

MODERNLEŞME SÜRECİNDE TÜRK MAKAM MÜZİĞİ SOLİST İCRACILARI VE MÜNİR NURETTİN SELÇUK¹**Yrd.Doç.Dr. Şeyma ERSOY ÇAK²****Özet**

Düşünce, davranış ve yaşam tarzıyla Batı uygarlığını örnek alan Doğu ülkelerinin kullandığı bir kavram olarak Batılılaşma, yanı sıra çağdaşlaşma ve modernleşme, toplumların değişim beklentileri ve amaçlarıyla ilişkilendirilen tabirlerdir. Modernleşme, toplumların gittikçe merkezileştikleri bir süreçtir. Batı Avrupa’da sanayi devrimi ve kentleşme süreci ile doğan modernleşme; rasyonelleşme ve ulus-devlet kavramları ile pekişmiş, hizmet sektöründe kamusal ve özel alanların birbirinden ayrımı ile de devinimini sürdürmüştür. Osmanlı döneminden başlayarak Türkiye Cumhuriyeti’nin kurulmasıyla sürdürülen yenilikçi akım (modernleşme), yeni yaşam tarzları, zevkler ve yeni eğlence biçimlerinin yeşermesi için zemin oluşturmuştur. Türk makam müziği eğitimi ve icrasının kesintilere uğratıldığı Cumhuriyet sonrası dönemde kültürel dengelerde büyük değişimler yaşanmıştır. Osmanlı Devleti’nin son, Cumhuriyet döneminin ilk yıllarında müziğin topluma iletilmesinde taş plaklar önemli araçlardandır. Radyonun doğuşuyla başta İstanbul ve Ankara olmak üzere dinleyiciler, müzik alanında etkinleşmiştir. Bu süreçte, kitle iletişim araçlarının hız ve yayılma olanaklarıyla popüler kültür kavramı beslenmiş, toplum kendi “yıldız” sanatçıları yaratmaya başlamıştır. Münir Nurettin, Batı tekniğiyle harmanladığı makam müziğini, “sanat” kaygısı güderek modernleştirme çabası içinde olmuştur. Bu anlamda, geliştirmeye çalıştığı icra tekniği, repertuar seçimi ve besteleri bakımından modernleşme süreciyle uyumlu bir solist olarak farklılığını yansıtmıştır.

Keywords: Türk Makam Müziği, Modernleşme süreci, Solist İcracılar, Münir Nurettin Selçuk.

MUNIR NURETTIN SELÇUK AND THE TURKISH MAQAM MUSIC SINGERS IN MODERNIZATION PROCESS**Abstract**

Modernization has gained visibility in Turkey's cultural landscape, especially in the music field, in a different process than in the West. Westernization, or modernization, as a concept used by eastern countries that model on Western civilization in thought, behavior and lifestyle is an expression associated with the expectations of change and objectives in societies. Modernization is an increasingly centralized process of societies. Modernization, which stemmed from industrial revolution and urbanization process in Western Europe, was consolidated by the concepts of rationalization and nation-state; it gained further impetus with the differentiation of the public and the private spheres in the service sector. Identities, which are a product of complex processes that cannot be understood only by traditional/modern, rural/urban dualities, are structured through the relational identification of others. However, the reformist movement (modernization) which continues with the establishment of the Republic of Turkey starting from the Ottoman period has formed a basis for new lifestyles, pleasures and new forms of entertainment. With the birth of the radio, radio listeners, particularly in Istanbul and Ankara, have become active in the field of music. In that sense, the concept of popular culture has been fed by the speed and spreading of mass media, and the society has begun to create its own "stars". Münir Nurettin struggled to modernize his maqam music, which he blended with Western techniques, with artistic concerns. In this sense, he proved his unique style as a soloist adapting to modernization process in terms of his performance technique, which he tried to develop, selection of repertoire and his compositions.

Keywords: Turkish Maqam Music, Modernization Process, Singers, Münir Nurettin Selçuk.

