ISTANBUL TECHNICAL UNIVERSITY ★ GRADUATE SCHOOL

A RECONSTRUCTIVIST ACCOUNT OF THE NEW MUSIC SCENE IN TÜRKİYE

Ph.D. THESIS

Dilara TURAN

Department of Music

Music Programme

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Dilara TURAN
(409172003)

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Thesis Advisor: Prof. Dr. Belma OĞUL

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ISTANBUL TEKNİK ÜNİVERSİTESİ ★ LİSANSÜSTÜ EĞİTİM ENSTİTÜSÜ

TÜRKİYE'DEKİ 'YENİ MÜZİK' SAHNESİNİN YENİDEN İNŞAACI BİR ANLATISI

DOKTORA TEZİ

Dilara TURAN
(409172003)

Müzik Anabilim Dalı

Müzik Programı

Tez Danışmanı: Prof. Dr. Belma OĞUL

ŞUBAT 2024

Dilara TURAN, a Ph.D. student of İTU Graduate School student ID 409172003, successfully defended the thesis/dissertation entitled "A RECONSTRUCTIVIST ACCOUNT OF THE NEW MUSIC SCENE IN TÜRKİYE", which she prepared after fulfilling the requirements specified in the associated legislations, before the jury whose signatures are below.

Thesis Advisor : **Prof. Dr. Belma OĞUL**
Istanbul Technical University

Jury Members : **Prof. Dr. Burcu Yıldız ATAŞ**
Istanbul Technical University

Doç. Dr. Dr. Hale BİRGÜL
Mersin University

Doç. Dr. İlke BORAN
Mimar Sinan Fine Arts University

Doç. Dr. Ozan BAYSAL
Istanbul Technical University

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FOREWORD

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My study is a result of collaborative inquiry, made possible by the participants who generously shared their experiences, perspectives, and memories. In this work, the examination of a music scene has been regarded as a process of bearing witness to a cultural phenomenon rather than repaying a debt to history or institutions. The inquiry presented here has been shaped in light of this perspective.

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Dilara Turan
(Musicologist)

TABLE OF CONTENTS

Page

FOREWORD ..... **VII**
TABLE OF CONTENTS ..... **IX**
ABBREVIATIONS ..... **XI**
LIST OF TABLES ..... **XIII**
LIST OF FIGURES ..... **XV**
SUMMARY ..... **XVII**
ÖZET ..... **XIX**
1. INTRODUCTION **1**
1.1. Introduction to the Topic 1
1.2. An Overview of the Literature Concerning the Topic 3
1.3. The Purpose of the Study 7
1.4. Methodology 8
1.4.1. Dewey's inquiry 9
1.4.2. Adopted perspectives from music studies 14
1.4.3. The complete process of the inquiry 18
1.4.4. The Limitations and Reflections 23
2. THE CONCEPT OF *NEW MUSIC* **33**
2.1. New Music and the Contemporary 35
2.2. Neue Musik, Modernism(s), and the Critical Tradition 39
2.3. Vernacular Avant-garde and Continuations of the Critical Tradition 49
2.4. New Music and the Recent Debates 55
3. A RELATIONAL ACCOUNT OF *YENİ MÜZİK* **67**
3.1. The 'Holy Synthesis': Institutionalization of the Turkish Contemporary Music 69
3.2. Roads to *Yeni Müzik*: The '50s Modernism', Pioneering Pieces, and the Performance Sphere of the 80s 96
3.3. The Emergence of the *Yeni Müzik* Discourse 126
3.4. Further Developments That Set the Current Scene 175
4. THE BOTTLENECK OF *YENİ MÜZİK* **223**
4.1. Music for Composers: The Social Isolation of *Yeni Müzik* 226
4.2. *Yeni Müzik*: A Discourse of 'Post-everything' 261
4.2.1. Decentralized aesthetics and the 'undefined new' 262
4.2.2. Beyond-culture: cancelation of cultural identity question 268
4.3. Modernist Repercussions 276
4.4. Aging of *Yeni Müzik*: A Question on Artistic Significance 296
5. CONCLUSIONS **311**
5.1. Further Studies 318
REFERENCES **321**
APPENDICES **339**
CURRICULUM VITAE **363**

ABBREVIATIONS

ADK **:** Hacettepe University Ankara State Conservatory
AKM **:** Atatürk Kültür Merkezi (Atatürk Culture Center in Istanbul)
BYMF **:** Bilgi Yeni Müzik Festivali (Bilgi New Music Festival)
EAM **:** Eurogenetic Art Music
IRCAM **:** Institute for Research and Coordination in Acoustics/Music
ISCM **:** International Society for Contemporary Music
MIAM **:** Istanbul Technical University, Center for Advance Studies in Music
MSGSÜ **:** Mimar Sinan Fine Art University
MSSF **:** Bilkent University, Faculty of Music and Performance Arts
TCM **:** Turkish Contemporary Music
TMDK **:** Istanbul Technical University, Turkish Music State Conservatory
YTU **:** Yıldız Technical University

LIST OF TABLES

Page

Table B.1 : Distribution age of survey participants **352**
Table B.2 : Profession of survey participants. **352**
Table B.3 : List of referred yeni müzik events..... **353**
Table B.4 : List of referred musicians..... **354**
Table B.5 : Distribution of agreed statements on yeni müzik..... **355**
Table B.6: Distribution of indicated dates as the starting point of New Music..... **356**

LIST OF FIGURES

Page

Figure 3.1 : Çağdaş insan kimden yana? (On whose side is the modern man?) Ankara Büyükşehir Belediyesi'nce düzenlenen 1. Yeni Müzik Festivali, 13 December 1989, Cumhuriyet **128**
Figure 3.2 : Artık 'yarın'ın müziği yapılıyor (Now the music of 'tomorrow' is being made), Cumhuriyet, 6 January 1993 ..... **129**
Figure 3.3 : Müzik özgürce deneniyor (Music is freely experimented with), Cumhuriyet, 21 April 1993 ..... **130**
Figure 3.4 : Akdeniz ülkeleri müzikle kaynaşacak (Mediterranean countries will mingle with music), Cumhuriyet, 13 August 2003..... **133**
Figure 3.5 : Çağdaş müzik masaya yatırılıyor (Contemporary music is put on the table), Cumhuriyet, 22 November 2004..... **135**
Figure 3.6 : Şimdi söz çağdaş müziğin (Now the floor is on contemporary music), Cumhuriyet, 5 December 2005 ..... **140**
Figure 3.7 : Banner of Bilgi New Music Days (Bilgi Yeni Müzik Günleri), 2004..... **162**
Figure 3.8 : Banners of the first edition of the Bilgi Yeni Müzik Festivali (Bilgi New Music Festival), 2005..... **166**
Figure 3.9 : Banners of the Bilgi Yeni Müzik Festivali II ((Bilgi New Music Festival II), 2006 ..... **168**
Figure 3.10 : Banner of the first of Maçka Elektrikli Müzik Günleri (Maçka Electronic Music Days), 2016..... **177**
Figure 3.11 : Banner of Besteci Buluşmaları, Türk Müziği Çalgılarının Yeni Müzikte Kullanımı (Composer Meetings, The use of the Turkish music instruments in new music), 24-25 May 2021 ..... **184**
Figure 3.12 : Banner of Bilkent Yeni Müzik Günleri 1 (Bilkent New Music Days 1), 2011 ..... **189**
Figure 3.13 : Banner of the tributed concert; in memoriam John Cage. 100. Doğum Yılında John Cage (the 100th anniversary of the birth of John Cage), 2012..... **189**
Figure 3.14 : Banner of the BYMF5. Yeni Müzik . beş (New Music . five), 2010..... **193**
Figure 3.15 : Banner of BYMF 6, Ensemble Garage, 2014 ..... **194**
Figure 3.16 : BYMF 7, Ergon Ensemble, 2015..... **195**
Figure 3.17 : BYMF 8, plug, 2017..... **195**
Figure 3.18 : BYMF 10, Oerknal In-Residence, 2019..... **196**
Figure 3.19 : BYMF 7, Özgür Doğaçlama Gecesi (Free Improvisation Nigth), 2016..... **197**
Figure 3.20 : BYMF 8, Şarkılar Bizden, (Songs From Us), 2017..... **197**
Figure 3.21 : Banner of the concert mzk ynlr/müzikyeniler, August 2007 ..... **199**

Figure 3.22 : Banner of Elektronik Müzik Festivali (Electronic Music Festival), 2015 ..... **200**
Figure 3. 23 : II. Elektronik Müzik Festivali (the 2nd of Electronic Music Festival), 2017 ..... **201**
Figure 3.24 : Yeni Müzik Festivali - I (New Music Festival-I), May 2017, YTU **202**
Figure 3.25 : Festival program of izmir yeni müzik günleri 1, tage für neu musik 1 (izmir new music days 1), April 2019 ..... **205**
Figure 3.26 : Concert program of izmir yeni müzik günleri 2 (izmir new music days 2) hand werk, 30 May 2021 ..... **206**
Figure 3.27 : Sesin Yolculuğu Genç - Besteciler Şenliği (the Journey of Sound – Young Composers Festival), 4-6 May 2006 ..... **209**
Figure 3.28 : İlhan Usmanbaş 100 Yaşında! (İlhan Usmanbaş's 100th Birthday!), 26 August 2021, Arter, İstanbul **211**
Figure B.1 : Survey Form in Turkish **350**
Figure B.2 : Survey Form in English **351**

A RECONSTRUCTIVIST ACCOUNT OF THE NEW MUSIC SCENE IN TÜRKİYE

SUMMARY

This study offers a multi-layered inquiry into the *yeni müzik* scene, exploring the localized discourse and practices of new music in Türkiye. It adopts a relational perspective, encompassing both micro and macro-level relationships to provide a comprehensive understanding of this 21st-century urban cultural phenomenon.

The methodological approach employed in this study aligns with John Dewey's inquiry, emphasizing a dynamic and collaborative approach to knowledge generation. It involves the flexible utilization of multiple research methods, often simultaneously and in a non-linear fashion, tailored to the specific research needs. Drawing from the social study of music, ethnography, the historical method, and critical theory, this inquiry incorporates a diverse set of tools and ideas to address different research questions and problems.

