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AN ANALYSIS ON MODES USED IN TURKISH CLASSICAL MUSIC IN RELATION WITH POPULAR CULTURE AND MUSIC¹

Abstract

Music occupies an important place in peoples' world which makes up historical and social developmental process of culture. Music obtains features which can affect the society. The culture occurred by human production took faster paces with industrial revolution by producing more. The action which forces human being to produce more has converted the community into a consumer society. This brought about changes which is now called popular culture. Today the rise of usage mass media and cultural and mass production have made necessary to search for popular culture. Music is also a factor to be analysed as a reproduction of popular culture. With this paper it is aimed to reveal relation between modes used in Turkish Classical Music and Popular songs sang today. The importance of Turkish Classical Music throughout the history has been handled with the aspect of popular culture. The population of the work has been determined as Turkish Classical Music, the sample of work has been taken 100 popular songs sang today. While determining sample, interviews have been made with experts and took some statistics from internet websites and have been tried to create an objective analysis. 100 popular songs have been applied as a questionnaire. In this work descriptive analysis has been used. Datas taken have been evaluated by quantitative and qualitative techniques. At the end of the work it has clearly understood that modes used in Turkish popular classical songs are limited.

Keywords: Pop Music, Popular Culture, Mode, Turkish Classical Music.

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POPÜLER KÜLTÜR VE MÜZİK İLİŞKİSİ BAĞLAMINDA POPÜLER TÜRK SANAT MÜZİĞİ ŞARKILARINDA KULLANILAN MAKAMLARA İLİŞKİN BİR DEĞERLENDİRME

Abstract

Tarihsel ve toplumsal gelişme süreçleri içerisinde kültürü oluşturan insanın dünyasında müzik önemli bir yere sahiptir. Müzik toplum yaşamı üzerinde kitleleri etkileyen özelliklere sahiptir. İnsanın üretimiyle oluşan kültür; sanayi devriminden sonra üretimin artmasıyla yeni bir devinim kazanmıştır. İnsanoğlunu sürekli üretmeye zorlayan bu devinim beraberinde üretilenlerin tüketimi döngüsünü getirmiştir. Söz konusu bu döngü bugünkü popüler kültürün oluşumuna neden olmuştur. Günümüz toplumunda kitle iletişim araçlarının artması, kültürel ve maddesel üretimlerin artması popüler kültürün incelenmesini önemli kılmaktadır. Müzik de kültürel üretimin bir parçası olarak popüler kültür alanında incelenmesi gereken bir ögedir. Bu çalışmada popüler kültür ve müzik ilişkisi bağlamında Türk sanat müziği şarkılarında kullanılan makamların durumu değerlendirilmeye çalışılmıştır. Geçmişten günümüze Türk sanat müziğinin kültür içindeki yeri değerlendirilirken popüler kültür penceresinden bakılmıştır. Çalışmanın evreni Türk sanat müziği şarkıları olarak belirlenirken; örneklem olarak sanat müziği eserlerinden 100 popüler şarkı seçilmiştir. Örneklemin belirlenmesinde alan uzmanları ve müzisyenlerle görüşmeler yapılmış, internet sitelerinin dinlenme oranları incelenmiş ve heterojen bir yapı oluşturulmaya çalışılmıştır. Belirlenen 100 popüler Türk sanat müziği şarkısı 100 kişiye anket olarak uygulanmıştır. Çalışmada yöntem olarak betimsel analiz kullanılmıştır. Veriler hem nicel hem de nitel yöntemle incelenmiştir. Çalışma sonucunda günümüzde popüler olan Türk sanat müziği şarkılarının makamlarının sınırlı sayıda olduğu görülmüştür.

Anahtar Kelimeler: Popüler Müzik, Popüler Kültür, Sanat, Makam, Türk Sanat Müziği.

INTRODUCTORY

The word 'Culture' in Turkish Dictionary (TDK) is described as the norms created in the developmental process of history and society and total means of society which shows limit of sovereignty in natural and social environment of human being. The data acquired by an individual. The whole work of art created by a society.

In TDK's Dictionary of terms Culture is described; it is whole thing which an individual learn data, tradition, attitude, art, craftand the reproduction from the society he lives in. Doğan Özlem describes it Both the mankind produce and it makes people produce.

As is seen in the description it holds many meanings. According to Lundby and Ronning it is used in two ways The former is for the art and esthetics ;The latter is for Anthropology and sociology. To Baykara it is one of the way of a public living style.

At the beginning the word was used as an agricultural work. Later; the meaning broadened and started to be used as all mental actions done by a society. (Williams, 1993: 9).

In the dictionary the word popular is described as suitable for public, well-known, it takes places in public with its motives.

The Popular as a word can be used for all types of concepts which are appealed by the public. Generally it is used in two similar meanings; one is loved and done by public; the other one is consumed by the public. The best description of the word popular is to belong to the public; however it is now used as to be known by the people to be tributed by the people, to illustrate with; popular singer popular politics popular artist. (Okay, 2004: 24).

Popüler kültür, gündelik yaşam kültürüdür. Dar anlamıyla, emeğin gündelik olarak yeniden üretilmesinin bir girdisi olarak eğlenceyi içerir. Geniş anlamıyla, belirli bir yaşam tarzının ideolojik olarak yeniden üretilmesinin ön koşullarını sağlar (Popular Culture is related with daily life and routines of it. It contains entertainment which means reproduction of labour. It provides the condition of a life style which is reproduced. Oktay, 1987: 20).

With respect to descriptions on ‘popular word’ there is no consensus on it. In variety of researches it has been perpetually discussed and stated different ideas on it. The pessimistic view on popular Culture and Pop Music came from School of Frankfurt. Frankfurt School insistly states that popular culture transforms peoples into cultural idiots with the commodificated product of the system of capitalism.

The views which handle popular culture with mass society insist on the idea that popular culture is jerry-built which is produced and consumed by a society. For Birmingham School Popular Culture whether is produced by labour class or industry or else public, it is a kind of culture; therefore it deserves to be searched and handled with scientific features. (Sakar, 2009: 386-387).

With the revelation of the concept of popular culture, the word reflects its effect on cultural and material field, so Pop music is the product of the popular culture.

Turkish Classical Music In Relation With Popular Culture And Music

As it happens to the word ‘popular’ There is no exact compromise on Pop music. According to Adorno there is a serious work of music, and also Pop music exists. For the mass, Pop music is a kind of holiday on which people do the same thing. According to Kaygısız, Pop music is not a work of art at all. Pop music is commercialised type of music which is made to entertain to spend a good time.

Popüler kavramı sürekli kendini yenileyen bir yapıyı içinde barındıran bir kavram olduğundan; popüler müziğin de sürekli kendini yenilemesi doğaldır. Popüler müzik, her türlü sınıfsal ve kültürel ayrımı gösterebilen aynı zamanda da bu ayrımı ortadan kaldıracak yapısal özelliğe sahiptir. According to Erol (2000:94) The conception of popular is constantly changing itself, because of this it is very natural that pop music is also refreshing itself. Pop music is a concept which can show all types of class or cultural discriminations, on the other hand it can abolish these.

