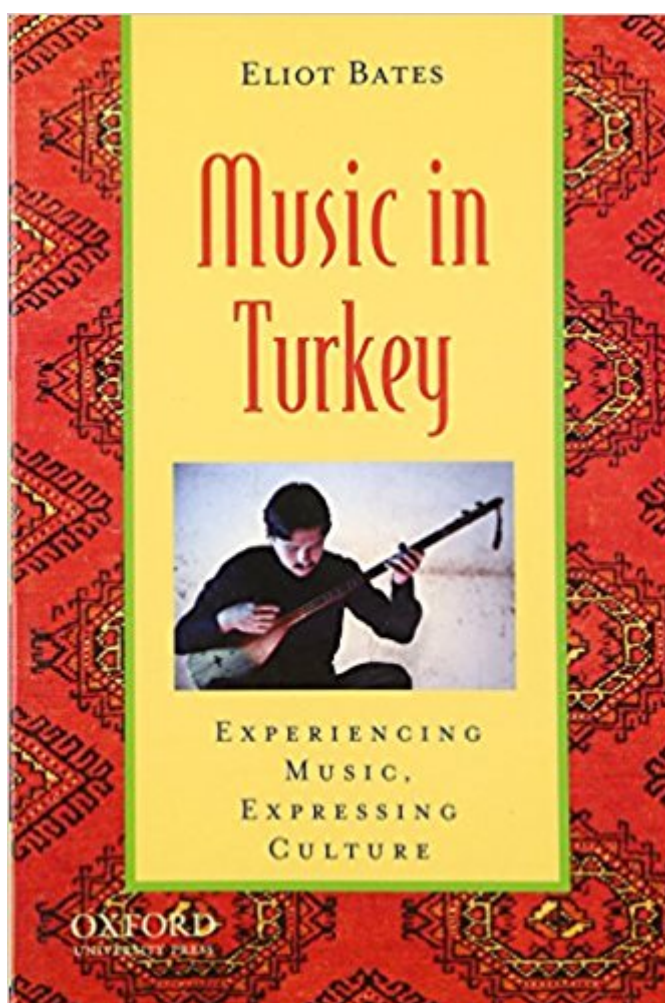


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Music In Turkey: Experiencing Music, Expressing Culture (Global Music Series)



Synopsis

**** Music in Turkey** is one of several case-study volumes that can be used along with *Thinking Musically*, the core book in the Global Music Series. *Thinking Musically* incorporates music from many diverse cultures and establishes the framework for exploring the practice of music around the world. It sets the stage for an array of case-study volumes, each of which focuses on a single area of the world. Each case study uses the contemporary musical situation as a point of departure, covering historical information and traditions as they relate to the present. ****Music in contemporary Turkey** is inextricably linked to the history of the Republic of Turkey and the complex histories of the Ottoman Empire and numerous other empires that preceded it. It is also an ideal avenue for introducing one of the most vibrant multicultural areas in the Middle East. Turkey is home to a rich variety of highly localized musical traditions--comprised of regional repertoires, instruments, performance practices, and dances--bound together by a strong sense of national identity. The first brief, stand-alone volume to explore the musical and cultural traditions of this region, *Music in Turkey* places the diverse sounds of the country (and the Middle East at large) in their social contexts. Author Eliot Bates employs four themes in his survey of Turkish music: * The role of music in forming a national consciousness about local and regional cultures* How changes in musical meaning pertain to changes in contemporary Turkish society* The process of arrangement, where technology is creatively used to revitalize and modernize traditional music* How today's Anatolian musical instrument performance and construction are linked to local, regional, and national identitiesThe author draws on his extensive regional fieldwork, offering accounts of local performances, interviews with key performers, and vivid illustrations.*Music in Turkey* is ideal for introductory undergraduate courses in world music or ethnomusicology and for upper-level courses on Middle Eastern music and/or culture. Packaged with a 70-minute CD containing musical examples, the text features numerous listening activities that actively engage students with the music. The companion website includes supplementary materials for instructors.

Book Information

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Customer Reviews

Eliot Bates is an ACLS New Faculty Fellow and Visiting Assistant Professor of Music at Cornell University. He has performed extensive ethnographic research in Turkey, focusing on the digital production of traditional music in recording studios. Dr. Bates is also an accomplished oud performer and professional audio engineer.

This first significant introduction to music of Turkey has a daunting mission, but Eliot Bates largely succeeds in the task. Turkey is a world crossroads with one foot in Europe, looking toward the Balkans and the Aegean, and the other in Asia, north to the Black Sea and Azerbaijan, Armenia, and Georgia, east to Iran and Iraq, south to Syria and the Mediterranean Levant. At least 46 ethnicities reside in Turkey, often in isolated villages, with their own language and musical variations. Although there are common features to Turkish music, how can a book of but some 125 pages help us understand the stylistic differences of each region, the older art song versus the modern adaptations of folk tunes, the complex rhythms (usul) of 9/8, 5/8, and 10/8 (which influenced jazz pianist Dave Brubeck), the various Middle Eastern instruments, and the political and historical influences? First, the book is dense in information and musical nomenclature, although easy to read. Second, it is accompanied with a 32-track, 70-minute CD of historic and modern examples that are discussed in detail. We learn of the Alevi, who are a religious people comprising about 15 to 20% of Turks, but not distinguished by the government (as also Kurds and Zazaki). Their religion (Shi'a Muslim with Zoroastrian and shamanistic roots) has its own music that is important in their communion. Turkish gypsies and their own unique rhythmic and melodic variants are discussed. We read about the musical structure of soru-cevap, where the song is of two similar melodies that may or may not overlap during the course of the piece and is differentiated and emphasized by ornamentation, style, and note embellishments. The musical application of the various saz, tanbur, and oud lutes and fiddles are explained. Since Eliot has interest in recording production, we also

follow him into the studio where engineering, arrangements, and instrument design are the topics. Such a wide survey requires repeated but rewarding reading. Even with a first browse, I learned much and was able to organize the sounds and instruments of the many Turkish recordings in my collection. Music, especially Anatolian folk traditions, has been governmentally regarded as important in achieving the national identity of Turkey, whose modern nationhood began in 1923. Restrictions on older Ottoman musics and art songs, with Arab, Persian, and European influences, have relaxed only recently, but as this book indicates, the variety of music in Turkey is so extensive (even hip-hop and rap have invaded) that only the gross rhythmic and melodic features will provide the common glue. I give this book top marks. It is a major addition to ethnomusicological literature and will be appreciated by world music fans.

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