The first perspective (Chapter 2) is methodologically grounded in critical readings in 20th-century Eurogenetic Art Music, primarily sourced from the extensive body of new musicology literature. This approach enables a comprehensive examination of the concept of new music within global contexts, with a specific focus on its resonance within local settings. The concept of new music, when considered on a global scale, emerges from a historical trajectory rooted in 20th-century Eurogenetic Art Music. It has since evolved into a pervasive international field of musical expression, driven by processes of institutionalization, globalization, and digital interconnectedness throughout the 21st century. By closely scrutinizing this musical landscape, the chapter concerns how related notions, including contemporary music, various facets of musical modernism, *Neue Musik*, and vernacular avant-garde practices, have intersected and coalesced, giving rise to a broader, more flexible conception of new music in contemporary discourse.

The second perspective (Chapter 3) delves into the intricate socio-cultural history of *yeni müzik* as a localized concept within the broader context of contemporary music in Türkiye. The chapter serves as a historical account, combining sources of historiography and ethnography to provide a chronological exploration of events, ideas, actors, and musics. This account considers *yeni müzik* as an alternative and counteractive force in relation to the prior institutionalization of the Eurogenetic Art Music tradition in Türkiye and the national school of composition known as Turkish Contemporary Music. The reading reveals that early 20th-century synthesis discourse, rooted in a fusion of Common Era Practices of art music with reimagined local elements, initially propagated pre-modern aesthetic values, while politically, it was grounded on nation-state ideology. These values underwent aesthetic challenges in the 1950s through the endeavors of pioneering modernist composers, while only later facing institutional negations starting with the *yeni müzik* discourse in the late 20th

century. *Yeni müzik'*s emergence introduced an alternative paradigm within Contemporary Turkish Music, informed by a distinct episteme that drew from the critical tradition of *Neue Musik*, American vernacular avant-garde practices, and globalization. This transition resulted in the alternative formation of a compositional scene of *yeni müzik*, as evidenced by institutional developments. However, the study also highlights the limitations of the institutional and social artistic environment, which has provided shared ground for *yeni müzik* and the national school of Turkish Contemporary Music, having a continuous relationship, facilitating collaborations and intersections among institutions and musicians.

The final perspective (Chapter 4) concerns the current state of *yeni müzik* after two decades of localization and institutionalization, exploring its meanings and conditions from both local and global perspectives. Drawing on the insights of composers and a critical examination of prevalent thought patterns, this collective inquiry seeks to reveal the social and aesthetic challenges facing *yeni müzik.* The chapter first dissects the socio-economic challenges *yeni müzik* faces, emphasizing its isolation due to constraints in financial resources, performance opportunities, audience engagement, and mechanisms of documentation. Within this isolation, *yeni müzik* emerges as a composer-oriented realm, strongly defined by the professional identity of its creators and the act of composition. The subsequent section investigates the 'post-everything' condition of *yeni müzik*, underlining its pluralism and value-free conceptualizations. It argues that the 'post-everything' condition allows it to be a fluid and inclusive discourse in transcending cultural and stylistic boundaries, yet also a polysemic and sometimes functional concept that may lack in-depth considerations. As the chapter reveals, *yeni müzik* also remains rooted in the critical tradition of *Neue Musik*, shifting from socially constructed value to a well-designed sound object and a subject of research. The chapter ends with composers' reflections on the dominant saturated aesthetics rooted in both continental modernisms and the American vernacular avant-garde tradition, encompassing a wide array of contemporary international trends and well-worn ideas. Drawing inspiration from Adorno's influential essay, this subchapter ultimately poses critical inquiries regarding the 'aging of *yeni müzik*' and its artistic significance.

TÜRKİYE'DEKİ 'YENİ MÜZİK' SAHNESİNİN YENİDEN İNŞAACI BİR ANLATISI

ÖZET

Bu çalışma, Türkiye'de son 20 yıldır etkin olan *yeni müzik* söylem ve pratiklerinin çok yönlü bir anlatısını sunarak, yeni müziğin yerelleşme süreçlerini ve bağlamını inceler. Soruşturma, mikro ve makro düzeydeki olguları bir arada göz önünde bulunduran ilişkisel bir bakış açısı benimsemekte ve yeni müzik olgusunu yerel ve küresel konumlanmışlığı, sosyal pratiği ve estetik uzlaşıları açısından ele almaktadır. Çalışma, bir yandan Türkiye yeni müzik sahnesinin evrimini kronolojik bir şekilde sunarken diğer yandan bu pratiğin sosyo-kültürel etkilerini ilişkisel bir perspektifte ele alarak, yeni müziği şekillendiren küresel dinamiklerle yerelleşmiş tezahürleri arasındaki karmaşık etkileşimleri çözümlemeyi amaçlar.

Çalışmada benimsen metodoloji, bilgi üretiminin sosyo-kültürel bağlamda inşa edilen dinamik doğasına dikkat çeken John Dewey'nin 'soruşturma' yöntemine dayanmaktadır. Soruşturma, sosyal olguların durumsallıklarına vurgu yaparak, dinamik ve yeniden inşaacı bir ontoloji benimser. Metodolojik açıdan saha olgularıyla organik ilişki kuran katılımcı yöntemleri öneren soruşturma yöntemi, doğrusal olmayan bir şekilde kullanılan çoklu araştırma yöntemlerinin araştırmanın dinamik ihtiyaçlarına özgü araçsal kullanımını içerir. Bu soruşturma kapsamında, etnografik saha çalışması, tarihsel metot, müzik sosyolojisi ve eleştirel teori temel araç ve kaynaklarını oluşturmaktadır. Saha çalışmasıyla, masa başı yöntemlerin bir arada kullanıldığı çalışma, bu yönüyle 'Sanat Müziği Etnomüzikolojisi' olarak anılan literatürün içinde değerlendirilebilir.

İlk bakış açısı (Bölüm 2), Yeni Müzikoloji literatüründeki eleştirel okumalar aracılığıyla, yeni müziğin 20. Yüzyıldaki farklı formasyonlarını ve dönüşümünü küresel bağlamda incelemektedir. Bu bölüm, bu kavramın erken 20. Yüzyıl Avrupa sanat müziği geleneğine dayalı kökenlerinden başlayarak, günümüze kadar olan süreçteki kurumsallaşma, küreselleşme ve dijitalleşme süreçlerini ele almaktadır. İnceleme, yeni müzik kavramının 'çağdaş müzik', 'müzikal modernizm', Alman *'Neue Musik*' geleneği ve *avant-garde* gibi yakın kavramlarla olan ilişkisini tarihsel bir çerçevede ele alır. Anlatı, yeni müzik kavramının nasıl farklı tarihsel dönemlerden geçtiğini, çeşitli kültürel, kurumsal ve teknolojik dönüşümleri nasıl içselleştirdiğini izleyerek açılır. Bu değerlendirmede, yerel yeni müzik pratiği üzerinde etkisi olmuş küresel yeni müzik olgu ve okumaları öncelikli olarak göz önüne alınmıştır.

Bölüm 3, yeni müziğin Türkiye'deki yerelleşme sürecini modern Türkiye tarihi ve kurumsallaşmış Türk Çağdaş Müziği anlayışı içinde konumlandıran tarihsel bir anlatı sunar. Tarihsel kaynak ve ikincil okumaların, etnografik saha çalışmasından elde

edilen bireysel anlatılarla bir arada kullanıldığı bölümde, yeni müzik sahnesinin yerel aktörleri, kurumları ve sosyo-kültürel dinamikleri incelenir. Çalışma 'sentez' söylemini temel alan, erken cumhuriyet dönemi formasyonu Çağdaş Türk Müziği okulunun yerleşikleştirdiği kompozisyon pratiğinin eleştirel bir okumasıyla açılır. Ulus-devletin kültür politikaları çerçevesinde şekillenen bu önceki kurumsallaşmanın temel aldığı 'sentez' anlayışının, estetik olarak, modern öncesi Avrupa sanat müziği pratikleriyle, Anadolu halk deyişlerinin birleşiminden oluşan Romantik ve milliyetçi eklektik eğilimi tartışılır.

Anlatı, 1950'lerin modernist bestecilerinin bu değerlerden estetik kopuşlarını öncü bir girişim olarak ele alsa da mevcut çağdaş müzik nosyonuna tam anlamıyla alternatif oluşturacak değişiminin 20. Yüzyılın sonlarına doğru ortaya çıkan 'yeni müzik' formasyonuyla yaşandığını savunur. Bölüm, Avrupa modernizminin eleştirel *Neue Musik* geleneğini ve Amerikan avant-garde müzik pratiklerini referans alan bu yeni formasyonun, milli kimlik vurgusunu uluslararasılık ile törpüleyen yeni söylem, pratik ve kurumsallaşma süreçlerini inceleyerek, yeni müziğin alternatif bir kompozisyon sahnesi oluşturma sürecini belgeler. Bölüm boyunca altı çizilen bu değilleme ilişkisinin yanı sıra, yeni müzik ve Türk Çağdaş Müziği sahneleri arasındaki paralel söylemler ve kurumsal devamlılıkların gözlemlendiği kesişim alanları da incelenmiştir. 20.Yüzyılın başlarından 2020lere uzanan süreci kronolojik biçimde ele alan bu tarihsel bölüm, Türkiye'de yerelleşen çağdaş müzik pratiklerinin bütünlüklü ve ilişkisel bir anlatısını sunmayı hedefler.

Son perspektif (Bölüm 4), yirmi yıllık yerelleşme ve kurumsallaşmanın ardından yeni müzik sahnesinin mevcut koşullarını ve taşıdığı anlamları hem yerel hem de küresel konjonktür açısından ele alır. Bestecilerin görüşlerinden ve yaygın düşünce kalıplarının eleştirel bir incelemesinden yararlanan bu kolektif araştırma, yeni müziğin karşı karşıya olduğu toplumsal ve estetik zorlukları tartışmayı amaçlamaktadır. Bölümde ilk olarak yeni müzik sahnesinin karşı karşıya olduğu, finansal kaynakların yetersizliği, performans alanındaki kısıtlar ve dinleyiciyle sınırlı ilişkilenme gibi sosyo-ekonomik izolasyon olgusu incelenmektedir. Bu sosyal ve ekonomik izolasyonla paralel olarak, yeni müzik sahnesinin, bestecilik profesyonel kimliği ve beste yapma edimi etrafında tanımlanan, diğer sahne aktörlerinden ziyade, besteci odaklı bir sanat alanı olarak ortaya çıktığı gözlemlenmektedir.