In the 18th and 19th century Folk music used to depict peoples' struggle, love, hope and the lives of nations, however; degeneration of music by industrialised music companies led to change in pop music. For this situation we cannot blame on peoples. (Finkelstein, 2000: 92).

To evaluate Turkish Classical Music the history of Turkish Music should be taken into account. The development of Turkish Classical Music can not be presented without Turkish Music development. Regarding the historical development of Turkish Classical Music It began to develop in the 10th century when it was scripted by the time of Farabi. At the end of that time Abdulkadir Meragi laid the foundation of new era of Turkish Music.

In the 15 th century when Yavuz Sultan Selim came to throne, as is said, there had been some changes in modes and register of Turkish Music. This coincide with the time of conquest of Istanbul, spread of Mevlevihanes in Anatolia and Balkans, establishment of dynasty schools, immigration of important scientist such as Ali Şir Nevâî, Hüseyin Baykara, Ali Kuşçu, Şadi from the Middle Asia

From the begining of 17th century to the end of 'Tulip Era' (1730) Ottoman Dynasty was affected by Barock and Rokoko style and there became a syntesis with Turkish style and European style. This term is called Classical Era. The date between 1730 and 1836 when İsmail Dede Efendi had lived is called Late-Classical Era.

Sufi culture and dynasty music -considered as an aspect of society –gathered around palace and dervish lodges can be titled a kind of music culture in Ottoman time. Apart from these societies. it is clearly seen that there is a big gap between these societies and anatolian people which means Public's taste of music was far more different than the communties mentioned above.

It can be stated that in Ottoman and Seljuq Empire the taste of music in the dynasities is totally far cry from peoples'who lived in the region. It is seen that in Ottoman time, Sultans held contest for finding modes of classical music of Turkish. This contributed to the development of Ottoman Music by those efforts-to join competition, to find a new modes- by the mass. In that time we could see the richness of production; For instance more than 600 modes were produced thanks to dynasty schools and Ottoman Palace itself; nevertheless, some of these modes have been disappeared, today it is understood that most of them are not used.

Turkish Music developed its form and aesthetic in paralel with the establishment and development of Ottoman Empire; and it gained its identity as a 'classic music'.

Turkish music mentioned many subject such as religion, love, army, battle etc. And Each of which has made up its own society, form and shape. Ottoman Empire's music style was affected by diversity group of countries' music styles and it also affect them.

However It has been observed a collapse since the 19th century when Ottoman Empire lost its power. Whereas rich modes and styles were used, it became a trivial type of music consumed for entertainment. As it spreaded all over the country it became popular and commercialised, it took place the other type of musics. Turkish Classical Music is the extension of Ottoman Music Style. (Kültür Bakanlığı Sanal Müzik Müzesi).

: To evaluate the condition of Turkish Classical Music in Popular Culture it would be useful to consider the work of RTÜK*, tendency of listening to radio analysis, The results of the resarch have been scripted below;

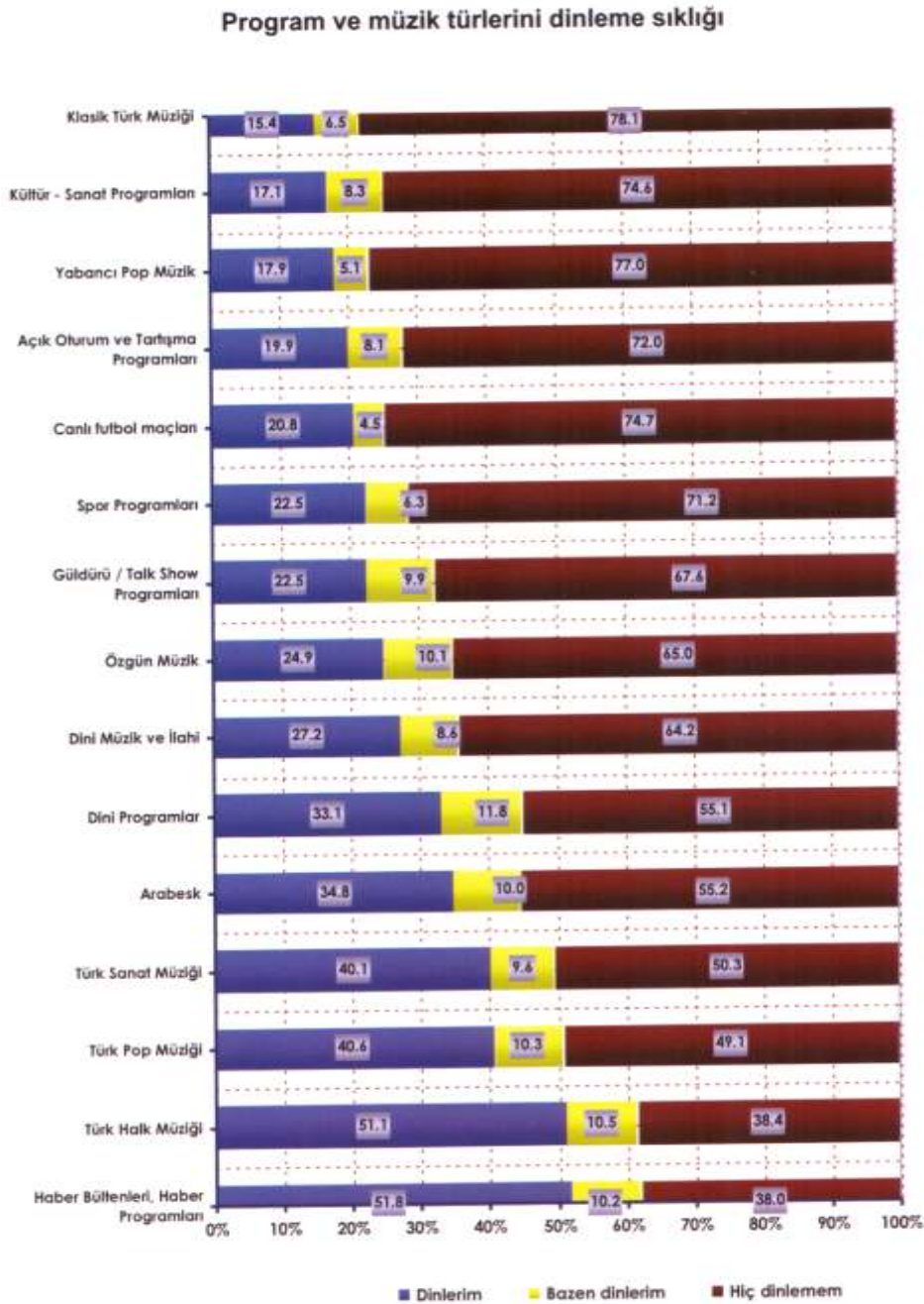


Figure 1: Listening frequency of music kinds and programmes on the radio

As is stated in Figure 1 the listening frequency of Turkish Classical Music is rank on the 4th place it could be said with the result of the research, Turkish Classical Music could be considered as a 'popular'; However, Turkish Pop Music and Folk music are more popular than Turkish Classical Music. (RTÜK, 2010: 69).

