slide Hampton (vib), Brian Lynch (t), Bruce Barth (p), Doug Weiss (db), Hugh Sciotte (d)
Önder Focan & Meltem Ege	Songbook	Equinox Music / 2012	ÖF (g), ME (vo), Bulut Gülen (tb), Ferit Odman (d), Ozan Musluoğlu (b), Şenova Ülker (t).
Ercüment Vural & Önder Focan Project	Kırmızıya Çalıyor / Like Red	Aura Records / 2004	ÖF (g), EV (kyb), Alp Ersönmez (b), Tunç Çakır (perc), Cengiz Baysal (d)
Pasaporte Latino	Leblebi	DMC / 2000	Ercüment Vural (kyb), Jozi Levi (perc), Şenova Ülker (tp), Mehmet Sezer (tp), Gökay Gökşen (tb), Sibel Köse (voc), Serkan Özyılmaz (p)
Planet Jazzart	Vol.1	2008	Süha Otmanbölük (ts & f), Herman Artuç (perc), Cüneyt Saka (eb), Cansun Küçüktürk (eg).
Quartet Muartet	Dokuz Parça	Öztop Müzik / 2012	Genco Arı (p), Sarp Maden (g), Alp Ersönmez (b), Volkan Öktem (d)
Quartet Muartet	Dokuz Parça Daha	Alametifarika / 2007	Sarp Maden (g), Genco Arı (p), Alp Ersönmez (b), Volkan Öktem (d).
Sabri Tuluğ Tırpan	My Blue Color	Lin Records / 2012	TT (p), Volkan Hürsever (b), Ediz hafizoğlu (d).
Sabri Tuluğ Tırpan	My Green Color	2006	TT (p), Juan Garcia Herrerros (g), Antonio Sanchez (d).
Sabri Tuluğ Tırpan	My Red Color	2005	S.T.T (p), Ivan Ruiz Machado (b), Jörg Mikula (d)
Sadun Aksüt feat. Şenova Ülker	Sisli Bir Eylül Gecesi	2009	SA (vo, tanbur), Ş.Ülker (tp), Efe Bahadır (keyb)
Sanem Kalfa	Türkü	2009	Kaja Draksler (p), SK (vo), George Diuimtriu (g), Goran Krmac (tuba), Kristijan Krajncan (d).
Sarp Maden	Ardından	Kalan Müzik / 2010	SM (g), Adnan Karaduman (keman), Eylem Pelit (b), Turgut Alp bekoğlu (d), İmer Demirer (tp), Şevval Sam (vo)
Sarp Maden	Bence	MESS / 2008	SM (g), Genco Arı (p), Volkan Öktem (d), Sibel Köse (vo).

**Table C.1 (continued): List of Jazz Albums**

Sarp Maden	Durgun Sular	2011	SM (g), Engin Recepoğulları (ts), Matt Hall (b), Derin Bayhan (d).
Sarp Maden	Durmaksızın	Kalan Müzik Yapım / 2013	SM (g), Engin Recepoğulları (ts), Serkan Özyılmaz (keyb), Matt Hall (b), Derin Bayhan (d).
Selen Gülün	Answers	Pozitif / 2010	SG (p), Patrick Zambonin (b), Jörg Mikula (d).
Selen Gülün	Just About Jazz	Recjazz / 2005	SG (p), Michael Vilkens (s), Sarp Maden (g), Patrick Zambonin (b), Jörg Mikula (d), Jan Larsen (g), Şenova Ülker (flg), Onur Türkmen (g), İlker Özalp (b), Cengiz Baysal (d)
Selen Gülün	Sürprizler	Rec by Saatchi / 2006	SG (p, vo), İlker Özalp (b), Emir Özoglu (d).
Sema	Taksim & Gülnihal	2008	S (vo), Charlie Mariano (s), Lothar Hensel, Dieter Moritz (p), Kamalesh Maitra (table), Henning Schmiedt (p), Martin Lillich (b), Volker Schlott (s), Uli Moritz (d)
Senem Diyici	Live!	Kalan Müzik / 1998	SD (voc), Philippe Botta (fl), Alain Blesing (g), François Verly (d)
Senem Diyici	Mavi Yol	2012	SD (vo), Alain Blessing (g), Can Ömer Uygan (tp), Bruno Tocanne (d).
Senem Diyici	Takalar	La Lichère / 1989	SD (vo), Alain Blessing (g), Okay Temiz (perc), Yves Rousseau (b), Franck Tortiller (vib), David Pouradier-Duteil (d), Eric Sava (s)
Serdar Barçın	Barbun	A.K. Müzik / 2010	SB 8as), Çağrı Sertel (keyb), Kağan Yıldız (b), Ediz Hafizoğlu (d).
Sıla Çevikçe	A New Abode	2004	SÇ(p), Rich Perry (ts), Adam Armstrong (b), Ari Hoenig (d)
Sibel Gürsoy	Yol	Equinox Music & Entertainment / 2012	SG (vo), İlker Özalp (b) Cengiz Baysal (d), Selen Gülün (p), Serkan Özyılmaz (p & kyb), Yahya Dai (ss), Şenova Ülker (t)
Sibel Köse	Just Friends	HoBo Records / 2009	SK (vo), Bogdan Holownia (p), Kazimierz Johnkiss (b), Bronek Suchanek (d).
Sibel Köse & Ahmet Gülbay	Bossa Lova	Estala Studio Labroue / 2001	SK (vo), AG (p), Christoph leVan (b), Philippe leVan (d), Stephane Spira (s)
Sibel Köse & JP Gallis	The Song Seeker	2005	SK (vo), JP Gallis (d)