Son bölümündeki ikinci alt başlık, yeni müzik sahnesinin 'her şey sonrası' durumu olarak tarif edilen, değerden ve angajmandan bağımsız söylem ve pratiklerini incelemektedir. Yeni müziğin 'her şey sonrası' koşulunun, kültürel ve estetik kalıpları yapı söküme uğratan, kapsayıcılık ve çeşitlilik hedefleyen ve fakat giderek akışkanlaşan söylem ve uygulamalarını, önce estetik merkezsizleşme, sonra kültürel kimlik sorusunun yadsınması bağlamında tartışılmıştır. Bölüm bu akışkan söylemi gerekli kılan koşulların yanı sıra, 'her şey sonrası' söyleminin yeni müziğin çıkmazları açısından işlevselleştiği durumları da eleştirel olarak ele alır.

Son bölümün ortaya koyduğu bir başka güncel olgu, Alman eleştirel geleneğine temellenen Avrupa müzikal modernizminin, yerel yeni müzik sahnesinde hali hazırda varlığını sürdüren yansımalarıdır. Bu modernist etkinin, yerel yeni müzik olgusunu tasarımsal bir 'ses nesnesi' ve bir 'araştırma' konusu olarak çerçevelediği, yerel kurumsallaşmanın da farklı derecelerde bununla paralel olarak şekillendiği ortaya konmaktadır. Bu bağlamda ele alınan modernist eğilimlerin müzikal materyale etkisi

ve estetik açısından yansımalarının yanı sıra, yeni müzik sahnesinin akademi içindeki konumlanmışlığı, alternatif kültürel kimlik inşaası ve dinleyici ile kurduğu ilişkilenmelerde de etkili olduğu gözlemlenmiştir.

Çalışmanın son alt başlığı ise, yeni müzik sahnesinde doyuma ulaşmış, tarihsel olarak misyonunu tamamlamış veya gelinen noktada çeşitli politik ve estetik gerekçelerle aşınarak çarpıcılığını yitirmiş hâkim estetik pratik ve söylemleri, bestecilerin gözlem ve düşünceleri üzerinden tartışmaya açar. Adorno'nun ünlü makalesine atıfta bulunan bu son alt başlık, yeni müzik sahnesindeki ‘yaşlanma’ olgusuna ve yeni müziğin sanatsal değerine dair sahne içinden eleştirel bir okuma sunar.

1. INTRODUCTION

1.1. Introduction to the Topic

The primary topic of the present study is the *yeni müzik* scene, which refers to the local discourse and the practices of new music in Türkiye as a 21st century urban cultural phenomenon. *Yeni müzik* is the Turkish phrase for 'new music', representing a localization process of an international phenomenon. Similar to its current English use in a global context, it currently functions as a discourse about music often used to refer to concerts and festivals, such as *Bilkent Yeni Müzik Günleri*, *Bilgi Yeni Müzik Festivali*, or Arter's *Yeni ve En Yeni Müzik Festivali*, rather than defined as a particular musical genre, style, or category. In order to identify the global and local frames of the topic, throughout the thesis, the English term new music is used to refer to the global contexts, histories, and repertoires, and *yeni müzik* to refer to the local formation.

As far as this study is concerned, *yeni müzik* is a relational topic that is situated within multiple contexts in global and local histories and presents. In its global context, new music can be considerable as a sub-category in the Eurogenetic Art Music (from now on EAM) tradition. The term 'Eurogenetic' is coined by artist and ethnomusicologist Dr. Robert Reigle as an alternative to conception and discourse of 'Western'. As it developed out of his effort to title his course on art music practices in Balkan regions and to find "a term for musics that had an identifiable quality of sound that can be traced to a European genesis, as it is widely practiced in higher education throughout the world" (Reigle, 2021). Term makes an emphasis on the place (the geography) of origin, not people, nor philosophy or logos. By doing so it helps to avoid the possessory indications of 'European' or 'Western' for musics that are now practiced across the world, as well as to do not reproduce the discourses of the 'West-East' or 'the West and the Rest'. Throughout the thesis I have used the abbreviated version, EAM, to refer to what is commonly called 'Western Art Music'.

Yet, as it manifested at a 'periphery culture' in Türkiye, and furthermore within the 21st century's sphere of digital connectivity and contextual fluidity, *yeni müzik* is a topic with social, political, and aesthetical complexities caused by its relations to multiple contexts. This gives it a highly ambiguous quality in which the musical, cultural, and social components are dispersed, polysemic, or contextual in a way that they do not hang together as a unified phenomenon to refer to.

Hence, aiming to reconstruct associated observations on these multiplicities of the topic, in this study, the topic is approached through three different distances, from far to near. Regarding its historical origins and development in the 20th-century EAM tradition, it was first examined in the global context, with a particular focus on how new music is different from related conceptualizations such as 'the contemporary music', 'musical modernism', 'Neue Musik', or 'avant-garde music'. Trying to identify the discursive, aesthetic, and institutional marks that are significant to understand the historical foundations as well as the current situations of new music in the broadest sense, the second chapter provides a frame of such patterns that also has repercussions in the local context of *yeni müzik.* For this reconstruction of the concept, the present study addresses the new musicology literature that concerns the 20th-century art music tradition.

In its local context, *yeni müzik* is also handled as a relational concept in terms of its situatedness within the wider conceptual category of 'contemporary art music in Türkiye', which has an institutional history of nearly a hundred years since it was first institutionalized in the early 20th century. As in the case of the 20th century EAM history, contemporary art music in Türkiye has been faced with political, cultural, and musical changes since the initial institutionalization period, which witnessed new discourses, practices, actors, and institutions. Therefore, today's sphere of contemporary music in Türkiye includes multiple formations that differ in their discourse and diverge in musical and cultural practices while also having some historical continuities, common conventions, and intersectional practices. Of importance, as this study concerns *yeni müzik,* is a later formation that emerged after the 1990s, having primarily a negational, yet also partially continual relation to the former institutionalization of the national school of Turkish Contemporary Music (from now on TCM). To provide the larger context of this relationality, the third

chapter situates *yeni müzik* within the local history of compositional practice in Türkiye, following a chronology from the early republic period music reforms, visiting the modernist tendencies in 1950s and the performance sphere of the 1980s, it arrives to the early events of *yeni müzik* during the 90s and finally concludes with the institutionalization of the discourse from the 2010s up to the present day.

Drawing from such global and local contextualities as well as discussed through composers' reflections, the last chapter focuses on the current situation of *yeni müzik* after almost two decades of the localization process and tries to provide a reflective description of what it signifies in its current context. Focusing on particular discursive patterns such as how the professional identity of being a composer consolidates such different contexts, how the cultural identity of *yeni müzik* is discussed within this relationality, or in which ways the aesthetic tendencies originate in the global history of the concept applies to the local situations, the last chapter tries to arrive at a multifaceted comprehension of *yeni müzik* discourse informed by such relationalities. Reflecting on the multivalent situation of the phenomenon, this chapter aims to provide a reconstruction of its meaning through both enabling the contradictory significations and the entangled situations to coexist while also providing their relations and discursive functions from a critical perspective.

1.2. An Overview of the Literature Concerning the Topic

The number of studies directly concerning *yeni müzik* discourse and practice is significantly limited in both Turkish and English literature. One can easily observe that *yeni müzik* discourse and surrounding musicking practice, which has been adopted since the 1990s, is highly underrepresented in the current musicological literature, and in fact, it is not yet identified and studied as a case of musicking practice by itself, which relates to, yet different from the general literature of EAM in Türkiye or musical modernization/Westernization.

The two thesis studies, both written in 1997 under the supervision of Ahmet Yürür, who was also one of the most prominent composers during the formation of the *yeni müzik* discourse in the late 1990s and early 2000s, constitute the earliest studies on the topic, which also stands as exceptions. Hence, both studies can be considered as

primary materials that issue *yeni müzik* from a partial perspective by insider agencies who were active during the emergence of the discourse in Türkiye. They are also partial views in the sense that they were written before digitalization and the internet arrived in Türkiye, and the physical copies are only partially available rather than as complete. However, we have partial access to their content, which I consider important to note here, having a historical value in terms of coining the term in Turkish within the literature. Gültekin's (1997) study discusses the pedagogical potentiality of new music as a global concept and describes the neglect of its incorporation into the music education system in Türkiye. The other one is Altun's (1997) case study, which examines the socio-political context of the first *yeni müzik* festivals in Ankara organized by Yürür and discusses the audiences' responses concerning such radically unfamiliar music, programmed and subsidized by the local municipality. Both studies have in common in pointing out the potentialities of *yeni müzik* as a - musically and socially- newly introduced practice that has not yet been institutionalized or socially adopted in the local context.

However, since these early graduate studies on the topic coincide with the early *yeni müzik* events in Türkiye, there have not been further studies directly related to the local institutions, musicians, and the discourse and practices of *yeni müzik*, despite the thirty years of formation. This scarcity in the literature is one of the main reasons why this study is conducted from a broad and relational perspective, hoping to provide an account that deals with *yeni müzik* discourse and practice in its own terms and situates it in the larger history of contemporary music in Türkiye. In other words, the primary aim is to identify and document the localization of new music in Türkiye as a phenomenon that is not yet studied but prevails.

While the studies that directly concern *yeni müzik* are limited, there is a body of musicological literature on the EAM tradition in Türkiye, which the present study is greatly informed. This literature can be understood in two categories: one concerning the history of institutionalization and the other composer's life and production. The first category of writings relates to *yeni müzik* in providing the larger local context that it emerged from. Often having a particular focus on the early republic period institutionalization of Turkish Contemporary Music, this body of writing documents and discusses the policies of music reforms and the cultural politics of the nation-state

in shaping the institutional patterns in the state conservatories, symphony orchestras, opera houses, national radio, and other official institutions. *Atatürk Türkiyesi'nde Müzik Reformu Yılları* (Altar et al., 1982) can be considered among the books on the institutionalization process narrated by first-hand witnesses through memories and anecdotes. And's chapter on 'Atatürk and the Arts' (1984), Tekelioğlu's (2001), and Balkılıç's (2009) documentation of music reforms, and Şenürkmez's thesis (2006) on the chronological documentation of the institutional developments provide the common historical narrative of the official history from a larger perspective, alongside numerous numbers of master's thesis and non-scholarly documentations of the same period.

Studies on the period after 1950 are fewer in number. Solmaz's study on post-war period contemporary music politics in Türkiye (2014) and Işıklı's study on the negational relation of the second generation of composers (2018) provide overview perspectives on the period that followed the 1950s. The critical perspectives on the institutional history of contemporary music in Türkiye include two early articles by Singell (1976; 1980) on 'Westernization' processes and class-related issues, O'Connell's (2000) study on the politics of aesthetics, Erol's article (2012) on its relation to authoritarian policies, Woodard's study (2007) on Saygun's compositions in 'mediating' the international politics and diplomacy, and Pohlit's socio-cultural critique of the construction of the 'contemporary' (Pohlit, 2010). Several studies in Kutluk's two edited books (2016; 2018) are also among the main literature that provides critical readings on the political history of the institutionalization period and its musical production.