Özgün Araştırma / Original Article

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INTRODUCTION

Modernization³ has gained visibility in Turkey's cultural landscape, especially in the music field, in a different process than in the West. Westernization, or modernization, as a concept used by eastern countries that model on Western civilization in thought, behavior and lifestyle is an expression associated with the expectations of change and objectives in societies. Modernization is an increasingly centralized process of societies. This process, which started with the collapse of feudalism in Western Europe, includes the development of the bourgeoisie, industrialization, and the spread of political rights to larger segments of the population (Mardin, 2007). In the feudal structure, state power is limited to the norms of religious or moral order, and is fragmented depending on the privileges of medieval manors (Turan, 2011). Modernization, which stemmed from industrial revolution and urbanization process in Western Europe, was consolidated by the concepts of rationalization and nation-state; it gained further impetus with the differentiation of the public and the private spheres in the service sector. The modernization efforts that have continued since the 18th century have mostly meant westernization in Turkey. The transformation of the traditional Ottoman society and state order was carried out primarily with the import or adaptation of the institutions and rules that are the product of Western civilization (Ergur, 2002). In Turkey, as in many societies that struggle for and move towards modernization, the concept of gender and its fictions manifest itself as an element of modernization. Identities and macro structures surrounding them (institutional practices and perceptions) play an important role in the formation of gender stereotypes. Identities, which are a product of complex processes that cannot be understood only by traditional/modern, rural/urban dualities, are structured through the relational identification of others (Erol, 2002).

The 20th century is regarded as a period in which popular culture and popular art have come to the fore. In the light of this process, Turkish modernization in Republican era should be assessed in terms of the changing cultural structure due to intensive migration to the metropolises, the functionality of the mass media, the family fiction in social structure and musical elements after the change in urban entertainment. The heteronormative perception of life, together with the notion of modernization, has been increasingly visible while construction of social life through two genders, male and female. This observation can also be justified when Turkish modernization is examined carefully. The synthesis project, which politically rejects the multicultural, multi-identity Ottoman cultural heritage and instead aims to create a single identity unitary nation-state and nation-culture have reflected out in newspaper debates since the early days of the Republic (Tekelioğlu, 1999). This structure of singular identity has contributed to the emergence of the concept of solo performer in the field of music; this process, which has been developed through the heteronormative structure, has provided the formation of a male or female vocal attitude in soloist performances.

Anthony Giddens argues that the lifestyles which emerge as a result of modernity is the reason for the break from the traditional structure. The fact that modernity cannot be adopted in Eastern societies as in the West stems from not breaking with traditional structure. In addition, modernity is strong to penetrate not only the existing order of society, but also the private lives of individuals. For this reason, modernity is defined as a complete dilemma in the East, especially in the societies where Islam dominates (Yüksel, 2002). However, the reformist movement (modernization) which continues with the establishment of the Republic of Turkey starting from the Ottoman period has formed a basis for new lifestyles, pleasures and new forms of entertainment. The new concept of the state that has developed with the Republic has generated an identity crisis needing to be worked out – in particular in the area such as music which contains pleasures specific to a society. In the Republican era, where training and performance of Turkish maqam music were interrupted, great changes have been experienced in cultural equilibriums. The embargo on Turkish music on the radio and the establishment of Western music-based conservatories led to the preference for Arabic radio instead of Turkish one; and in the following years this process continued with musical Egyptian movies which gathered an increasing interest.

³ The word "modern" etymologically means "belonging to or appropriate for the time we live in". Modernus, a Latin word, is derived from Modo. Modo means "right now".

Gramophone records⁴ were important instruments in the late Ottoman and early Republican period for conveying the music to the society. In this period, the musicians such as Hafiz Sami, Münir Nurettin Selçuk, Hamiyet Yüceses, Safiye Ayla, and Müzeyyen Senar became popular names with their records, stage performances and concerts they gave in Arab countries. Together with improvements in gramophone and recording technology⁵, the listener has been added as a third element to the publisher-artist component. With the birth of the radio, radio listeners, particularly in Istanbul and Ankara, have become active in the field of music. In that sense, the concept of popular culture has been fed by the speed and spreading of mass media and the society has begun to create its own "stars".