**Table C.1 (continued): List of Jazz Albums**

Sinan Cem Erođlu	Tesadüf	Ahenk Müzik / 2012	SCE (kaval & g & kopuz & bağlama), Akın Eldes (g), Cemil Tatlıpınar (b), Cenk Erdoğan (g), Ediz Hafizođlu (d), Erkan Ođur (perdesiz g), Genco Arı (p), Kađan Yıldız (db) Yılmaz Yeşilyurt, Yinon Muallem (kanjira)
Spin	İlk	Aura Records / 2006	Sıtkı Sırtanadolu (g), Selim Benba (p), Yahya Dai (s), Erdal Akyol (b), Ferit Odman (d).
Şenay Lambaođlu	İçimde Aşk Var	Ada Müzik / 2012	ŞL (vo), Şenova Ülker (tr, flgh, ss), Yahya Dai (ts), Cem Tuncer (g), Ercüment Orkut (Tuşlu Çalgılar), Kađan Yıldız (b), Ediz Hafizođlu (d), Eylem Pelit (e. B), Seda subayı (1st Vn), Ceren Gürkan (2nd Vn), Deniz Yücel (vl), Erman İmayhan (Vc)
Tamburada	Fantastik	2004	Korhan Futacı (ts), Özün Usta (perc), Özlem Şimşek (voc), Feryin Kaya (b), Tansu Kaner (samp), Berkecan Özcan (d), Burak İrmak (ham)
Tamer Temel	Barcelona	A.K. Müzik / 2010	TT (ts), Dave Allen (g), Masa Kamaguchi (b), Marc Miralta (d).
Tamer Temel	Bir Kara Kedi	A.K. Müzik / 2013	
Tayfun Erdem & Ađrı Dađı Efsanesi	Caz ve Destan	Kalan Müzik / 1987	Tayfun (p), Süleyman Erguner (ney), Hans Hartmann (b), Okay Temiz (d), Lennart Aberg (ss)
Timuçin Şahin	Bafa	2009	TŞ (g), John O'Gallagher (as), Tyshawn Sorey (d), Thomas Morgan (b).
Timuçin Şahin	Slick Road	Kalan Müzik / 2003	TŞ (g), Robin Eubanks (tb), Hein van de Geyn (b), Afra Mussawisade (perc), B.C Manjunath (perc)
Timuçin Şahin	Trio / Window for my breath	Kalan Müzik / 2005	TŞ (g), Kai Eckhardt (b), Oven Hart Jr. (d)
Tolga Tüzün	Nix	Kalan Müzik / 2001	TT (p), İmer Demirer (tp), Merih Ermakastar (tp), Mike Wilkens (ts), Yahya Dai (ts), Ođuz Büyükberber (bclt), Kürşat Sekban (tb), Alper Maral (tb), Sarp Maden (g), Selen G
Trio Mrio	Trio Mrio	Kalan Müzik / 1998	Sarp Maden (g), Çađlayan Yıldız (b), Volkan Öktem (d)
Trio Mrio	Trio Mrio 2	Pasaj Müzik / 2013	Sarp Maden (g), Çađlayan Yıldız (b), Volkan Öktem (d)
TRT İstanbul Caz ve Hafif M.O.	Atakan Ünüvar	2014	Arşiv Serisi 78