While it sheds light on the foundations of the local music environment in which *yeni müzik* emerged within, this body of literature often does not address the civil art formations that emerged after the 1980s, such as *yeni müzik* scene or the jazz and the free improvisatory music circles and other alternative urban music spheres, as well as the new institutionalizations of such later tendencies. This creates a gap in the literature in terms of the cultural documentation of late 20th- and 21st-century music practices. In particular, the neglect of the documentation of *yeni müzik* activities and the related musical production leads to a reduced understanding of the development of the contemporary composition in Türkiye and indirectly contributes to the reproduction of

the singular narrative of the Turkish Contemporary Music as a national school of composition despite the current diversity.

The second body of literature on the EAM in Türkiye can be described as composer-oriented studies, including biographical works, close readings of particular composers' repertoires and poietics, as well as survey studies with multiple composers or catalogs of repertoire. In addition to many thesis studies on the subject, Evin İlyasoğlu's study of Cemal Reşit Rey (1997), Aracı's documentation of Ahmed Adnan Saygun (2001), Filiz Ali's book on music and life of Bülent Arel (2002) and edited book concerning Ilhan Usmanbaş (Köksal et al., 2015) can be listed as examples of important composer studies that also provide partial perspectives on the surrounding cultural environments through the story of the composers.

Among the studies that provide close readings of *yeni müzik* pieces by mid-20th century composers, thesis studies by Boran (2007) on Arel's *Stereo Electronic Music No: 1* and by Özler (2007) on Usmanbaş's *Bakışsız Bir Kedi Kara, Kareler* and *Şenlikname* can be listed. Özkişi's two articles, the first (2011) concerning Zeynep Gedizlioğlu's *String Quartet No.2* and the second (2013) Manav's *Movements* for piano, are among the few examples of close readings of pieces by composers of the current *yeni müzik* scene. Although there is a handful of recent writing on *yeni müzik* composers, such as thesis studies on Onur Türkmen's compositional concept of *hat* (Ünver, 2019; Serdar, 2020) or the study of 'multicultural' idioms in Kamran İnce's music (Şen, 2014), the overall musicological writing that directly address *yeni müzik* composers and their production have not yet developed as a comprehensive body of literature.

Lastly, there is an increasing interest in survey studies conducted in collaboration with composers from the current scene to provide views on common and diverging tendencies in particular issues such as Bulut's study (2007) on design of rhythmic elements, Bayramoğlu's study (2014) on *yeni müzik* pieces for oboe, Nergiz's study (2017) on composers' discourses on the use of the traditional folk idioms in the piano compositions, Adlin's examination (2020) of use of local elements or Dinçer's study (2021) of postmodernist elements. Those studies have a common score analytical orientation that isolates the topic purely as a musical phenomenon without much discussion of socio-cultural spheres. Often applying quantitative methods in data

collection that treat each artistic production with the same set of questions and often adopting comparative perspectives, those studies aim to ask and discuss precisely -and therefore narrowly- defined questions. Hence, while they are immensely helpful in providing partial observations on the particular aspects of *yeni müzik*, they do not aim to offer a relational integrated account of *yeni müzik* that incorporates music, composers, institutions, and the socio-cultural history.

1.3. The Purpose of the Study

The current state of the scholarly literature concerning the topic is an effective factor in defining the documentation purposes of the present study. As the existing body of works on the topic often neglects the last 30 years of the compositional activity in Türkiye, providing a continuous account that documents and incorporates the *yeni müzik* formations within the larger local contemporary music history is among the primary aims. In that sense, the present study aims to provide an account of the composition scene in Türkiye after 1990, focusing on the musical, institutional, and discursive patterns that have been shaped around the *yeni müzik* discourse.

Regarding the lack of resources directly addressing the topic of *yeni müzik*, in this present study, I aim to explore the current state, various contexts and the contours of the practice and culture rather an explaining the causes and consequences of a well-defined problem. It is, therefore, an exploratory study on the topic that entangles with the following questions, all of which might be considered to possess an introductory as well as a holistic quality:

- What does *yeni müzik* mean when used in local contexts, such as Arter's *Yeni ve En Yeni Müzik Festivali*? What discursive, aesthetic, and institutional meanings that it refers to?
- How does it fit within the local history of music and culture in Türkiye?
- What are the issues that have been discussed in the current scene, and how are they discussed?
- What can be said about its relationship with the Eurogenetic Art Music tradition and international contexts of new music?

- Who are the agencies: institutions, musicians, events, and musics?
- What kind of socio-cultural practice is there in the *yeni müzik* scene? How do they relate to aesthetics and politics of aesthetics?
- What can we say about professional identities? What sort of observations can be made about the social scene that facilitates the *yeni müzik* practice?
- What can be observed in the reception of *yeni müzik* and its relation to the audience and the larger parts of society?

As the questions already imply, the present study aims to provide a rigorously inductive exploration of a living musical practice. Regarding both the lack of literature as a reference point well as the contextual complexities of the topic described in the introduction, this research aims to trace *yeni müzik* discourse and practice and not to apply or construct a particular theory that explains and resolves such issues of *yeni müzik*. Taking its foundation from the living field, this research embraces and utilizes the conceptual openness that one finds in an unstudied territory. As I will discuss the assumptions and the methodological means of such an open exploratory inquiry in the following section, this present study intentionally aims for what Usner calls an 'ear-wide-open' approach to the topic (2010, p.26) while it promises to reassemble the issues to provide an account of *yeni müzik* which believed to be a base to start, rather than to end, for further inquiries.

1.4. Methodology

The grounding epistemological stand that the overall thesis follows is John Dewey's inquiry, which proposes a particularly progressive and collective approach to knowledge production in which the methods became instrumental, allowing the researcher to adopt a variety of them, often simultaneously and in a non-linear process, as they are in need due to the research purposes. Following that, the present inquiry is greatly influenced by several music research perspectives and practices simultaneously and separately at different parts of the research. Among them, the social study of music, ethnography, the historical method, and critical theory provided the main sets of tools and ideas that became handy as the study progressed with different questions/problems.

The following section on methodology first introduces Dewey's inquiry as the epistemological paradigm, which is followed by a review of the perspectives from music studies that greatly shaped this inquiry. Then, the third section specifies the conducted process of inquiry in chronological order, and the final section concerns the reflections on the limitations of the study and the situatedness of the inquirer.

1.4.1. Dewey's inquiry

Taking his ground from the natural philosophers such as Pierce and James, Dewey considers inquiry as a natural and historical phenomenon that is similar to common sense questioning situated in everyday life. In his *Theory of Logic* (1938), he argues that inquiry is primarily concerned with what we are questioning and why and pays specific attention to how we conduct this questioning in terms of our assumptions, means, and conclusions. He describes inquiry as "the controlled or directed transformation of an indeterminate situation into one that is so determinate in its constituent distinctions and relations as to convert the elements of the original situation into a unified whole" (Dewey, 1938, pp.104-105). While the definition has many implications on the standard notions of 'scientific' study, which is a topic far beyond the scope of this section, here the inquiry is discussed with respect to its three themes, which all together 'warrant' the validity of research: (1) the progressive nature of inquiry, (2) primacy of lived experience and (3) democratic reconstruction of knowledge.

As the definition indicates, inquiry is a continuous process of transformation of a situation, which gives it a temporal quality, not only in its operations of knowledge production but also in the notion of knowledge itself. Dewey describes that it is with a 'doubt' about an 'indeterminate situation' and, through operations and modifications, aims for an 'end state', a 'settlement' that has a certain degree of 'warranted assertibility'. In this conception, knowledge is an emergent 'end state' in the sense that it is an outcome, a product of a particular inquiry. Yet, due to the continuing process that defines inquiry, all the 'end states' are recognized as temporary, and the settlement is between the outcomes of a series of inquiries. Dewey describes the implication of this as follows:

> Inquiry is a continuing process in every field with which it is engaged. The "settlement" of a particular situation by a particular inquiry is no guarantee that the settled conclusion will always remain settled. The attainment of 'settled' beliefs is a progressive matter; there is no belief so settled as not to be exposed to further inquiry. It is the convergent and cumulative effect of continued inquiry that defines knowledge in its general meaning. (Dewey, 1938, p.8)

In inquiry, the transformation from an indeterminate to a determinate situation is controlled or directed by two kinds of operations: one dealing with the activities (methods) of observation about the subject matters of the indeterminate situation and the other concerns with conceptual resolutions (idea/hypotheses), possible ways that will lead to the transformation of the initial situation towards clarity. In that sense, inquiry has a direction that aims for transformation from a problem (indeterminate situation) to a solution (determinate situation) by means of these two kinds of operations. Both of the operations are active and progressive, directing the inquiry for further observations. While one is concerned with doings in the field, the other is concerned with the discourse to think and communicate the activities with a symbolic system.

Different from what is commonly known as the 'scientific method', in inquiry, not only the knowledge but also the hypothesis is an emergent product in the course of inquiry. Hypothesis, which is a formalized anticipatory idea about a situation, does not have to be a fixed starting point that sets the means for observation, data collection, or validation. Rather, the hypothesis should emerge during the inquiry in regard to the conditions of the indeterminate situation and operations. Dewey refers to the issue as the 'problem of ends-in-view' which he considered as grounded on a postulation that "facts are out there" and "some end is already so fixedly given that it is outside of the scope of inquiry" (1938, pp.495-496). In this view, we already assume the scope of inquiry and narrow it down to some end in the form of a hypothesis, and then we conduct certain methods that may or may not lead to this already framed end. In other words, hypothesis testing has already become the objective of the inquiry, violating the progressive quality as well as the procedural function of hypothesis as a means concerning the initial situation. Even if it is correct and verifiable, the conclusion and

its ‘meaning’ are not grounded; rather, “inquiry is cut short” (Dewey, 1938, p.111). On the other hand, inquiry searches for a relevant meaning that emerges out of and in relation to several other intermediate meanings:

> The check upon immediate acceptance is the examination of the meaning as a meaning. This examination consists in noting what the meaning in question implies in relation to other meanings in the system of which it is a member, the formulated relation constituting a proposition. If such and such a relation of meanings is accepted, then we are committed to such and such other relations of meanings because of their membership in the same system. Through a series of intermediate meanings, a meaning is finally reached which is more clearly *relevant* to the problem in hand than the originally suggested idea. (Dewey, 1938, p.111)

Due to this operational use of hypothesis as possible plans of the resolution, Dewey suggests that plurality of hypotheses renders inquiry more sufficiently and flexible in the treatment of observations, as well as serving as tests of the validity of alternative conceptions about the situation.