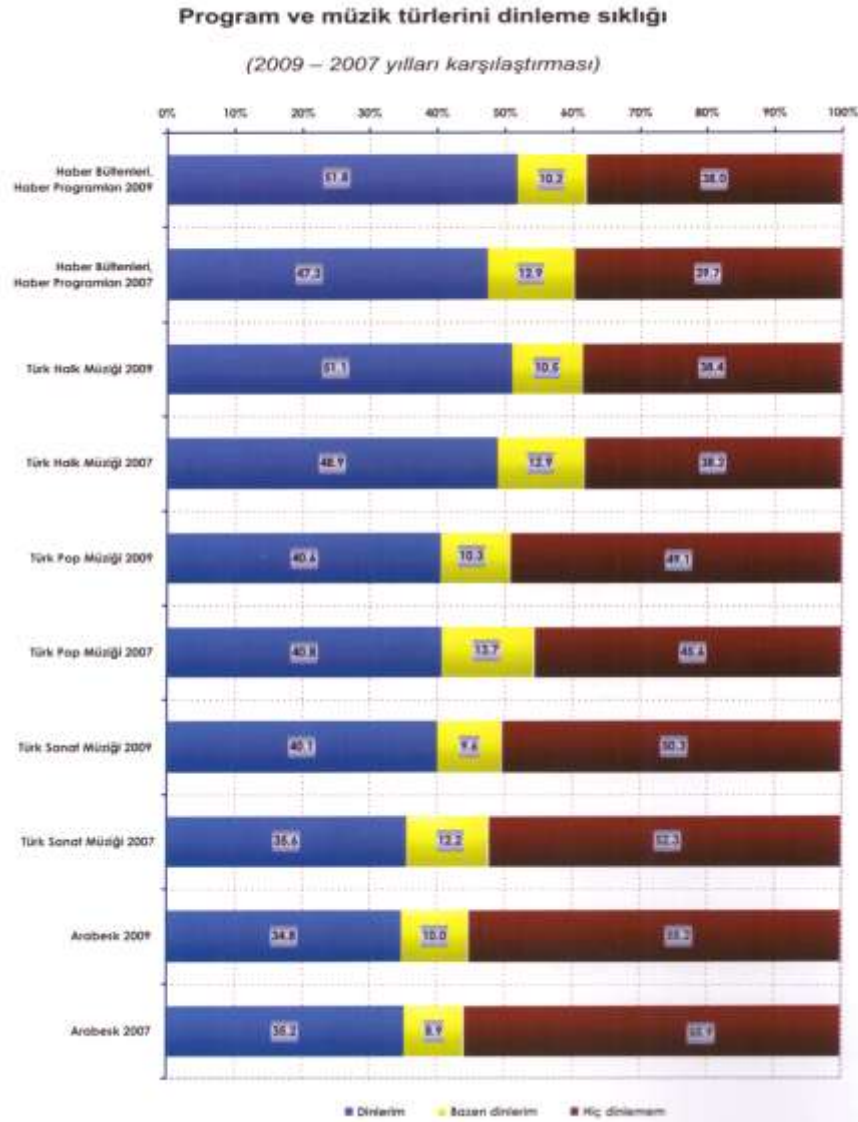


Figure 2: Listening frequency of music kinds and programmes (comparison 2007-09)

As is understood from Figure 2 the rate of listening in 2007 was %35,6 In 2009 the rate was %40.1, this shows that the popularity of Turkish Classical music has risen in 2009 (RTÜK, 2010: 71).

With the data obtained from RTÜK It can be said that Turkish Classical Music is a popular type of music. With this work popular modes of classical music have been experienced and tried to find the listening frequency of these modes.

According to Özkan (2000: 77) Mode consist of a quartet and a quintette or a quintette and quartet. In the verse the most important pitches are pause and vivid and cadence. Mode is like moving by whining with obeying musical rules to emphasize on pause and vivid.

The verse is important for the mode. Without moving on certain rules Mode cannot be realized. The verse is static whereas the mode is active. In other words; in a verse pause and tonic has a relationship with suspended cadence Each pitch of verse has an identity and the responsibility. On the conditon that The identity or the responsibility changes it can be said that there is a modulation in the mode.

Some of the modes are not used any more According to Özkan (2000: 7-77) Types of modes are;

- Simple Modes
- Transposed Modes
- Compound Modes

SIMPLE MODES

Çârgâh, Bûselik, Kürdî, Rast, Uşşâk, Hüseyinî, Nevâ, Hicaz, Hümâyûn, Uzzâl, Zîrgûleli Hicaz, Karcığâr, Basit Sûz'nâk.

TRANSPOSED MODES

- ÇARGAH ŞEDLERİ (Rast Perdesinde): Mâhûr Makam (Mâhûr Şed), Mâhûr Makam (Şed), Mürekkeb (Bileşik) Mâhûr Makamı.
- Acem Aşîrân Makamı.
- BÛSELİK ŞEDLERİ: Nihâvend Makam, Ruhnüvâz Makamı Sultânî Yegâh Makam
- KÛRDÎ ŞEDLERİ: Kürdîli Hicazkâr Makam Mürekkeb (Bileşik) Kürdî'li Hicazkâr Makamı
- Aşk'efzâ Makam
- Ferahnümâ Makam
- ZÎRGÛLE'Lİ HİCAZ ŞEDLERİ: Zîrgûle'li Suz'nâk Makamı, Hicazkâr Makamı, Evcârâ Makamı, Sûz-i Dil Makamı.
- Şedd-i Arabân (Şedarabân) Makamı.
- NEV'ESER ŞEDDİ (Acem Aşîrân Perdesinde): Reng-i Dil Makamı.

COMPOUND MODES

- Nişâbûr Makam

COMPOUND MODES ON THE NOTE DO/C (SEGÂH)

- : Segâh Makam, Segâh Mâye Makam, Müstear Makam , Hûzzâm Makamı, Vech-i Arazbâr Makam

COMPOUND MODES ON LA/A OF THE MIDDLE OCTAVE

- Mürekkeb (Bileşik) Gülizâr veyâ Hüseyinî Gülizâr Makamı. Mürekkeb (Bileşik) Isfahân Makam Isfahânek Makam, Beyâtî Arabân Makam Acem Makam, Acem Kürdî Makam, Hisâr Makam, Hisâr Bûselik Makam, Şehnâz Makam, Arazbâr Makam, Sabâ Makam, Dügâh Makam, Kûçek Makam, Sipihir Makam (Eski Sipihir Makam, Yeni Sipihir Makam), Gerdâniye Makam, Muhayyer Sünbüle Makam, Dügâh Mâye Makam, Sultânî Irâk Makam, Nişâbürek Makam

- COMPOUND MODES ON Sol/G IN THE MIDDLE OCTAVE: Nikriz Makam, Nev'eser Makam, Pesendîde Makam, Güldeste Makam, Tarz-ı Nevîn Makam, Nihâvend-i Kebîr Makam, Zâvil Makam, Pençgâh Makam, Pençgâh-ı Asıl Makam, Pençgâh-ı Zâid Makam, Sûz-i Dilârâ Makam, Büzürk Makam, Sâzkâr Makam, Rehâvî Makam, Şevk-ı Dil Makam.