Significant changes such as the development of the gramophone and record industry, the invention of the radio, the recording of the gramophone records with electric microphones after 1925, enabled the music to reach wide segments in the society and provided a great impetus for mass communication. As one of the most important steps of the communication, Telsiz Telefon Türk Anonim Şirketi (Turkish Radio Telephone Joint Company) obtained the monopoly of radio⁶ broadcasting with an agreement signed on September 8, 1926; a station was established in Istanbul Eyüp and Ankara Babaharman; and trial broadcasts started in the same year. In 1934, via the station which moved to the Ambassador coffee house in Beyoğlu, Telsiz Telefon Stüdyo Alaturka Musiki Heyeti (Radio Telephone Studio, Alaturka Music Board) performed *fasil* music and Telsiz Telefon Stüdyo Orkestrası (Radio Telephone Music Studio Orchestra) performed Western music in İstanbul radio. Radio Ankara benefited from the Riyaset-i Cümhur (Presidential) Music Band due to limited resources and the daily program of the radio included symphonic music, jazz music, *fasil* music and news (Erol, 2002).

After the Second World War, radio became a one-way mass communication medium, functioning according to socio-economic and cultural characteristics of the society. Although in Turkey, the radio could not be used efficiently during the first ten years of its establishment, it later gained a function for both "entertainment" and "education" purposes. In Turkey, where 15 million people lived in 1936, there were 8000 radio receivers. In 1938, with the establishment by the government the Ankara Radio Station (Ankara Radyoevi), significant progresses were made in terms of both transmitter and studio. Between 1938 and 1949 (except for the trial broadcasts in 1943), Istanbul Radio ended its broadcasts, which made Radio Ankara the only radio in this period (Erol, 2003). Radio broadcasts of Radio Damascus in Turkish language, which was listened as Radio Ankara had weak signals, included artists such as Safiye Ayla, Suzan Yakar and Perihan Altındağ. Vinyl records broadcast from the BBC, Voice of America, Radios of Tehran, Damascus, Belgrade and Egypt during the broadcast hours in Turkish language were frequently listened in Turkey. When the Radio Istanbul was opened (1949), the permanent orchestra under the conductorship of Fahri Kopuz, Vecihe Daryal, Şerif İçli and Refik Fersan broadcasted with important names of the era. In Radio Ankara, there were 53 people working as *sazende* and *hanende* in the department of Turkish music in 1948. In these years, Western music studies were overseen by Cevad Memduh Altar and a Radio Symphony Orchestra of 50-60 people was trained by Hasan Ferit Alnar. While there were 18,830 radio receivers

⁴ It is a type of 78 rpm record both sides of which is used for recording and which is played in an electric or manual gramophone, where the work is recorded on both sides at 78 rpm.

⁵ The record market, dominated by companies such as His Owner's Voice (Sahibinin Sesi), Odeon and Columbia, had mostly songs, ghazels, and etc., in 1926-27 while in the following years, it included other genres such as folk songs, kanto, traditional dance music, tango, operet, taqsim and traditional Laz music.

⁶ Radio is an important tool for the propagation of national unity where communication means are insufficient. In the developed regions of the world, radio broadcasts are heard in open areas. There were 4834 radio stations in rural Turkey in 1935 when nationalist reformism reached its peak. These radio receivers were placed in guest rooms. Thus, at a critical stage of the nation building process in Turkey, the news bulletins, educational programs that propagated "new" Turkish language, history and folklore, and new newly approved music genres, representing the "European" identity of Turkey, started to take place in the public sphere in rural areas. States keep the media systems under control by means of the technology they have and its power to censor and exclude opposing systems. However, it should be noted that media systems are not "waterproof" social control means. These systems are often "leaky" by the expression of Enzensberger: the meanings cannot be kept under full control, and the technologies are rarely perfect. For example, in the 1930s, classical Western music did not appeal to Turkish peasants. The peasants either turned off the radio or listened to an Egyptian radio station that broadcast more soundly and from a more easily accessible frequency. (Stokes 1998)

in Turkey in 1947, this number increased to 320,853 in 1950. (Erol 2002) Deniz Kızı Eftalya and Seyyan Hanım were among the first female soloists who had records and took to the stages in Turkey. Besides Lale and Nergis Hanım, known for their records, male soloists such as Hafız Burhan and Hafız Sami were also very famous. The prominent male soloist of the 1940s and 1950s was Munir Nurettin Selçuk, and female soloist was Safiye Ayla, who married to Şerif Muhiddin Targan in 1950. These two soloists gave concerts in the Arab world in cities like Baghdad, Beirut and Cairo⁷ (Özyıldırım, 2013). Likewise, many female and male soloists that we know as record took to the stages of music halls⁸ in this period. Heteronormative understanding was consolidated by music halls as well as records.