Here, the terms ‘situation’ and ‘problem’ have critical importance, which lead us to the second theme of inquiry. In line with the core idea of pragmatist thought, Dewey suggests that every inquiry proceeds within an ‘existential matrix’, an “environment in which human beings are directly involved” in a particular time and place (1938, p.60). This continuum of immediate experiences of doings and interactions is prior to the formulations of ideas, conceptions, and logical forms. He indicates, “They (ideas) are not imposed upon them (experiences) from on high or from any external and *a priori* source. But when they are formed, they are also *formative;* they regulate the proper conduct of the activities out of which they develop” (Dewey, 1938, p.102). Hence, in inquiry, the term ‘situation’ refers to this existential matrix, and it is a priority as being the base of the research problem, the field of application of inquiry operation, as well as the field of validation.

The ‘indeterminate situation’ is considered as the ‘antecedent condition’ of inquiry, and it is qualified with adjectives such as ‘obscure’, ‘confused’, ‘conflicting’ or

‘ambiguous’, meaning that the constituents of those situations ‘do not hang together’, the outcome of the situation cannot be predictable, it raises conflicting responses or its significance is not grasped to understand the interactions (Dewey, 1938, pp.105-106). The antecedent condition of inquiry is the ‘indeterminate situation’ with such qualities that call for an inquiry, and when it is subjected to inquiry, it becomes an issue to determine its constituents, apply operations of observation, and provide better formulations of the lived situations. Especially for social inquiries, he adds, “genuine problems are set only by actual social situations which are themselves conflicting and confused. Social conflicts and confusions exist in fact before problems for inquiry exist” (Dewey, 1938, p.498). In his *Reconstruction of Philosophy* (1920), he specifically criticized that as a habit borrowed from physical sciences, social sciences also tend to understand the social phenomenon as ideas not necessarily embodied within an actual social problem, limiting both the domains of observation as well as relevant resolutions.

The primacy of lived experience is not only crucial in determining the issue of a topic, but it also points to the recognition that every inquiry occurs in a lived socio-cultural context that situates the researcher, the human and non-human agencies of the field, the ways that the communication occurs, and the values and ideas formulated within. All these situated complexities are in dynamic interaction and effective in shaping the quality of inquiry. As Granger observes through Dewey’s *The Quest for Certainty* (1929), since “the construction of knowledge is necessarily social in nature in so much as it entails communities of inquirers and the linguistic content and additional social meaning variously implicated in the embodied habit”, he concludes that “all inquirers necessarily interact with and modify the phenomenon they are observing, be they the physicist’s particles of light or the multiform aspects of human behavior grappled with the social sciences” (Granger, 2006, p. 59). This means that the activities (methods of observation) and the inquirer are intrinsically embodied within the social situations that are dynamic and collectively shaped. Furthermore, knowledge as an outcome of the inquiry is not immune to such situatedness. Rather, as Granger puts it, “what is valued within our specific cultural time and place necessarily influences the contents, results, and potential significance of our inquiries. None of these things is ever value-

free" (Granger, 2006, p.75). Therefore, an inquiry is inevitably a value-based reconstruction of lived experiences.

Due to the described situatedness intrinsic to the process of inquiry, Dewey argues that inquiry brings the best results as a collective democratic reconstruction. He argued, "The heart and final guarantee of democracy is in free gatherings" which enables an uncensored and tolerant discussion of the differences concerning problems of everyday life (Dewey, 1976, p.2). He considered democracy as a practice of 'working with others' rather than an idealistic political system, which he considered ineffective in its applications. Rather, it requires 'inventive effort and creative activity' from other inquirers, who are fully involved reflective thinkers on the determination of the constituents of the problems that are relevant for them. The inquiry then became a 'cooperative undertaking' of the problem that values the 'difference' as it "is not only a right of the other persons but is a means of enriching" (Dewey, 1976, p.228) and he invites "criticism from within" (Granger, 2006, p.201).

Considering it as a day-to-day practice, Dewey argues that the democratic way of working with others is not an achievement to arrive at but rather something to seek, something to improve continuously. Similarly, the aim of collectivity in reconstruction is not to capture an ideal static whole but to create a co-existence of differences "that are themselves significant apart from the whole" (Dewey, 1976, pp. 207–208; Granger, 2006, p.203). Granger concludes that:

> As Dewey sees it, time and experience have shown us that in the field, the laboratory or the classroom, inquiry as democratic social practice is generally the most effective way to reveal the often conflicting value orientations of different inquirers and to provide a broad forum for negotiating between these orientations without positing any single one as universal or final. The most important issue for Dewey is how we develop and maintain such a forum for inquiry. (Granger, 2006, 75).

In Dewey's understanding, the assertibility of an inquiry lies in the *careful* conduct and awareness of the described qualities, the progressive nature of knowledge production embodied in the situation of day-to-day lived experiences, which is always

social and value-driven, requiring a collaborative, democratic reconstruction. The notion of knowledge as such a reconstruction then denotes a difference from the process in the normative dialectics. It differs in the sense that rather than arriving at a precisely definitive static end, it seeks openness to maintain a forum. By the recognition of the temporality of outcomes and the primacy of lived experience over conceptualizations, inquiry differs from modernist structuralism works with classifications, hence reductions. However, by taking its ground on a situation and aiming for effective, relevant formulation and clarifications, it is not a post-structuralist or deconstructive approach to knowledge production either. While it can instrumentalize negative dialectics or critical deconstruction as a means to determine the constituents of a situation, the deconstruction itself is never a valued end by itself. In that sense, it is neither a construction nor a deconstruction; rather is an act of collective reconstruction that is informed by the *fact* that it will remain open to further and better inquiries.

1.4.2. Adopted perspectives from music studies

In terms of the research practices, the present study benefits from multiple disciplines associated with music studies. Regarding the global historical situatedness of the topic within the EAM tradition, it employs perspectives from historical musicology. Trying to understand the aesthetic and discursive marks of *yeni müzik* that have an inevitable relationality to the ideas, practice, and institutions of the new music in the global context, it also draws from New Musicology and social studies of art music, and the discussions on the institutionalization of aesthetics and repertoires of the 20th century.

The study applies the historical perspective also in the reconstruction of the local history, discussing *yeni müzik* within a series of developments and examining the relations between different periods to understand the historical continuations and negations. In that sense, it values and parallels the linear historical readings, although considering it only as a partial perspective that complements and expands our understanding from a particular angle.

The historical account documented in the third chapter, as well as my pre-fieldwork knowledge about the topic, is based on the historiographical studies of contemporary

music in Türkiye in general and my chronological order of events that directly relates to *yeni müzik* discourse and practices. The primary sources that directly inform about the *yeni müzik* activities that are processed in this way often include festival banners, booklets and program notes, news and promotional articles in printed and digital media concerning events, people and institutions, biographical (often non-scholarly) information about musicians and events, the historical information that can be gathered from the scores, albums, radio programs, physical archives of recorded festivals, and streamed audio-visual documentations. The two most common types of entries in this historical reconstruction are the organized festivals, concerts and seminars, and the establishments and significant changes in the music education and performance institutions (See the reconstructed timeline of *yeni müzik*- related events). While this historical perspective is part of the study, other practices from historical musicology, such as close readings in repertoire or the score-analytic perspective, are not employed in this study unless there is a particular use for it.

While it includes the historical perspective, following the research paradigm of Dewey's inquiry and its emphasis on the lived experience and the social matrix, this study is more grounded on ethnomusicology through the application of ethnographic fieldwork practices on a topic that is conventionally studied within historical musicology. Hence the present research is heavily influenced by and methodologically can be assessed under the body of literature often called 'ethnomusicology of Western Art Music', which has been enlarging in the last decades. In particular, the study is heavily invested in the discussion of *Are We All Ethnomusicologists Now?*(Cook, 2008; Bayley et al., 2020) and Nooshin's ideas on the potentiality and the limitations of such a field of study (Nooshin 2011, 2014).

Not only invested in the potentialities and necessities of fieldwork as a method that enables knowledge production that accounts for the lived experience of musical practices, but it also draws from the same literature in adopting an understanding of a conceptual field as its main documentation object. What I have conceptualized the as *yeni müzik* scene in this study includes discourses, institutions, practices, different types of agencies, musics, repertories and meanings, which come together to make observations on a wider conceptual idea of *yeni müzik* with its multiple domains in relation. Especially relevant in relation to the study of art, music which is a tradition

that has been abstracted as a canon or a history that includes multiple cultures, physical sites, varying materials and ideas and aesthetics, which is different from normative definitions of a field in an ethnographic study, such a conceptualization of *yeni müzik* does not necessarily exclude observations that can be conducted potentially in any domain of its existence.

Such a wide and layered conceptualization of a field – different from a site- has been influenced by several previous studies within this literature of ethnomusicology of art music and the sociocultural studies of music. In a sense, my conceptualization of the '*yeni müzik* scene' is informed by and parallels Small's notion of 'musicking' (1998) as a variety of musical doings (creation, performance, dissemination, reception, listening, or thinking) covering multifaceted domains. It is also informed by Shelemay's discussion (2011) of musical communities and the dynamic role of music and aesthetics as contributing factors understanding sociality and collectivity in music-related practices. In regard to the inclusion of the study of institutions, the supportive mechanisms of education, production, and dissemination, and the socioeconomic factors, such a multilayered concept of the scene is greatly influenced by Becker's theory of 'art worlds' (2008). Lastly, this conceptualization is theoretically influenced by Latour's *Actor-Network* theory (2005) in allowing heterogeneous coexistence of diverse observations through a variety of human and non-human actors and relations, which are not rigidly static or linear yet affect each other contextually.

None of those perspectives above is applied as a step-by-step guide or constitutes a primary conceptual frame. As it is already described in the purpose of this study, it is also not my intention to theorize on such conceptualization with the term 'scene'. Rather, throughout this study, I have used the term 'scene' to refer to such multifaceted conceptualization of *yeni müzik.* The only reason that the term is preferred is to reflect on the Turkish use of *sahne,* which is also used to refer to the cumulative sphere of agencies, discourses, practices, and materials, is and sometimes used for *yeni müzik* as well. Therefore, rather than arguing for a new theory of scene or providing a new terminology for my conceptualization, in this study, the concept of scene can be understood in parallel to, and in fact, can be used interchangeably with two particular concepts. Firstly, it is highly similar to Born's social semiotics that argues for the 'multitextuality of music-as-culture' analyzed through the study of differences in its

"various mediations – aural, visual-textual, technological, social- both in themselves and as an ensemble" (1995, p.17). Additionally, my intentions in inviting the historical perspective into a fieldwork study also originates in Born's notion of 'aesthetic discourse as a long-term cultural system' as she described in her seminal work on *IRCAM*, as "a constellation of different historical processes and temporal orders that in various ways meet within" (1995, p.31).