- COMPOUND MODES ON Fa/F FOUR KOMAS SHARP IN THE MIDDLE OCTAVE: Irâk Makam, Eviç Makam, Bestenigâr Makam, Beste-Isfahân Makam, Râhatü'l-Ervâh Makam, Dilkeş-Hâverân Makamı, Rûy-i Irâk Makam, Revnak-nümâ Makam, Hûzzâm-ı Cedîd Makam, Ferahnâk Makam.

- COMPOUND MODES ON Fa/F IN THE MIDDLE OCTAVE: Şevk-i Tarab Makam, Şevk'efzâ, Makam, Şevk-âver Makam, Tarz-ı Cedîd Makam

- COMPOUND MODES ON Mi/E IN THE MIDDLE OCTAVE: Hüseyinî Aşîrân Makam, Bûselik Aşîrân Makam, Aşîrân Zemzeme Makam, Nühüft Makam, Can-fezâ Makam, Sabâ Aşîrân Makam, Hicaz Aşîrân veyâ Râhat-fezâ veyâ Hicaz-ı Muhâlif Makam, Zîrefkend Makam.

- COMPOUND MODES ON Re/D IN THE MIDDLE OCTAVE: Ferahfezâ Makam, Dilkeşîde Makam, Lâlegül Makam, Sultânî Segâh Makam, Şerefnümâ Makam, Şive-nümâ Makam, Yegâh Makam, Acem'li Yegâh Makam, Anber-efşân Makam.

To reflect the spirit of song to an individual, Modes are really effective; therefore, most favorite songs' mode are worth researching.

METHOD

The population of work has been taken in Turkish Classical Music, the sample of work has been revealed with 100 popular songs sang today. While determining sample, interviews have been made with experts and took some statistics from internet websites and have been tried to create an objective analysis. At first 350 songs were selected than the number reduced in 100.

TİDSAD

An Analysis On Modes Used In Turkish Classical Music In Relation With Popular Culture And Music

The list prepared has been presented to 5 field experts and 10 musicians. They were asked to write more songs if they wanted to add or extact and choose 100 songs. The suitability of songs chosen were considered by experts. The songs which are not common decision of experts were chosen by taking advice of other experts. Afterwards, the modes of songs were determined. The list of songs chosen below;

1. At Kadehi Elinden (HÜZZAM)
2. Boş Kalan Çerçeve (MUHAYYER KÜRDİ)
3. Fikrimin İnce Gülü (ACEMKÜRDİ)
4. Akşam Oldu Hüzünlendim (UŞŞAK)
5. Kapın Her Çalındıkça (MUHAYYER KÜRDİ)
6. Kıskanırım Seni Ben (HÜZZAM)
7. Sevmekten Kim Usanır (RAST)
8. Ah Bu Şarkıların Gözü Kör Olsun (KÜRDİLİHİCAZKÂR)
9. Kırılın Ellerim (UŞŞAK)
10. Sevemez Kimse Seni (HİCAZ)
11. Kapat Gözlerini Kimse Görmesin (SEGÂH)
12. Veda Busesi (MUHAYYER KÜRDİ)
13. Dalgalandım da Duruldum (MUHAYYER KÜRDİ)
14. Nasıl Geçti Habersiz (HİCAZ)
15. Duydum ki Unutmuşsun (MUHAYYER KÜRDİ)
16. Sorma Ne Haldeyim (UŞŞAK)
17. Agora Meyhanesi (MUHAYYER KÜRDİ)
18. Benzemez Kimse Sana (BEYATİ)
19. Gülşen-i Hüsnüne Kimler Varıyor (HİCAZ)
20. Her Mevsim İçimden Gelir Geçersin (UŞŞAK)
21. Mehtaplı Gecelerde (UŞŞAK)
22. Kalbimi Kırır Kırır (MUHAYYER KÜRDİ)
23. Leyla Bir Özgecandır (HÜZZAM)
24. Dertliyim Ruhuma Hicranımı (SEGÂH)
25. Bu Ne Sevgi Ah (HÜZZAM)
26. Dönülmez Akşamın Ufkundayız (SEGÂH)
27. Gökyüzünde Yalnız Gezen Yıldızlar (NİHAVEND)
28. Gizli Aşk Bu (NİHAVEND)
29. Ömrümüzün Son Demi (HÜZZAM)
30. Şimdi Uzaklardasın (SUZİNAK)
31. Beni Kör Kuyularda Merdivensiz Bıraktın (KÜRDİLİHİCAZKÂR)
32. Ada Sahillerinde (HİCAZ)
33. Eski Dostlar (RAST)
34. Bekledim De Gelmedin (NİHAVEND)
35. Unuturum Diye Yorma Kendini (KÜRDİLİHİCAZKÂR)
36. Kırmızı Gülün Alı Var (HİCAZ)
37. Adını Anmayacağım (MUHAYYER KÜRDİ)
38. Unutturamaz Seni Hiç Bir Şey (NİHAVEND)
39. Aşkın Kanununu (ACEM KURDİ)
40. Vardar Ovası (HİCAZ)
41. Neyleyim Köşkü, Neyleyim Sarayı (HİCAZ)
42. Artık Bu Solan Bahçede (HİCAZ)
43. Kimseye Etmem Şikâyet (NİHAVEND)
44. Söyleyemem Derdimi (HİCAZ)
45. Seni Ben Ellerin Olsun (KÜRDİLİHİCAZKÂR)
46. Gönümün İçindedir Gözden Irak Sevgilim (HİCAZ)
47. Silemezler Gönümünden (HÜZZAM)
48. Ağlar Gezerim Sahili (HİCAZ)
49. Gündüzüm Seninle Gecem Seninle (NİHAVEND)
50. Bir İhtimal Daha Var (NİHAVEND)