The 1930s are times when alaturka music was rare in the radio – and officially banned for some time- while the names like Münir Nurettin Selçuk, Safiye Ayla, Hamiyet Yüceses, Müzeyyen Senar took to the stage and the musical performances were popular in spreading music halls. Many singers and musicians like Selahattin Pınar, Safiye Ayla, Müzeyyen Senar who grew up in the societies such as Dârü't-Talim-i Musiki (The House for Music Training), Dârü'l-Feyz-i Musiki (Üsküdar Musiki Cemiyeti- House of Music or Uskudar Society of Music) transferred to the “market”, mostly to music halls (Erol, 2002). For example, traditional repertoires performed at concerts in Şehzadebasi and Beyazıt coffee houses were increasingly replaced by simple forms, or even only songs. Before the 1940s and 1950s, *incesaz* groups and singers had access to a limited number of audience living in the cities. Yalçın Tura defined the ongoing Turkish music performances in music halls as “... *one of the main shelters of Turkish music* ...” (Tura, 1983).

The developed vinyl record market in these years played an important role in spreading short and standard songs in terms of duration. The music halls opening in Istanbul such as Belvü, Küçük Çiftlik Park, Sarayburnu, Cumhuriyet, Kristal, Tepebaşı, Caddebostan Ayten, Suadiye Hotel were popular places from 1920s to 1960s. Maksim Gazinosu (music hall), which was opened by Fahrettin Aslan in Taksim in 1960, became in the following years one of the favorite places of the 1960s and 1970s with its programs bringing famous artists together and with its branches in Taşlık, Caddebostan and Bebek. In the 1950s when Zeki Müren first appeared on stages, Hamiyet Yüceses, Mustafa Çağlar, Sabite Tur Gülerman, Saime Sinan, Radife Erten, Perihan Altındağ Sözeri, Suzan Güven, Ahmet Üstün, Gönül Yazar, Müzeyyen Senar, Safiye Ayla, Mualla Gökçay, Mualla Mukadder, Mediha Demirkıran, Zehra Bilir were among the soloists taking to the stage in music halls. The musical structure of this period began to be divided into three main branches; Alafanga (Western music), Alaturka (Turkish maqam music) and national music (folk music and folk music with Western technique); Münir Nurettin Selçuk played a very crucial role in modernizing “alaturka” in the process of “Westernization”. He made listening to music a social activity by developing performance of alaturka music in concert halls. Indeed, Münir Nurettin, who achieved this goal both musically and socially, has taken his place in the history as a modern actor.

A MODERN SOLOIST: MÜNİR NURETTİN SELÇUK

Shmuel Eisenstadt defines modernization as “a process of transformation towards social, economic and political systems developed historically in Western Europe and North America”. Daniel Lerner says that at the heart of the modernization lies “*the adoption of a rational and positivist spirit*”. Individualism comes to the fore with modernization as social transformation, the problems of social

⁷ It is noted that Turkish singers were appreciated in the countries they went for concert. For example, Safiye Ayla is known to have attended a dinner in Abdullah Pasha's mansion in Egypt where Abdullah, the regent of Iraq, and Umm Kulthum also participated. On this occasion, both Umm Kulthum and Safiye Ayla sang songs.

⁸ Among the commercial organizations offering live music on the Istanbul market were the music halls, nightclubs, wedding halls, taverns, etc. The stages of Istanbul music halls in the 20th century can be likened to the American Vaudeville theater tradition because of the diversity of its program (music soloists as well as acrobatics, oriental dance, comedy sketches, Western dance revues). But the music hall has an established content and flow of program, and it differs from its analogues in Europe and the Middle East by its different physical characteristics. As a kind of nightclub-restaurant, it also includes shows such as dance and theater as well as a wide variety of musical genres. As an eclectic institution, the music hall reflected the entertainment and artistic activities of the city from the very beginning and maintained to be fed by other different worlds of entertainment and art (Beken, 2011).