The other closest conceptualization to what I refer as a scene is Usner's concept of *Musikwesen* as a cumulative "being or entity (wesen) that includes various customs, people, institutions, discourse and representations" (2010, p.6) as parts of what makes *Kunstmusikwesen*, so 'the art music being' in Vienna, in his case. Usner includes multiple components of the *wesen* that musicking occurs, and he uses the term to indicate both his object of the study as well as the space, so the field of his ethnography (2010, p.36). In that sense, my use of the term scene is similar to *wesen*, which refers to similarly inclusive definition of sphere with multiple layers, that *yeni müzik* occurs within in Türkiye, and which is the field of this inquiry.

To avoid any misconception, it is important to note that the use of the term scene in this study is slightly different from the 'scene' concept applied in the popular music studies (Bennet & Peterson, 2004) with an emphasis on the role of audience as a much more active agency. Although the relation of *yeni müzik* with audience is not intentionally neglected in this study, since contemporary music often situates outside of culture industry, it is often the case more than the exception that the audience is mostly limited to the insider professionals, rather than a normative notion of audience representing a wider public. This specific quality of *yeni müzik* sphere is examined as an issue by itself in the fourth chapter. Yet, despite this particular quality, I do use the term scene for its convenience to refer to the field of observation that includes multiple domains of the local production and dissemination. In that sense, while it diverges from its use in popular music studies in terms of differences in audience, the described notion of scene in lines with 'scene thinking' (Woo, et al., 2015) methodologically.

As the described use of scene implies, since it can potentially benefit from various methods due to the qualitative flexibilities and the multi-directionality, the ethnographic fieldwork is considered as the most compatible research practice that

overlaps with the aims of this study. Allowing instrumental uses of other research practices such as historiography, qualitative survey methods, or critical readings within the larger process of the inquiry, fieldwork constitutes the roof methodological approach in this study.

1.4.3. The complete process of the inquiry

Both following Dewey's idea of inquiry as a process as well as aiming to provide multi layered account of the *yeni müzik* scene, the present study can be best think of a series of studies that relates to each other, and which all together formed the overall methodological scheme, that enabled the account of *yeni müzik* in the following chapters.

The initial research on the topic has been conducted on desk aiming to provide the main patterns of the different historical contexts of *yeni müzik.* During the initial six-month period, first, the global historical narratives on the concept of new music were extracted to understand the aesthetical, intellectual, and social markers that potentially related to the issues in the local context of *yeni müzik.* This study of the global concept of new music later formed the bases of the second chapter in this study.

Then the local historical chronology of the institutionalization of Turkish Contemporary Music and the formation of *yeni müzik* scene are studied before the fieldwork. For the study of the institutional history of TCM, the secondary sources such as readily existing timelines, historical and critical readings on particular periods have been used to understand the main patterns in the larger local historiography. On the other hand, the chronological local history of *yeni müzik* scene as it emerged in the late 20th century has been constructed from scratch using the collected primary documents such as festival banners and program notes, newspaper clippings and various types of digital documents. The initial search for this study started by searching the keywords like *yeni müzik, çağdaş müzik, avant-garde müzik, modern müzik, deneysel müzik* in dissertations, newspaper archives – most benefitted from the digital archive of *Cumhuriyet*- and open access databases concerning local arts in Türkiye such as *Turkish Music Portal.* As the historical events started to be revealed, further archival study is conducted, such as the examination of the archives and

documentations of the central festivals like *Bilgi Yeni Müzik Festivali, Bilkent Yeni Müzik Günleri, Maçka Elektronik Müzik Günleri, Sesin Yolculuğu,* or *Akdeniz Çağdaş Müzik Günleri.* Later the related composers' official web sites and music streaming accounts are also used as information sources for the historical reconstruction of the local events of *yeni müzik.* The timeline (See APP A) of those records and the general picture that it suggests is later used in the interviews to learn about scene members' narratives of the events both to validate as well as to expand the knowledge with more anecdotes and primary materials such as audio recordings, photographs, or program notes.

What followed this pre-fieldwork study on the historical context of *yeni müzik* was the initial qualitative survey on the meanings as well as the local agencies of *yeni müzik.* Combining the ideas from *arts worlds* and *actor-network theory*, also returning back to the idea of not starting with arbitrary definitions, I have started the fieldwork with an exploratory qualitative survey on Arter's *New and the Newest Music Festival* organized in February 2020. This particular festival was chosen for the initial survey since Arter is a performance space that has close relations to several of *yeni müzik* related education institutions, functioning as an intersectional venue in the scene. Alongside normative participant observation, with a written survey I asked the audience - which also included *yeni müzik* musicians-, what the word "new" in the title of the festival means for them, and asked which musicians and other events come to their mind when we say *yeni müzik* in Türkiye. The survey gave me a temporary network of the scene, including musicians as my initial collaborators and institutions to follow their events as my field sites for participant observation. I have also incorporated the participants' descriptions of *yeni müzik* as my initial prominent discussion topics in the interviews to understand different conceptualizations of *yeni müzik* discourse and practice (see APP B for the survey results and the field report).

Having an initial focus 14 different Türkiye-based musicians and 26 different music venues and institutions mentioned in the survey results, a two-year-long fieldwork process started, and it mainly consisted of participant observation in festivals, concerts and seminars, and in-depth interviews. Other types of events that I was able to participate in, although less in number, include lecture and workshop participation, recording sessions, and a documentary project in which I have volunteered (See APP

C, for the summary of the fieldwork study). Due to the pandemic that emerged just a few months after the start of the fieldwork, the majority of the interviews and the participant observation activities were conducted online. As the events were organized in digital spaces due to the pandemic, it in fact, allowed me to make more participant-observations than I could physically follow. In this sense, it can be said that the study is positively affected by the pandemic conditions in terms of the diversity of the events observed, while it created differences in the experiential quality.

For the interviews, I have followed what is called *active interview* (Holstein & Gubrium, 1995), in which the flow and the content of the conversation are shaped by both participants' active questioning, sharing of ideas, and giving feedback on multi-directionally raised issues, rather than linear question-answer type. The active interview considers the participant as an active ally and a collaborator rather than an informant. Also inspired by the use of media in *feedback interview* (Stone & Stone, 1981), before each interview, I conducted a short desk study on any available information about the artists, such as biographical entries, interviews, reviews of their work, their musics, scores and other media that are available as well as personal information on social media posts. Organizing such information, I have prepared a document consisting of questions, comments as well as notes from my listening journals to be used as the main material to be communicated with the collaborators for their feedback. Hence, the larger part of my interviews is semi-structured around those notes and materials that are specific to each collaborator.

A shorter part of the interviews consisted of a set of questions that I asked all collaborators, such as their description of *yeni müzik*, ideal new music concert situation, the other new music activities, composers, and performers that they like and follow, and most importantly the prominent issues of *yeni müzik* which they think should be documented, studied, and discussed in this research. Among those common questions, I have also asked if they can suggest other collaborators whose perspectives can be valuable in this research.

With each suggested actors, I had a chance to explore the scene with new actor-networks in a non-linear way, and review and expand the discussion of several commonly raised issues, some concerning today some concerning the local histories.

With each interaction, my accessibility to unpublished materials such as scores, photos, notes, and other primary materials increased, currently forming a small achieve of unpublished materials on *yeni müzik.* It was also the interviews and invitations of some collaborators that gave me access to participate in closed *yeni müzik* activities, such as rehearsals, or album recordings.

Due to the pandemic conditions, most of the interviews took place online. All interviews -except one- were recorded and transcribed with the permission of the collaborators. One-off interviews were conducted, lasting between two to four hours in length. However, follow-up interactions, information, and document sharing continued as needed.

The fieldwork materials - transcriptions, field notes, field reports, or vignettes are processed via open coding, and the initial memos freely explore a variety of issues that are significant in different ways, such as reoccurring, as conventional, as diverging, as continuing or as intersectional observations. Going through a parallel reading between the initial memos and the local historical narrative, later, the memos are reorganized in two broad categories. The first category includes memos that relate to the local history of institutions, people, and socio-cultural values and practices within the scene, and the second consists of integrated memos on themes that relates to current discussions on aesthetic and cultural meanings of *yeni müzik* raised by the scene members themselves. After several rounds of reading, focused themes and a narrative have emerged out of those two categories, which have formed the basis for third and fourth chapters in the present text.

During the writing process that took 9 months for the initial draft and an extra year for the editing process. The quotations taken from interviews were translated by me and later confirmed with the collaborators. Quotations by native English speakers are indicated as ‘original language’. All the quotations from Turkish sources are my translation unless it is indicated otherwise.

The present text is considered as a narrative dissemination of this inquiry that is a particular reconstruction of several layers of observation and thinking. It is informed by the notion that it is *an account* of *yeni müzik*, rather than *yeni müzik* itself or its true representation. This narrative is then only a reconstruction of significant issues

emerged in inquiry, and it is inevitably reduced and partial in regard to the experiential realities. However, this does not mean it is purely subjective, relative, or arbitrary. The narrative is formed through the reconstruction of nodes of significations of *yeni müzik*, which are observed and discussed on the base of multiple engagements with people, spaces, and musics. While the experiences are varied, contextual and unique, the presented discussion of prominent patterns are designed to be relevant to the musical community and to be helpful in guiding a communicable understanding of *yeni müzik* scene, since they emerged within the field through collaborations. Indeed, the present narrative is inevitably my reconstruction, as the main inquirer who mediates this collaboration with other situated subjects, and the subjectivities caused by my situatedness in this field are reflected in the following section. However, although the present account of *yeni müzik* embraces and utilizes such subjectivities and the situated partial perspectives, it is not arbitrary to the field situation. On the contrary, I aimed at a reconstruction of *yeni müzik* schooled by the field itself in defining its scope, its agencies, its sites, its history, its meanings, and its critique. Hence it is hoped that the present account of *yeni müzik* takes its validity from its relevance to my collaborators, other members of the scene and the situation of *yeni müzik* as a lived experience, rather than seeking a naïve realism in finding some *facts* that are assumed to be out there waiting for a researcher to be objectively observed and measured.