**Table C.1 (continued): List of Jazz Albums**

TRT İstanbul Caz ve Hafif M.O.	Cond.Süheyl Denizci		Yalçın Ateş (as), İmer Demirer (tp), Erol Duygulu (ts), Baki Duyarlar (p), Fatih Erkoç (vo), Süheyl Denizci (vib), Ayhan Yünkuş (p), Veysel Çadır (d), Kamil Özler (g), Eray Turgay (
TRT İstanbul Caz ve Hafif M.O.	TRT İstanbul Hafif Müzik Ork. II		Süheyl Denizci ve Neşet Ruacan (şef)
Tuna Ötenel	How Much Do You Love Me	EMI Müzik, Türkiye / 2005	TÖ (p,s), Neşet Ruacan (g), İmer Demirer (tp), Kürşat And (b), Ateş Tezer (d)
Tuna Ötenel	L'Ecume De Vian	1998	TÖ (p), Pierre Michelot (b), Philippe Combelle (d)
Tuna Ötenel	Sometimes	Uzelli Kaset sanayi Ticaret A.Ş. / 1995	TÖ (p), Sibel Köse (vo), Alper Yılmaz (b), Melih Çetiner (d), Yahya Dai (ts), Murat Ulus (b), Meriç Ötenel (tb)
Tuna Ötenel	TRT Ist. Hafif Müzik Ork. Arşiv 218		TÖ (s, p)...
Tuna Ötenel	Voyageur	Jazzenvil / 2000	TÖ (p), Pierre Michelot (b), Philippe Combelle (d), Raul De Souza (tb)
Tülay German	Sound of Love	Kalan Müzik / 2007	TG (vo), Charles Mingus (db), George Adams (ts), Jack Walrath (t), Don Pullen (p), Dannie Richmond (d)
Volkan Topakoğlu	Birdenbire	2015	VT (b), Barış Ertürk (ts), Eylül Biçer (g), Kürşad Deniz (p), Berke Özgümüş (d)
Umut Pelit	Zefir	UCM/ 2011	UP (d), Eeylem pelit (b), Çağdaş Orun (s), Serkan Özyılmaz (p), Baran Say (b), Okay Temiz (d), Volkan Öktem (d), Ercüment Orkut (p), Ahmet Türkmenoğlu (b).
Uraz Kıvaner	Pieces	Rec By Saatchi / 2012	UK (p), Engin Reçepoğulları (ts), Ozan Musluoğlu (b), Ferit Odman (d).
Ülkem Özsezen	Ghost's Note	San Grafik /2010	ÜÖ (p), Ozan Musluoğlu (b), Ferit Odman (d), Engin Reçepoğulları (ts).
Ülkü Aybana Sunat	Artiz Kahvesi	2016	ÜAS (vo), Eylül Biçer (g)
Yahya Dai Quartet	Ümitvar Mavi	A.K. Müzik / 2011	YD (s), Ercüment Orkut (p, keyb), Kağan Yıldız (b), Ediz Hafizoğlu (d).
Yaşam Hancılar	Here's To Life	2012	YH (vo), Christian Pabst (p), marco Zenini (b), Mauricio Ramirez (d).
Yavuz Akyazıcı	Gamzelim	2006	YA (g), Eric Person (s), Joe Fonda (b), Matt Wilson (d)