control and disintegration of social structure are experienced (Kongar, 2010). While human understanding changes with this, responsibilities, roles and statues which are assigned to the individual by the new social life draw the frame of identity and the solid and static identity understanding of tradition is replaced by a moving, plural and changing understanding of identity. People have started to perceive identity, in accordance with modernization, as "something that can be found by searching, not something to be constructed" (Karaduman, 2010). The factors (values, norms, statues, roles) that determine social behaviors of individuals in the social structure are in relation with the social categorization characteristics as social identity determinants. Individuals define themselves and each other and position themselves in social life according to their gender, profession, or the culture they belong to. As social classes become more varied, the identities we wear like a dress also vary. Thus, while this changing structure is shaped, for example, outside the individual and by the identities of the community in traditional societies; in modern societies it is seen that individuality and individual reason come to the fore. Modernism has tried to embody its own intellectualism on three basic ideas (enlightenment, rationalism and positivism). In the postmodern era, it is known that identity is overly fragmented, has multiple features, adopts fluidity and various characteristics.

In the Republican modernization process, the soloist performers have come to the fore in terms of individualization in the musical sense. The records, radio broadcasts, concert halls, and the music at music halls were taken to another dimension by soloist performers. In this sense, Münir Nurettin Selçuk is one of the pioneer soloist performers of his era. When Münir Nurettin entered the "Darü'l-Feyz-i Musiki" in 1915 through the Sinekemâni Nuri Duyguer, Udi Sami Bey, Lavatacı Hacı Tahsin, Kemani Naim Bey, Neyzen Cemil Bey and Edhem Nuri Bey were working in this organization. Münir Nurettin, who made his first composition "Bu bir teranedir (This is a melody)", whose lyrics belong to Neyzen Tevfik, in 1920s in the form of a tango, continued to study music in the Dârü'l-Feyz-i Musiki Society in those years. He learned about forty fasils from Edhem Nuri Bey, an apprentice of Yeniköylü Hasan Efendi, and spent time with Hoca Ziya Bey in the meetings held in his house, and attended Dârü'l-elhan through Hâfız Ahmed Irsoy, son of his master Zekâi Dede.

During the reign of Sultan Mehmed VI, he was assigned as a muezzin in the Muzika-yı Hümâyun (Royal Orchestra), with a rank of third-class *Mülâzım-ı sâni*, where he served in his capacity as a hanende in incesaz groups and as a muezzin-i şehriyâri. Following the proclamation of the Republic, upon the transfer of Muzika-yı Hümâyun to Ankara, he joined here with the rankings of Riyâseticumhur İncesaz Heyeti (Presidential Board of İncesaz) with the rank of *Mülâzım-ı evvel* (senior lieutenant) and served among the entourage of Atatürk. He took part in special music meetings mostly with Refik Fersan and Hafız Yaşar (Okur). After leaving the Board with permission from Atatürk in 1926, he returned to Istanbul and continued freely his future music life (Özcan, V. 36: 361).

In 1928 he attended the Paris Conservatory where he took solfeggio, vocal training and piano lessons. Two years later, he returned to Turkey and expressed his innovative musical approach he would like to form:

"If the Europeans can listen to their classical music for two hours in the concert halls without making any noise, in a complete silence and enjoyment, the Turks should listen to their classical music with the same respect and interest. Our own music is not inferior to Western music. Western music is polyphonic. There are twelve equal intervals in an octave. Our music has an enormous richness of sound and melody, with twenty-four unequal intervals in an octave. This unique music, with its various maqams, tempos and religious themes, must be freed from the funerals and entertainment meetings; it should be elevated to the level of music lovers who come to concert halls to listen to music." (Kulin, 2012).

In 1930, the French Theater (Ses Theater) in İstiklal Street witnessed a national cultural revolution through Münir Nurettin Selçuk's performance with his lyric tenor voice and in a black frock coat. The whole country knew this modern actor after that day. Peyami Safa depicts Münir Nurettin, taking to the stage in company with Tanburi Mesut Cemil, kemençeci Ruşen Kam, kemani Nubar Tekyay and kanuni Artaki Candan, as:

"Now, the singing style in Turkish music does not shake its head with enthusiasm, and it does not reveal the secrets of its mouth, including the epiglottis; it is no more glued to the chair with a

sitting to suffocate its lungs. Now it is, the Turkish music is on its feet. And this is a voice approaching and distancing, descending and ascending with the winds of soul, a voice sometimes traveling on some stagnant waters, sometimes reaching the highest hills with its large scope of flight." (Kulin, 2012).