Although the entire thesis was written based on this assumption of secondary quality of the narrative with respect to the experiential domain of *yeni müzik*, it particularly effected the way the artistic value and the experience of music are handled in this study. As required by the assumption that art and music is about the immediate experiential qualities in a socio-cultural matrix that are prior to their analysis and description with symbolic systems, this account of *yeni müzik* intentionally negates score analytical approaches to music that is often used to link the music with a strictly framed aesthetic discourse – styles, genres, etc. - or explains a causality relation between the music and the social history. Additionally, the present narrative particularly avoids hierarchical judgments on different musical and artistic approaches, as well as assumptions and philosophical statements on what categorically constitutes music and what does not. It also avoids conclusionary judgments on whether the documented localization of new music is sufficient to be qualified as a

proper scene. These avoidances are not only due to my ontological stand on any musical phenomenon, but also because they are already saturated and often pejoratively used viewpoints in regard to new music which is a highly peculiar practice of musicking in comparison to popular and traditional genres and musical communities.

1.4.4. The Limitations and Reflections

Despite my efforts to design the inquiry in a multi-directionally expanding way for the inclusion of different layers of observation, the presented account has particular limitations that significantly narrow down the view of *yeni müzik*. Importantly, although the agencies of this study are explored within the field in collaboration with scene members, it becomes clear that the referred figures of *yeni müzik*, and therefore my collaborators, have heavily consisted of composers. This pattern was evident both in the initial exploratory survey and in the subsequent references following each interview. Consequently, despite my flexible approach to include various agency types in conceptualization, the study leans toward a composer orientation among my collaborators. Although not entirely disregarded, perspectives from performers, audiences, researchers, support personnel, and scene promoters carry less weight in this account of *yeni müzik*.

This prominent limitation of the inquiry is partially attributed to a field phenomenon that inherently signifies its own meaning. Thus, I did not actively intervene by intentionally disrupting the reference cycles within my initial tracing strategy. However, while I observed this centrality, I made efforts to document the conditions that reinforce this tendency from multiple perspectives and critically interpreted it. In doing so, I interpreted the dominance of composers as an indicator of historical hierarchical power patterns akin to those found in the global history of art music. As inherited from the tradition of Eurogenetic Art Music (EAM), which is often dominated by composers occupying the top positions in the social hierarchy of music professionals and at the core of historical canonization, I observe a similar centrality of composers in this study. The strong association of *yeni müzik* with composers as its primary agency parallels the observations of the socially isolated nature of *yeni müzik* as a field primarily reserved for composers. Issues intertwined with this centrality of

the professional agency of composers are documented and discussed in the section titled *Music for Composers* (see Chapter 4.1), which serves as the foundation for my overall critical perspective in the final chapter.

However, beyond the documentation and discussion of this centrality, the composer's dominant role in narrowing the perspective of this inquiry raises further issues. Notably, it is also true that the collaborators in this study are often well-established composers within the scene, holding academic positions, recognized by institutions, and capable of disseminating their music, comparatively, in a more visible manner than others disseminate. Unsurprisingly, male composers, sidelining other genders, also dominate this more visible facet of the *yeni müzik* scene. Consequently, while not completely ignored in the narrative, this study is considerably limited in its observations regarding gender differences in understandings of *yeni müzik*. Therefore, it should be assessed with a consideration of its particularly male-oriented angle. For a comprehensive documentation of gender differences in composition-related institutions in Türkiye, Özkişi's study (2009) offers a comprehensive overview of the various layers of gender inequality in composition education, both in historical and contemporary contexts.

In a parallel fashion to the majority of my collaborators referenced in the fieldwork being predominantly well-established male composers, the institutions at the center of this study primarily consist of well-established entities and formal institutions, rather than non-institutional collectives and civic initiatives. Consequently, vernacular avant-garde circles within the *yeni müzik* scene, lacking an institutional foundation, have a comparatively weaker voice than education and performance institutions.

In this thesis, it is essential to emphasize that the primary focus is on constructing an understanding of the *yeni müzik* scene from the ground up, given the limited existing literature in this area. Consequently, the comprehensive discussion of political issues and their connections with the AKP government's policies was not feasible due to the extensive efforts required to build the foundational knowledge base regarding *yeni müzik*. Since the primary objective was to contribute to the understanding of this relatively underexplored musical realm, resources were allocated to this central research goal, leaving limited capacity to delve deeply into the nuanced political

landscape in considering the recent history in the second chapter, last section. Furthermore, the *yeni müzik* scene's minimal engagements in broader societal and political matters align with the decision not to place a strong emphasis on political dimensions. Therefore, as with gender differences, the research deliberately refrains from explicitly addressing other aspects of political identity as well as conflict theories, such as class or race, as they fall outside the primary focus of this investigation.

However, perhaps the most noteworthy limitation of the present inquiry is my own position - as is common in Deweyan inquiries - which inherently carries a situated and partial view susceptible to the influence of power structures. Given that all inquiries are inevitably situated within a socio-cultural matrix, my own situatedness within the *yeni müzik* scene grants me both enhanced insights and blind spots. This section delves into my reflections on my role as a researcher and its relation to the present account of *yeni müzik*, to the best of my awareness.

I can describe my position as that of a semi-insider in relation to the *yeni müzik* scene. I have an insider position as a native Turkish speaker raised in Türkiye. However, my insider status goes beyond this, dealing with the complexities of 'ethnography at home.' I was once an undergraduate performance student at one of the music institutions (Bilkent University, 2007-2013) documented in this study. Furthermore, I have pursued my graduate studies in musicology at another institution (MIAM, 2014-present) and have worked as a research assistant at yet another institution (Bilgi University, 2018-present).

As the relational history of the local new music activity will be unveiled later in this study, all three institutions have played pivotal roles as music centers within the *yeni müzik* scene. In fact, my own journey in music studies significantly aligns with the development of new music in Türkiye since the late 2000s. Consequently, I possess firsthand experiences of new music within these institutions and maintain close contact with composition departments. I have taken courses from some of the composers at Bilkent and MIAM, developed friendships with composers from both institutions, and collaborated with some of them for this study. Additionally, I work as a colleague alongside composers at Bilgi Music Department. Hence, it is undeniable that I am firmly situated within the scene.

My insider position had a multitude of positive effects on this inquiry. It greatly facilitated my access to composers and events within the institutions where I am also actively engaged. This link provided not only easier accessibility to these institutions but also served as a gateway to those with which I had limited or no prior experience. Furthermore, it allowed me to cultivate trusting relationships and engage in organic conversations with collaborators I already knew from these institutions. These connections provided valuable insights, access to unpublished materials, and facilitated my participation in participant observations during closed events.

Beyond the formal interviews and systematically documented participant observations, I enjoyed partial access to the day-to-day dynamics of new music within these institutions. This involvement extended to event organization, participation in new music-related courses and workshops, and the opportunity to engage in small talks and occasional, sometimes confidential, conversations. In fact, my interest in contemporary music in Türkiye initially took root in the spring of 2018 when I conducted a short fieldwork on several contemporary music events in Istanbul. Since then, I have been fully immersed in this field, living, working, and studying within it. This immersion has allowed me to accumulate a substantial volume of observations, field notes, case studies, and personal knowledge about specific figures and events within the scene.

Naturally, my highly situated position within the field has presented challenges related to potential biases and conflicts of interest. Two specific issues warrant the reader's attention. Firstly, my insider status within some of the music institutions in the scene holds the potential to create what is known as the 'availability heuristic.' This cognitive bias entails a tendency to consider the most readily available, closest, and familiar cases and examples as central in evaluation processes. In the context of this study, the availability heuristic could influence my assessment of figures and institutions that are already within my sphere of familiarity as central in the reconstruction of the history and current landscape of *yeni müzik*. This bias might inadvertently lead me to overlook the perspectives of those in more distant or unfamiliar environments. While it is challenging to mitigate the effects of my situatedness completely, I have made conscious efforts to address this potential issue by intentionally expanding the scope of my fieldwork, which includes collaborations with individuals from more distant

contexts. For instance, whenever a collaborator suggested multiple composers to engage with or events to participate in, I intentionally selected those with whom I had little or no prior familiarity. Additionally, I took special care to communicate my situated knowledge to these 'distant' participants and encouraged them to share their disagreements or differing viewpoints on the matter. I believe that this approach fostered greater openness in my conversations with composers, especially those from state conservatories, with which I had limited personal experience. It allowed for the exchange of diverse narratives more easily. Furthermore, I deliberately postponed interviews with composers with whom I had closer contact until the very end of the fieldwork study. This was done to prevent the potentially overpowering influence of their comparatively familiar voices from shaping the trajectory of the inquiry right from the outset.

Additionally, it is worth noting that the pre-fieldwork study on the history of *yeni müzik* through archival materials proved to be immensely helpful. It enabled me to uncover lesser-known figures and events that were more distant from my prior knowledge base. This archival research was more effective in this regard than what I could have achieved solely through fieldwork. Consequently, it enriched my understanding and allowed me to provide documentation on figures and events that did not come to my attention during the fieldwork study.

Another challenge stemming from my insider status within the scene was the need to navigate potential conflicts of interest. As previously described, I have collaborated with entities from prominent music institutions that wield varying degrees of power, which could conceivably influence my own career in both positive and negative ways, especially as an early-career scholar. Therefore, maintaining the boundaries of critical perspective in light of this situatedness became an ongoing concern throughout the study.

To address this, my guiding principle was to avoid entering into binding professional relationships that might exert undue pressure on me while I observed, asked questions, and documented my thoughts as a researcher. In this context, with the exception of my current research assistant (RA) position, I deliberately refrained from involvement in any music-related projects with monetary value or from assuming roles with binding

responsibilities during the study. I consistently declined both paid and unpaid opportunities that would have required me to endorse or critique specific scene activities, as this would have placed me in a much more deeply situated position within the scene.

For example, I refrained from writing concert or album reviews or conducting published interviews with particular composers. Additionally, as a Ph.D. student, I abstained from enrolling in courses for credit offered by my collaborators during the study period. Furthermore, I did not apply for or accept any positions in art and education institutions to ensure that I maintained the necessary independence and impartiality required for my research.