51. Elâ Gözlerine Kurban Olduğum (HİCAZ)
52. Gezdiğim Dikenli Aşk Yollarında (HÜZZAM)
53. Şarkılar Seni Söyler (NİHAVEND)
54. Yalan Dünya (MUHAYYER KÜRDİ)
55. Bir Bahar Akşamı (HİCAZ)
56. İnleyen Nağmeler (NİHAVEND)
57. Muhabbet Bağına (HİCAZ)
58. Ben Gamlı Hazan (HİCAZ)
59. Beklenen Şarkı (NİHAVEND)
60. Senede Bir Gün (ZİRGÜLELİ HİCAZ)
61. Gözyaşımda Saklısın (HİCAZ)
62. Üzüldüğün Şeye Bak (KÜRDİ)
63. İntizar (KÜRDİ)
64. Tac Olsan Başıma Takmayacağım (NİHAVEND)
65. İçin İçin Yanıyor (MUHAYYER KÜRDİ)
66. Yıldızlı Semalardaki Haşmet (KÜRDİLİHİCAZKÂR)
67. Ağlama Değmez Hayat (RAST)
68. Ayva Çiçek Açmış (UŞŞAK)
69. Ey But-i Nev Eda (HİCAZ)
70. Düriye' min Güğümleri Kalaylı (HÜZZAM)
71. Çamlıca Yolunda (NİHAVEND)
72. Nereden Sevdim O Zalim (KÜRDİLİHİCAZKÂR)
73. Sen Kimseyi Sevemezsin (NİHAVEND)
74. Söyleme Bilmesinler (HÜZZAM)
75. İndim Havuz Başına (HÜZZAM)
76. Yar Saçların Lüle Lüle (HİCAZ)
77. Dediler Zamanla Hep (HİCAZ)
78. Seni Aşksız Bırakmam (KÜRDİ)
79. Kalbimi Kıra Kıra (KÜRDİ)
80. Avuçlarımda Hala (KÜRDİLİHİCAZKÂR)
81. Kalamış (NİHAVEND)
82. Hiçbir Şeyde Gözüm Yok (HİCAZ)
83. Gülünce Gözlerinin (HİCAZ)
84. Affetmem Asla Seni (NİHAVEND)
85. Üsküdar'a Gider İken (NİHAVEND)
86. Gölgesinde Mevsimler (HİCAZ)
87. Bir İlkbahar Sabahı (NİHAVEND)
88. Gemilerde Talim Var (HİCAZ)
89. Aşka Gönül Vermem (NİHAVEND)
90. Hatırla Ey Peri (NİHAVEND)
91. Arım Balım Peteğim (HİCAZ)
92. Anla Artık Anla Beni (NİHAVEND)
93. Gönül Penceresinden (HİCAZ)
94. Kapıldım Gidiyorum (HİCAZ)
95. Rüyalarda Buluşuruz (NİHAVEND)
96. İmkânsız (HİCAZ)
97. Kara Bulutları (KARCIĞAR)
98. Yılları Durduracak (NİHAVEND)
99. Sazlar Çalınır (HİCAZ)
100. Bağdat Yolu (RAST)

Chart 1. 100 Popular Turkish Art Music Songs and Authorities.

An Analysis On Modes Used In Turkish Classical Music In Relation With Popular Culture And Music

After having determined the songs the list was held and used in a survey. Participants were asked to choose the most favorite 50 songs from the list. The reason why number 50 is chosen is for providing a distinguishive figure for the survey. Some of the participant were indecisive that they chose more 60 songs, nevertheless, some of whom even didn 't reach the number 50 due to lack of interest For the survey it was elaborated to choose participants from different educational background, age and occupation. The data obtained was evaluated by regarding frequency of tick on songs.

For the evaluation, descriptive analysis has been used. According to this approach data gathered is summarised and assessed with themes determined before. The data taken from survey is described in a systematic and clear manner, then those descriptions is explained and commented. Cause and effect relation is held and comes into a conclusion. Findings on this survey have been evaluated qualitatively and quantitatively. (Yıldırım ve Şimşek, 2011: 224).

Findings

Those findings have been obtained from the survey.

There are 14 different modes in those 100 songs listed above. The modes are Hüzam, Muhayyer Kürdi, Acem Kürdi, Uşak, Rast, Kürdilihicazkâr, Hicaz, Segâh, Bayati, Nihavend, Suzinak, Zirgüleli Hicaz, Kürdi ve Karcıgar

The number of modes distributed.

Hüzam: 10, Muhayyer Kürdi: 10, Acem Kürdi: 2, Uşak: 6, Rast: 4, Kürdilihicazkâr: 7, Hicaz: 28, Segâh: 3, Bayati: 1, Nihavend: 22, Suzinak: 1, Zirgüleli Hicaz: 1, Kürdi: 4 ve Karcıgar: 1'dir. The percentage distributions of these authorities are as in figure 3:

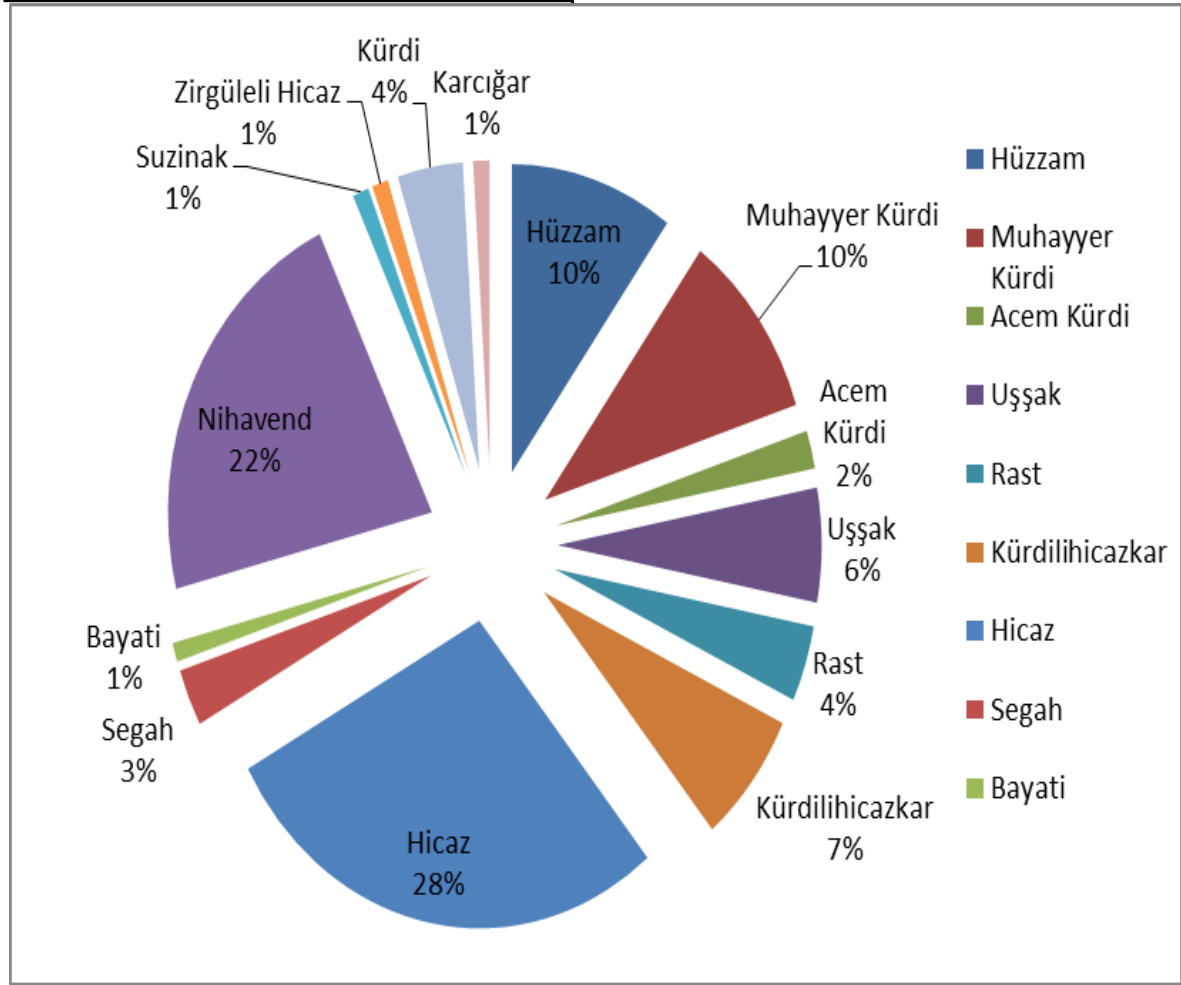


Figure 3 The distribution of modes in accordance with the songs determined as popular

As is seen in figure 3 the rate of the mostly-used modes are %28 Hicaz, %22 Nihavend, % 10 Hüzzam, % 10 Muhayyer Kürdi, %7 Kürdilihicazkâr, %6 oranıyla Uşşak, %4 a Rast ve Kürdi, %3 Segah %2 oranıyla Acem Kürdi, %1 Bayati, Suzinak and Karcıgar. With this research it is clearly seen that six of the modes are frequently used especially Hicaz and Nihavend. This situation is really bleak. Turkish Classical Music is considered to hold more than 600 different modes, but it could be uttered that the richness of mode has not been encountered in modern Turkish classical songs often.

The Result of the survey (Popular Turkish Classical Music Songs Survey)

: 55 of participants are male; 45 of whom are female. The gender distribution can be seen in Figure 4.

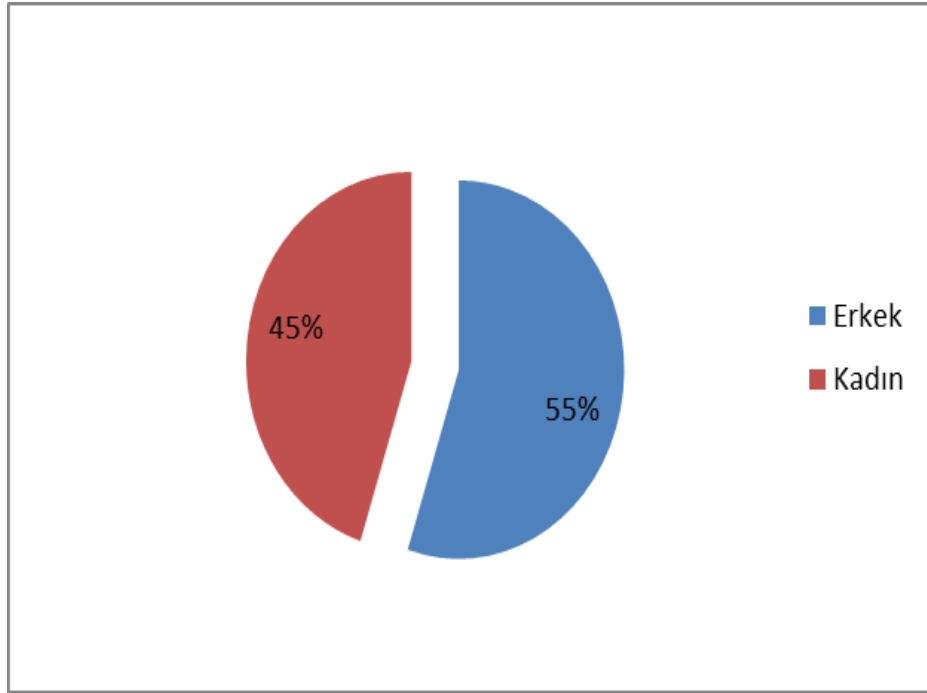


Figure 4 -the distribution of gender of participants.

With this survey most of occupational groups have been reached Occupational groups are: building sector, educational programming state agency, sales representative actor, actresspublic relations freelance worker civil engineer doctor, student, photographer administrative mechanic engineering teacher, technician, export experts accountant, tutor instructor, retired research and development manager, pharmacist modelist translator, civil servant, hairdresser etc. The reason why the survey was conducted with different occupational groups is to maintain every aspects of view from the public.

: The survey conducted with 100 participants was held with different type of people with different age group. The diversity of age group has been taken into consideration. The distribution of participants with their age group can be seen in Figure 5.

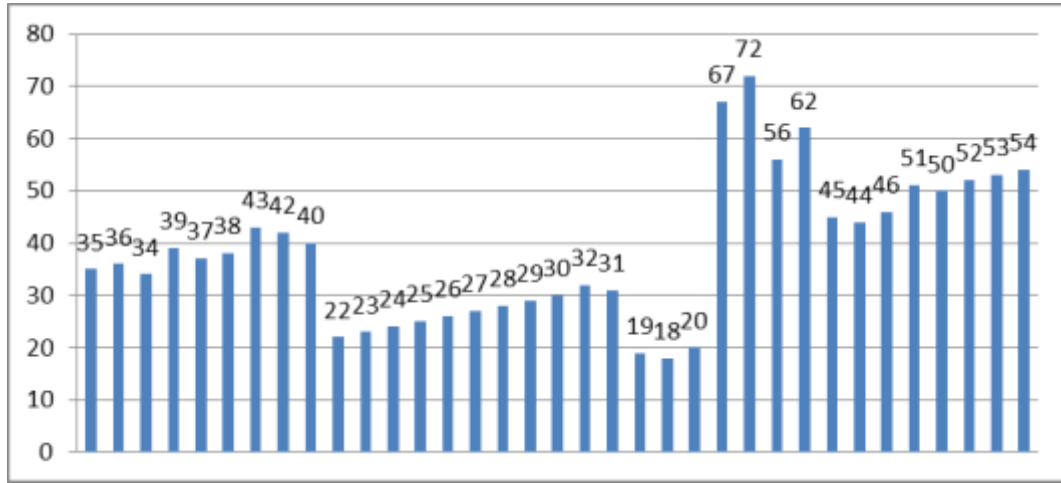


Figure 5. The distribution of participants with their age group.

35 different age group has participated in the survey As is seen; The youngest participant is 18 years old. The oldest participant is 72 years old. %75 of participants are below the age of 40.