**Table C.1 (continued): List of Jazz Albums**

Yavuz Akyazıcı	Turkish Standards Vol.1	Esen Müzik / 2011	YA (g), Ece Göksu (vo), Yahya Dai (s), Baran say (b), Derin bayhan (d).
Yavuz Akyazıcı	Volcano	Rec By Saatchi / 2008	YA (g), Eric Person (s), Joe Fonda (b), Matt Wilson (d)
Yavuz Akyazıcı	Turkish Standards Vol.2	Esen Müzik /2014	YA (g), Ece Göksu (vo), Yahya Dai (s), Baran say (b), Derin bayhan (d).
Yurdal Çağlar	Fituyuca	Gri Plak /2013	YÇ (g), Volkan Topakoğlu (b), Tamer Temel (ts), Siney Yılmaz (ss), Fehmi Alatan (tp), Erdem Göymen (d), Onur Başkurt (d), Ekin Cengizkan (d).
Z.Çağlar Namlı	La Lune / Köy	Akkiraz Müzik / 2006	



## APPENDIX D: CD CONTENT

**Table D. 1:** List of CD tracks.

<b>Track</b>	<b>Singer / Group</b>	<b>Name of the Song</b>
1	Esin Afşar	<i>Uzun İnce Bir Yoldayım</i>
2	Esin Afşar	<i>Uzun İnce Bir Yoldayım</i> (0:00- 01:23 min)
3	Sevda (Maffy Falay & Okay Temiz)	<i>Batum Türküsü</i>
4	Sevda (Maffy Falay & Okay Temiz)	<i>Batum Türküsü</i> (00:00- 01:06)
5	Önder Focan Group- Swing A La Turc	<i>Gönül Sana Tapalı</i>
6	Önder Focan Group- Swing A La Turc	<i>Gönül Sana Tapalı</i> (03:43-06:32)
7	Erkan Oğur	<i>Çayın Öte Yüzünde</i>
8	Erkan Oğur	<i>Çayın Öte Yüzünde</i> (00:00-02:35)
9	Özer Ünal & Erol Pekcan Orchestra	<i>Allı Turnam</i>
10	Özer Ünal & Erol Pekcan Orchestra	<i>Allı Turnam</i> (00:32-02:52)
11	Ahmet Kadri Rizeli	Oriental
12	Ahmet Kadri Rizeli	Oriental (04:28-06:38)
13	Erol Pekcan & Tuna Ötenel & Kudret Öztoprak	<i>Ali 'yi Gördüm Ali 'yi</i>
14	Erol Pekcan & Tuna Ötenel & Kudret Öztoprak	<i>Ali 'yi Gördüm Ali 'yi</i> (04:03-05:21)



## APPENDIX E: MUSICAL ANALYSIS

A-7 B/A B°/A A-7 F-/Ab E/A  
 7 E7/A A-7 Dsus7/6 Esus7/A Esus7/A  
 13 Esus4/A A-7 A-7 B-7<sup>b5</sup> E7(9) A-7  
 21 C<sup>A</sup> C<sup>A</sup> E7<sup>9</sup> B°/A A<sup>b#5</sup>/E A-7  
 25 D D-5/6 F#-7<sup>b5</sup> F#9 B° E7<sup>9</sup> B-7<sup>b5</sup>/F  
 29 C C<sup>A</sup> E7<sup>9</sup> B°/A  
 33 A<sup>b#5</sup>/E A-7 D D-5 A7<sup>b5</sup> F#9  
 36 B° E7<sup>9</sup> B-7<sup>b5</sup>/F  
 Piyano  
 Bas  
 Piyano

**Figure E.1:** Transcription of Esin Afşar “*Uzun İnce Bir Yoldayım*” (00:00- 01:23 min).

E-7<sup>b5</sup> EbA D-7 G7 C-9  
 6 Eb/F G-7 C7 Eb/B Trp<sub>BbA</sub> E-7<sup>b5</sup> EbA  
 11 D-7 G7 C-9 Eb/F G-7 C7  
 16 Eb<sup>5</sup>/B BbA BA BbA A D-7<sup>add9</sup> C11 F7 BbA EbA/6  
 21 C-7 F7 Bb C-7 Eb<sup>5</sup>/B BbA BA BbA  
 26 A D-7<sup>add9</sup> C-11 F7 Bb Eb/6 G7 F7  
 31 Bb C5<sup>b13</sup> FA Bb D-7 D-7/E D-7 BbA D-7 Bb/F#  
 36 G-b/c BbA D-7 Bb/F# F Bb7 Bb/F# F G-b/c  
 41 D-7/E D-7 BbA D-7/E D-7/E D-7 BbA<sup>5</sup>/F#D  
 47 G-7 C7 Eb<sup>5</sup>/B BbA Trp<sub>BbA</sub> BbA A D-7 C11 F7

Figure E.2: Transcription of Önder Focan Group, "Gönül Sana Tapalı" (03:43-06:32).