Münir Nurettin Selçuk

He asked the audience to “listen to his music as they listen to an opera”, which is an indication that Münir Nurettin Selçuk represented the modern point of view. In this process, Münir Nurettin Selçuk was accepted as "The man who rejuvenated Turkish music" (Kulin 1996) and "the man who saved Turkish music from the pubs" (O'Connell, 2014).

The training school where Münir Nurettin Selçuk belongs includes the likes of Üsküdarlı Edhem Nûri Bey, his fasıl trainer, Zekâizâde Hâfız Ahmed Bey, his trainer for four years, Üsküdarlı Bestenigâr Ziya Bey, Kaşıyarık Şehlâ Hüsameddin Bey (Özcan V. 36, 362) and Hanende Nedim Bey. As a soloist with his repertoire of mostly classical fasıl forms such as *Kâr*⁹, *Beste*¹⁰, he managed to be

⁹ Kâr, which is the first verbal work of the classical fasıl, is between the peshrev (overture) and the first composition. However, there are also other kârs composed in non-odd metre slow tempo such as devr-i revân, devr-i hindî, düyek, ağır düyek, senginsemâi and yürük semâi. Since kârs are the largest and longest form, there are generally transitions to slow and fast tempo in these works. In this way, the kârs that have transitions are called "kâr-ı murassa". The maqam transitions in these works, the originality and elegance of their melody are attractive and skillful musical ornaments that show the genius of composers. Kârs are made up of parts called "bend" or "hane". The internal structure of these sections, together with the melody, is very diverse, depending on the number of verses. Kârs can be zeyilli or zeyilsiz (with or without coda). Kârs are also called rast kâr or dügâh kâr etc., according to the maqam they are composed. The small and short kârs are named kârçe. (Enc. of Islam. İ. Özkan, V. 5)

¹⁰ Composition (beste) as a form in Turkish music is the special name for one of the most important forms of non-religious verbal works in large form. It is composed in accordance with the tempo of two couplets selected, as lyrics, from among the ghazel poems in divan literature. The 1st, 2nd, 4th verses are called “zemin”, 3rd “meyan”. There is a terennüm at the end of each verse. Each section of the compositions consisting of the verse and the terennüm following it is called "hâne". There are usually four hânes in a composition. There are mostly large tempos in the compositions. Those with relatively slower tempos are called "first composition (birinci beste)", and those who are faster (yürük) are called "second composition (second beste)". In

a "star" artist; became a prominent figure that maintained the performance of Turkish maqam music outside the music halls. Münir Nurettin, on the other hand, also proved his innovative approach by producing a non-traditional repertoire in his concerts after his music training in Paris.