In Figure 6 Educational background of participants can be seen;

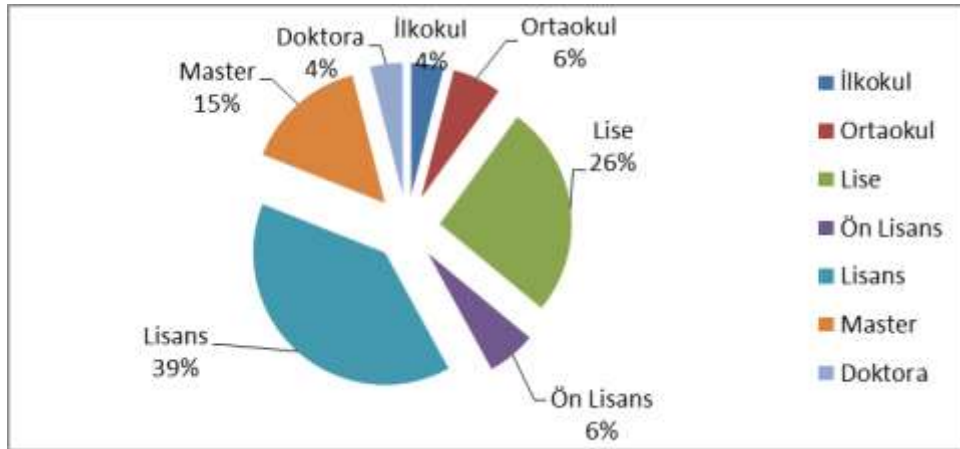


Figure 6 -Educational Background Of Participants

In all types of educational background have been tried to be involved in the survey. This is really notable to determine the popular song among the all different groups and societies in the country. The songs which are the production of popular culture does not appeal to the socio-economic group of people or occupational or gender or age group. They are for everybody. They are the songs which have become favorite by any body in the society. The variety of view and people have been chosen as a participant to become an example for the survey.

As is seen in the chart 2 Songs chosen below determined as popular and favorite.

Şimdi Uzaklardasın (SUZİNÂK)	77	2%
Duydum ki Unutmuşsun (MUHAYYER KÜRDİ)	76	2%
Sevemez Kimse Seni (HİCAZ)	74	2%
Ada Sahillerinde (HİCAZ)	74	2%
Kıskanırım Seni Ben (HÜZZAM)	72	2%
Nasıl Geçti Habersiz (HİCAZ)	72	2%
Benzemez Kimse Sana (BEYATİ)	71	2%
Fikrimin İnce Gülü (ACEMKÜRDİ)	70	2%
Dalgalandım da Duruldum (MUHAYYER KÜRDİ)	69	2%
Dönülmez Akşamın Ufkundayız (SEGÂH)	69	2%
Gökyüzünde Yalnız Gezen Yıldızlar (NİHAVEND)	69	2%
Ah Bu Şarkıların Gözü (KÜRDİLİHİCAZKÂR)	65	2%
Eski Dostlar (RAST)	64	2%
Vardar Ovası (HİCAZ)	64	2%
Sevmekten Kim Usanır (RAST)	63	1%
Seni Ben Ellerin Olsun (KÜRDİLİHİCAZKÂR)	63	1%
İnleyen Nağmeler (NİHAVEND)	63	1%
At Kadehi Elinden (HÜZZAM)	62	1%
Kapat Gözlerini Kimse Görmesin (SEGÂH)	62	1%
Agora Meyhanesi (MUHAYYER KÜRDİ)	62	1%
Aşkın Kanununu (ACEM KURDİ)	61	1%
Adını Anmayacağım (MUHAYYER KÜRDİ)	60	1%
Senede Bir Gün (ZİRGÜLELİ HİCAZ)	59	1%
Gemilerde Talim Var (HİCAZ)	59	1%
Bir İhtimal Daha Var (NİHAVEND)	58	1%
Akşam Oldu Hüzünlendim (UŞŞAK)	57	1%
Kimseye Etmem Şikâyet (NİHAVEND)	57	1%
Bu Ne Sevgi Ah (HÜZZAM)	55	1%
Sorma Ne Haldeyim (UŞŞAK)	54	1%
Arım Balım Peteğim (HİCAZ)	54	1%
Şarkılar Seni Söyler (NİHAVEND)	53	1%
Veda Busesi (MUHAYYER KÜRDİ)	51	1%
Ağlama Değmez Hayat (RAST)	51	1%
Ayva Çiçek Açmış (UŞŞAK)	51	1%
Yar Saçların Lüle Lüle (HİCAZ)	51	1%
Üsküdar'a Gider İken (NİHAVEND)	50	1%
Muhabbet Bağına (HİCAZ)	49	1%
Söyleyemem Derdimi (HİCAZ)	47	1%
İçin İçin Yanıyor (MUHAYYER KÜRDİ)	47	1%
Gizli Aşk Bu (NİHAVEND)	46	1%
Düriye' min Güğümleri Kalaylı (HÜZZAM)	46	1%
İndim Havuz Başına (HÜZZAM)	46	1%
Mehtaplı Gecelerde (UŞŞAK)	45	1%
Hiçbir Şeyde Gözüm Yok (HİCAZ)	45	1%
Boş Kalan Çerçeve (MUHAYYER KÜRDİ)	43	1%
Kalbimi Kıra Kıra (MUHAYYER KÜRDİ)	42	1%
Bir Bahar Akşamı (HİCAZ)	42	1%
Nereden Sevdim O Zalim (KÜRDİLİHİCAZKÂR)	42	1%
Kalbimi Kıra Kıra (KÜRDİ)	41	1%
Aşka Gönül Vermem (NİHAVEND)	41	1%