2 52 B $\flat$  Eb/6 C-7 F7 1. B $\flat$  C-7 Eb $\flat$ /B B $\flat$

63 2. B $\flat$  Trp E-7 $\flat$ 5 Eb $\flat$ A

67 Gitar solo D-7 G7 C-9

70 Eb/F G-7 C7 Eb $\flat$ /B B $\flat$  E-7 $\flat$ 5

74 Eb $\flat$ A D-7 G-7

77 C-9 Eb/F G-7 C7 Eb/B B $\flat$ A

81 B $\flat$ A B $\flat$ A A D-7 add9 (omit3) C11 F7

84 B $\flat$  Eb/6 C-7 F7

87 B $\flat$ A C-7 Eb $\flat$ /B B $\flat$ A B $\flat$ A B $\flat$ A

90 A D-7 C-11 F-7

92 B $\flat$ A C9 $\flat$ 13 F B $\flat$  B $\flat$

**Figure E.2 (continued):** Transcription of Önder Focan Group, "Gönül Sana Tapalı" (03:43-06:32).

The image shows a musical score for the piece "Çayın Öte Yüzünde" by Erkan Oğur. The score is written in 10/8 time and consists of ten staves of music. Each staff is accompanied by handwritten chord symbols. The chords are as follows:

- Staff 1: A-7, F<sup>Δ</sup>, A-7/D, G<sup>Δ</sup>7, A-7, F<sup>Δ</sup>, D-7, E7(#5#9)
- Staff 2 (5): F<sup>Δ</sup>, A7(#5#9), A-7/D, E7(#5#9), F<sup>Δ</sup>, A7(#5#9), A-7/D, E7(#5#9)
- Staff 3 (9): A-7, F<sup>Δ</sup>, A-7/D, G<sup>Δ</sup>7, A-7, F<sup>Δ</sup>, D-7, E7(#5#9), F<sup>Δ</sup>, A7(#5#9)
- Staff 4 (14): A-7/D, E-7(#5#9), F<sup>Δ</sup>, A7<sup>9#</sup>, A-7/D, E7<sup>9#</sup>, A-7
- Staff 5 (26): E-7, F<sup>Δ</sup>/A, E-7
- Staff 6 (29): A-7, E-7, F<sup>Δ</sup>/A, F-7/E
- Staff 7 (33): A<sup>b</sup>5/B<sup>b</sup>, A-7, D-7, G
- Staff 8 (37): A-7, E-7, F<sup>Δ</sup>/A
- Staff 9 (40): E-7, A-7, F#-7<sup>b</sup>5, F<sup>Δ</sup>
- Staff 10 (44): E-7, B<sup>b</sup>A, A-7, D-7

Figure E.3: Transcription of Erkan Oğur, “Çayın Öte Yüzünde” (00:00-02:35).



The image shows a musical score for the song "Çayın Öte Yüzünde" by Erkan Oğur. It consists of four staves of music in treble clef. The first staff starts at measure 48 with a G chord. The second staff starts at measure 52 with an E-7 chord. The third staff starts at measure 56 with an E-7 chord. The fourth staff starts at measure 58 with an A-7 chord. The score includes various chords such as A-7, E-7, F#-7b5, F#A, BbA, D-7, and G. There are also triplets and slurs indicated in the notation.

**Figure E.3 (continued):** Transcription of Erkan Oğur, “Çayın Öte Yüzünde” (00:00-02:35).

Figure E.4: Transcription of Özer Ünal & Erol Pekcan Orchestra, “Allı Tunam” (00:32-02:52).

2

The image shows a musical score for a piece titled "Allı Tunam". It consists of seven staves of music, all in treble clef. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is characterized by rapid sixteenth-note passages. The second staff contains a triplet of eighth notes. The third staff continues the melodic line. The fourth staff features a dense texture of sixteenth notes. The fifth staff has a sixteenth-note run with a fermata over the final note. The sixth staff shows a more melodic, eighth-note passage. The seventh staff concludes with a triplet of eighth notes and a final note. The piece ends with a double bar line.