Münir Nurettin Selçuk, one of the first musicians of the Republic of Turkey going to Europe, brought the Western vocal performance technique to his country after he returned from Paris. He took this "modernization" step forward, by preferring concert halls for his performances, wearing a frock coat on the stages, emphasizing that music is a "serious" art. Münir Nurettin, one of the first artists to study the principles of alafanga with a contemporary criticism of the practices of alaturka, contributed to the formation of a new "school" by adapting the "Western" vocal techniques to the "Eastern" practices. The technique he used between the chest and the head in vocal performance, unlike the traditional practices, fits in with *bel canto* style. With the training he received, he took advantage of the alafanga "school" and became an "oriental" artist using "Western" techniques. Therefore, both he is defined both as "an Intellectual of Tanzimat period" and as "a Gentleman from Istanbul". He is a musician that experienced the critical political periods of Turkey. Through the concept of "national music", he tried to overcome the predicament of alafanga-alaturka with his own methods and made alaturka get alafanga (be Westernized) by means of musical order and technique. Using modernist vocal production and Western technique and being inspired by the national standpoint of his time, he built a stylistic bridge between the past and present and between the "East" and "West". He did not compose for a long time after two works he composed in 1920s, one in a tango form (Bu bir teranedir) (This is a melody.) whose lyrics belong to Neyzen Tevfik. As of 1940 and 1941, he resumed his compositions in various forms, including both religious and non-religious ones. These compositions blend the poems of divan poets, such as Nedim, Fuzuli, and the poems of Yahya Kemal Beyatli and Ümit Yaşar Oğuzcan. He has numerous works in religious and non-religious forms (such as Elegy, Hymn, Ghazel, Kâr, Kârçe, Composition, Yürük Semai, Ağır Semai, Lullaby, Fantasy, March and Song). Besides his productive years of composing, he also trained a countless number of students during the years he worked in the Istanbul Conservatory. In addition to concerts, radio programs and records, he starred in five films; God's Paradise (*Allah'ın Cenneti*) (1939), The Beauty of the Coffee House Keeper (*Kahveci Güzeli*) (1941), Longing (*Hasret*) (1944), the Mistress of Selim III (*Üçüncü Selim'in Gözdesi*) (1950) and Tulip Period (*Lale Devri*) (1951). He acted, as a male soloist, in Turkish cinema and introduced, by pioneering in this tradition, his identity of singer and composer to his audience. Among the Sadettin Kaynak works he sang in the films (including the soundtracks in the film The Beauty of the Coffee House Keeper), were *Garibiz gurbet bize sula oldu*, in Hicâz maqam, *Ses vermez benim kalbim*, in Sultâniyegah maqam and *Ela gözlerini sevdiğim dilber*, written by Karacaoğlan and in Eviç maqam. Müzeyyen Senar, one of the young star singers of her period, starred in this film and sang Saadettin Kaynak's songs of *Ben bir çoban kızayım*, written by Vecdi Bingöl and in Hüseyini maqam, and *Yad eller aldı beni*, in Hicâz maqam. As for the film Tulip Period (1951), Münir Nurettin composed the historical music in it and was also its music director. He sang a ghazel in the middle of the song of *Fırsat bulsam yâre varsam*, by Tanburi Mustafa Çavuş in Şehnâz maqam. As, in the verbal music tradition, ghazel was a form of taqsim in saz music performed with human voice and depending on lyrics; the expression "to divide (taksim etmek) by voice" of old times was in use instead of the expressions "to recite or sing ghazel". In this sense, the ghazel, which is a form with free rhythm that is not measured by any tempo but performed in accordance with specific maqam/s, is not composed in advance but performed with improvisation depending on the inspiration of the performer called *ghazelhan*. The lyrics in ghazels are almost always chosen from among the poems in the ghazel form, one of the poetry forms of classical literature especially in the classical period. Some of the ghazelhans who built their reputation with these qualities in the past, most of whom were hafiz or muezzin, are Hâfız Şaşı Osman, Hâfız Sâmî, Hâfız Yaşar, Hâfız Kemal, Hânende Nedim Bey, Hâfız Burhan, Bahriyeli Şihâb. Münir Nurettin Selçuk came to the fore with his new technique of ghazel (Özkan, V. 13), and continued his innovative approach in singing ghazels. The ghazel that he sang *L'âl Olursun Söylesem Bir Fıkra Tab-ı Sineden*, in Nihâvend maqam, can be shown as an example of the different approach he developed.

terms of structure, the compositions are also divided into "murabba composition" and "nakış composition. (Enc. of Islam., A. Yavaşca: V. 5)

The musical transformation process, with Münir Nurettin Selçuk and other soloist artists in the modernization process, overlaps with the social transformation. About social change, Bernard Berelson and Gary A. Steiner make the following definition: "Although everything in life is changing, social change indicates only fundamental and wide changes in the structure of society. The changes in the organization of the family, in ways of making a living, in religious behavior, in the values adopted by people, and in the technologies used. This term defines the shifts in the fundamental institutions and organization of the society. A similar definition was made by Alvin Boskoff: Social change is an important change in the structure and function of certain social systems." (Kongar, 2010). Münir Nurettin struggled to modernize his maqam music, which he blended with Western techniques, with artistic concerns. Upon his return from Paris, he took to the stage in frock coat to reinforce his modern style and singing, he performed standing unlike traditional practices, appeared rarely on the music hall stages despite being a popular artist with a plain style, and he became an important representative of the modernization process. In this sense, he proved his unique style as a soloist adapting to modernization process in terms of his performance technique, which he tried to develop, selection of repertoire and his compositions.

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