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Gönül Penceresinden (HİCAZ)	40	1%
Bekledim De Gelmedin (NİHAVEND)	39	1%
Silemezler Gönlümden (HÜZZAM)	39	1%
Kırmızı Gülün Alı Var (HİCAZ)	37	1%
Anla Artık Anla Beni (NİHAVEND)	36	1%
Kapın Her Çalındıkça (MUHAYYER KÜRDİ)	35	1%
Ömrümüzün Son Demi (HÜZZAM)	35	1%
Sen Kimseyi Sevemezsin (NİHAVEND)	35	1%
Seni Aşksız Bırakmam (KÜRDİ)	35	1%
Yalan Dünya (MUHAYYER KÜRDİ)	34	1%
Kalamış (NİHAVEND)	34	1%
Rüyalarda Buluşuruz (NİHAVEND)	34	1%
Sazlar Çalınır (HİCAZ)	33	1%
Leyla Bir Özgecandır (HÜZZAM)	32	1%
İntizar (KÜRDİ)	32	1%
Gülünce Gözlerinin (HİCAZ)	32	1%
Gölgesinde Mevsimler (HİCAZ)	32	1%
Hatırla Ey Peri (NİHAVEND)	32	1%
Kapıldım Gidiyorum (HİCAZ)	32	1%
Neyleyim Köşkü, Neyleyim Sarayı (HİCAZ)	31	1%
Gündüzüm Seninle Gecem Seninle (NİHAVEND)	31	1%
Dediler Zamanla Hep (HİCAZ)	31	1%
Bir İlkbahar Sabahı (NİHAVEND)	31	1%
Unutturamaz Seni Hiç Bir Şey (NİHAVEND)	30	1%
Elâ Gözlerine Kurban Olduğum (HİCAZ)	30	1%
Söyleme Bilmesinler (HÜZZAM)	30	1%
Affetmem Asla Seni (NİHAVEND)	30	1%
Gezdiğim Dikenli Aşk Yollarında (HÜZZAM)	29	1%
Beni Kör Kuyularda Merdivensiz Bıraktın (KÜRDİLİHİCAZKÂR)	28	1%
Ben Gamlı Hazan (HİCAZ)	28	1%
Kırılın Ellerim (UŞŞAK)	27	1%
Tac Olsan Başıma Takmayacağım (NİHAVEND)	27	1%
İmkânsız (HİCAZ)	27	1%
Her Mevsim İçimden Gelir Geçersin (UŞŞAK)	26	1%
Gözyaşımda Saklısın (HİCAZ)	25	1%
Yılları Durduracak (NİHAVEND)	25	1%
Avuçlarımda Hala (KÜRDİLİHİCAZKÂR)	24	1%
Kara Bulutları (KARCIĞAR)	24	1%
Beklenen Şarkı (NİHAVEND)	23	1%
Dertliyim Ruhuma Hicranımı (SEGÂH)	22	1%
Unuturum Diye Yorma Kendini (KÜRDİLİHİCAZKÂR)	21	0%
Üzüldüğün Şeye Bak (KÜRDİ)	21	0%
Artık Bu Solan Bahçede (HİCAZ)	19	0%
Ağlar Gezerim Sahili (HİCAZ)	17	0%
Çamlıca Yolunda (NİHAVEND)	16	0%
Bağdat Yolu (RAST)	14	0%
Gülşen-i Hüsnüne Kimler Varıyor (HİCAZ)	12	0%
Yıldızlı Semalardaki Haşmet (KÜRDİLİHİCAZKÂR)	11	0%
Ey But-i Nev Eda (HİCAZ)	7	0%
Gönlümün İçindedir Gözden Irak Sevgilim (HİCAZ)	4	0%

Chart 2: According To Participants The Most Popular Songs And Their Modes

The most popular song is chosen as Şimdi Uzaklardasın. The mode of this song is seen to be Suzinak. Regarding with popularity, the modes can be rank; Suzinak, Muhayyer Kürdi, Hicaz, Hüzzam, Bayati, Acemkürdi, Segâh, Nihavend, Kürdilihicazkâr, Rast, Zirgüleli Hicaz, Uşşak, Kürdi, Karcıgar

The result of the survey (100 popular Turkish Classical Music Song)

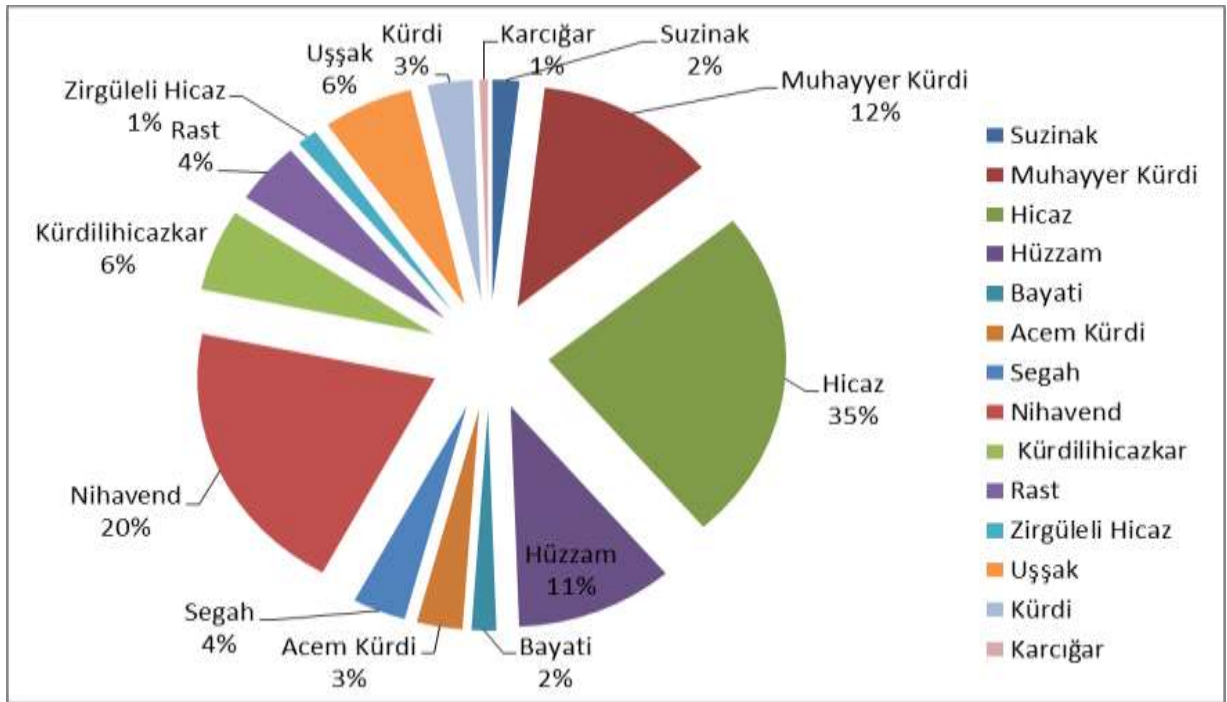


Figure 7: The Condition Of The Modes In Turkish Classical Music

. According to result of the survey it can be concluded that the modes of the most popular Turkish songs have become %35 Hicaz %20 Nihavend, %12 Muhayyer Kürdi, %11 Hüzzam, %6 Kürdilihicazkâr and Uşşak, %4 Rast and Segâh, %3 Acem Kürdi and Kürdi, %2 Bayati and Suzinak, %1 Zirgüleli Hicaz and Karcıgar

In the sample of this work ranking has not been regarded while determining 100 songs, At the end of the survey ranking of distribution of most popular songs has been taken into consideration.

With this research Hicaz and Nihavend are the mostly voted modes of Turkish Classical Music. These two modes occupies virtually half of the modes used now. This shows that these modes are overwhelmingly used in popular songs of Turkish Classical Music.

Result and Suggestions

Due to historical background and richness; Turkish Classical Music takes an important place in Turkish people's life. Culture s variable, sometimes it loses something sometimes it gains. Turkish Classical Music is stil carrying on cultural wealth for the begining with Ottoman time

However; With respect to richness of modes in the rising time of Ottomans it is unfortunately seen that 14 of which are used currently as a popular work. This indicates that modes shifting has not been realized and improved itself, by time most of them simply have faded away

. The modes cannot be considered as the most effective factor of choosing the most popular Turkish songs in the survey. Instruments, rhytym melody catchyness of the song and familiarity are thought to have also impact on selections.

. Rearrangement of these popular songs with their modern versions can be useful in transforming modes into a popular music. The other scientific works and researches will contribute to the development of Turkish Classical Music.

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