Figure E.4 (continued): Transcription of Özer Ünal & Erol Pekcan Orchestra, “*Allı Tunam*” (00:32-02:52).

The image shows a transcription of a musical piece. It consists of ten horizontal staves of music. Each staff begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 3/4 time signature. The music is written in a single system. The notation includes various note values such as quarter, eighth, and sixteenth notes, as well as rests and accidentals. The melody is characterized by a mix of diatonic and chromatic movements, typical of the 'Oriental' style mentioned in the caption.

**Figure E.5:** Transcription of Ahmet Kadri Rizeli, “Oriental” (04:28-06:38).

The image displays a musical score for the piece "Oriental" by Ahmet Kadri Rizeli. It consists of four staves of music written in a single system. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The melody starts with a quarter note G4, followed by eighth notes A4 and B4, then a quarter note C5, and continues with a series of notes including D5, E5, F5, and G5, with some notes beamed together. A fermata is placed over the final note of the first staff, with the number "8" written above it, indicating an eight-measure rest. The second staff continues the melody with various rhythmic patterns, including eighth and sixteenth notes. The third staff features a more complex rhythmic structure with many sixteenth notes and rests. The fourth staff concludes the piece with a final cadence, ending with a double bar line.

**Figure E.5 (continued):** Transcription of Ahmet Kadri Rizeli, "Oriental"  
(04:28-06:38).



**Figure E.6:** Transcription of Tuna Ötenel & Erol Pekcan & Kudret Öztoprak,  
“Ali 'yi Gördüm Ali 'yi” (04:03-05:21)

## APPENDIX F: GLOSSARY

**Arabesk:** A popular genre from the 1960s through the 1990s. Although the term refers to an Arabic style of music it is rather a mixed genre, and is actually more than a music genre since many consider it as the culture of peripheral urban migrant society.

**Bağlama:** Long-necked lute with a pear-shaped body and played with plectrum or fingers. It is also called saz.

**Eviç:** A pitch and a makam in Turkish makam music.

**Hicaz:** A pitch and a makam in Turkish makam music.

**Kanun:** A plucked chordophone made of walnut, plane, pine or ebony. It is a kind of zither consisting of strings stretched over a single bridge and the strings are plucked by ring-shaped plectra placed on the index fingers.

**Kaval:** Wooden rim-blown flute of south-eastern Europe and Turkey which is generally made of boxwood, with seven finger-holes and one thumb-hole, and is primarily a pastoral instrument.

**Kürdi:** The name of the B flat pitch in Turkish makam music, corresponds to D sharp in Equal tempered system.

**Makam:** Modes in Turkish makam music; a set of rules for composing concerning pitch material, melodic progression, modulations to other makams and stereotypical melodic cells.

**Ney:** End-blown flute made of reed and bamboo which is associated with the Mevlevi order of Sufism and widely used in Turkish makam music.

**Nihavend:** A makam in Turkish makam music.

**Segah:** In Turkish makam music system, it indicates the pitch, which is one comma lower than the B note. Besides it is the name of the makam that has its center on *Segah* pitch.

**Sipsi:** A single-reed instrument common in Anatolian folk music and made of reed, wood or bone.

**Taksim:** Term referring to an improvised section in Turkish makam music.

**Uşşak:** A makam in Turkish makam music.

**Zurna:** A double-reed aerophone consisting of one thumbhole providing a range of one octave and seven holes on the front, which are used when playing.





## CURRICULUM VITAE



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Instructor at Istanbul Technical University between 2009-2013 (Jazz Appreciation, History of Jazz, History of Popular Music, Popular Music Studies, Introduction to the Turkish Popular music).

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Uyar, Y. M., 2013. 'Jazz in Turkey: Gender Issues and Women Instrumentalists', in *Porte Akademik Müzik ve Dans Araştırmaları Dergisi*, 5.

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## PUBLICATIONS/PRESENTATIONS ON THE THESIS

- **Uyar, Y. M.**, 2012: Identity Practices Among Musicians Within the Jazz Scene in Turkey, *International Musicological Society Congress*, July 1-7, 2012 Italy, Rome.
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