During this study, I made it clear to each musician with whom I collaborated that they were welcome to invite me to their projects, rehearsals, or seminars, and I offered to engage in voluntary fieldwork and documentation as part of my research. Onur Türkmen, whom I had met during my student years at Bilkent, was the only composer who responded positively to this request. At his invitation, I engaged in short-term voluntary documentation for two projects in which he was involved. The first project was the *Sei Solo* album project organized by the Klasik Keyifler Association in the fall of 2020. I participated in the studio recordings, where works by different composers were featured, and Türkmen served as the artistic co-director. I documented the recording process and shared it with the team. The other project involved the album and documentary project of the NK Ensemble, conducted by Gedik Sanat, in which Türkmen's works were performed. I worked on the content of the documentary for a short period in 2021. I voluntarily contributed to both projects as an ethnographer and did not assume any artistic or managerial decision-making roles in either of them.

This insider position had a generally positive impact on my relationships with composers. For instance, although most of the composers I approached for interviews had no prior knowledge of me, they responded positively to my requests, dedicated substantial times to in-depth interviews, trusted me to record our conversations, and were open to sharing documents related to their work. However, it is essential to note that my interactions with the composers were predominantly formal and professional, even with those I had known before this study. All interactions were initiated and

maintained through my efforts, and composers generally held a reserved and disinterested stance regarding my study.

Moving beyond these interpersonal relations, my situatedness within the scene, which I initially described as that of a semi-insider, carries additional nuances. It can be characterized as semi-insider because, while I am situated within the same institutional sphere as my collaborators and musicians within the *yeni müzik* scene, my identity as an early-career women musicologist creates certain distinctions and social distances between me and the local scene, resulting in an outsider quality in my situatedness.

Within the local scene, the role of a music researcher is relatively rare compared to other professional groups such as composers, performers, and promoters. The professional authority traditionally claimed by music historians, critics, and scholars in more developed EAM scenes has not yet fully developed in the local scene as a separate field distinct from musicianship. Instead, the role of a music intellectual is often undertaken by composers, conductors, and occasionally performers as part of their academic careers or as a supplementary pursuit alongside their musical production. Consequently, a musicologist is not a normative presence within the scene, a fact exemplified by the underrepresentation of musicology/ethnomusicology in music departments and conservatories, as well as the absence of music critics.

As a result, the encounters and collaborations between a composer and a musicologist or a musician and a musicologist, as a professional practice, have not yet become normalized interactions between equals within the field. Indeed, the conventional perception of musicology often regards it as a less prestigious profession lacking the 'genuine' knowledge and experience of being a musician, consequently assigning it secondary importance in shaping artistic and intellectual endeavors. The prevailing expectation is for musicology to serve primarily as a means of documenting and legitimizing a composer's work, ideally through purely music analytical tools, rather than engaging in authentic social research about music, especially when employing ethnographic approaches or adopting a perspective rooted in the social sciences.

This contributed to an outsider quality in my interactions within the field and occasionally presented social challenges during my fieldwork. Firstly, it often established a certain social hierarchy in my conversations with collaborators, the

majority of whom are composers. For instance, particularly during initial meetings, my proficiency in the history and repertoire of EAM in general, but more notably, my expertise in 20th-century music—an area considered more complex—was implicitly scrutinized. Secondly, my preference for employing ethnographic and qualitative methods delving into questions about socio-cultural issues, rather than focusing solely on score analysis was at times met with surprise by composers. Some considered it an unexpected departure from the norm in musicological studies. My inquiries regarding the politics of aesthetics, the socio-cultural challenges ingrained in local music history, or the social and institutional practices of the contemporary music scene were met with skepticism at times. In some cases, these questions were perceived as 'non-musical' inquiries, leading to an interpretation of my study more akin to journalism than traditional musicology.

Throughout many of the interviews, composers emphasized the distinction between their roles as composers and my professional identity as a musicologist. They often highlighted the hierarchical divide between the musicologist, who ideally 'writes about composers' music', and themselves as creators. This emphasized role distinction within a professional hierarchy prevailed over a more collaborative dialogue between equals engaged in exploring issues related to local contemporary music. Consequently, my position as a researcher approaching the field from a social perspective placed my study at times below the perceived value of historical musicology, a field already relegated to secondary importance. This discrepancy in perceived value created validity concerns for some composers who preferred their music to be studied using more traditional musical analytical methods. Due to my methodological divergence, certain critical observations and inquiries were seen as the perspective of an outsider—someone who did not possess the status and concerns of a musician.

Finally, my outsider position occasionally posed challenges in terms of accessing the scene. Despite my longstanding involvement in various roles within the local music scene and the composers' awareness of my research through our collaborations, as well as my expressed intention to stay informed about their upcoming projects, I was rarely privy to information about closed events or invited to inter-composer projects and collaborations—except for the instances I previously mentioned. In reality, it was typically other entities within the scene, such as fellow researchers or performers, who

informed me about events or extended invitations to contemporary music activities. Consequently, my experience of participant-observation often carried the hallmark of an outsider, resembling uninvited participation more than active, socially engaged involvement.

Although I did not explicitly focus on these social challenges as part of my field observations, I often regarded them as integral dynamics within the social fabric of the scene, recognizing their significance as broader issues extending beyond my individual experiences. These challenges, however, played a pivotal role in shaping the critical perspective that ultimately culminated in the last chapter of this study. In fact, my semi-outsider status within the scene allowed me to perceive it from the vantage point of a normative audience and other outsiders. Hence it is worth noting that this semi-outsider position was a contributing factor in identifying the social bottlenecks within the *yeni müzik* scene and addressing them as a focal point in the scene's reconstruction, as elaborated upon in the final chapter of this study.

2. THE CONCEPT OF *NEW MUSIC*

This chapter provides a framework of concepts and their historical meanings rooted in earlier debates, such as new music, modern or contemporary. Those concepts were not defined as a complete working theory of new music; instead, their particular associations and claims are introduced, as they are meaningful in understanding *yeni müzik*. Therefore, I highlight and explore the associations and markers of the concepts if they had repercussions in the local discourse in Türkiye to provide a conceptual introduction to a more global and earlier historical concept of new music.

The phrase new music is a prevalent one in the music world. In scholarly studies, it is often used with smaller letters, without defining the concept or referring to a particular genre or a category of music. Similarly, it is also rare to find dictionary or index entries of new music in common sources. In this type of literal use of the term 'new' as an adjective, its meaning inevitably becomes relational, if not vacuous. In other words, it does not give us an idea on the question of what kind of music is called new music, but instead raises more questions on the relationality of new; new according to whom, new in reference to when or what.

Despite this non-indicative meaning, the phrase is frequently used in the titles of journals, festivals, ensembles, publishing ventures and other organizations. In those practical uses, one can see an increasing diversity of styles and types of artworks ranging from compositions, acoustic or electroacoustic performances, improvisations, fixed media works, live electronics, multi-media works, installations, and other types of sound artworks, as well as conceptual artworks that incorporate different means of musicking. All together suggest a neutral and value-free, at least a very fluid category of music, in which we cannot identify a coherent criterion that brings those practices together.

Nevertheless, one common ground that these different types of musical works have is that they are part of an 'art world', more specifically, a (globalized) art music world in

the sphere of the 21st century. Therefore, the concept of new music is deeply surrounded by discussions of aesthetics and socio-politics of the art music genre as a subsidized institutional tradition and as different from the popular music genres operating within the culture industry. The question of to what extent new music is immune to mechanisms of industrial practices and to what extent new music is globalized will be discussed later in this chapter. However, its historical and current situatedness within the Eurogenetic Art Music tradition is essential to note in the beginning to understand the meanings, associations, and debates attached to and implied by the concept of new music.

Today 'new music' is used interchangeably with other concepts such as 'modern music', 'avant-garde music', and 'contemporary music'. All these concepts have in common that they are often used to refer to various works from EAM repertoire usually dated from the early 20th century up to the present. Thus, sometimes, new music is also used synonymously with another conceptual category known as 'twentieth-century music', referring to its temporal span and historical origins of the concept. Yet, as I will explore in this chapter, not all the art music of the 20th and 21st centuries have been considered new, modern, or avant-garde; instead, those terms are reserved for subcategories, particular repertoires and social practices and different periodizations within 20th century art music tradition.

Perhaps, 'twentieth-century music' not only indicates a temporal span of new music concept, but it also bears associations regarding the socio-cultural matrix that new music had been happening within. As seen in the Twentieth Century Music Journal's forum on the reflections of the title of the journal, despite its chronological preciseness, it is also a relational term that raises polemical discussions. The general critique is similar to the ones claimed for new music, or more problematized term classical music, representing an imposed universality, despite being exclusively culture specific. Similarly, David Clarke, the editor of the issue, reflects on the implied exclusivities of gender, race, nationality, as well as genre, style, and ways of musicking in association with the term. As he puts "Twentieth-century music has tended to mean modernist or avant-garde art music composed in the West by men, and has been documented as such by scholars of a similar complexion" (Clarke, 2018, pp.411-412).

As I will discuss later in the chapter, despite recent diversity discourses in international new music scenes, new music's historical and cultural situatedness in European and North American practices and institutionalizations remains a not yet sealed issue. Suggestions of terms such as Eurogenetic (Reigle, 2021) or Eurological (Bhagwati, 2020) refers to the need for recognition of the ways how the very general understanding of music has been affected by the institutional structures and discourses of EAM tradition, not only in West but currently across the world. Especially after nation-states, EAM tradition created a cultural hegemony in shaping the music education systems and performance institutions worldwide, creating a kind of official music status. The institutional power representing the idea of 'center' has been not only exclusive to art music othering the popular and folk, but also othering the music composed in styles of EAM tradition in 'peripheral' regions. I will explore how this centrality functions in *yeni müzik* in Türkiye as both an institution of legitimacy and a marker of being at the periphery.

2.1. New Music and the Contemporary

Another term that today new music is also used interchangeably with, is contemporary music. The confusion in how the terms is used and their claims are well discussed in Sarah Collin's chapter called "*what was contemporary*" (2019) in respect to the use of the term during the first half of the 20th century. She argues that the 'contemporary' had a pretense of neutrality while in fact being intensely ideological" (2019, p.57). The claim of neutrality in her formulation is based on three associations of the category of contemporary. First is the association of 'post-ness', lateness, or 'a sense of coming after' which implies a 'shared contemporary sensibility', based on a 'common time (now)' and 'a commonplace (world)'. While she considers this association increasingly valid, especially after the effects pf globalization and digital connectivity, she argues that this 'common time and place' is determined by the colonizer's perspective. Therefore, it has always been a 'projected unity' and a 'soft consensus of the immanence of the present' (Collins, 2019, pp.59-60). This is specifically important in understanding *yeni müzik* in Türkiye. As we will see in the following chapters, the lateness aspect of contemporary that creates a 'common now in a common world' has

particular importance for the composers of *yeni müzik* functioning as a reference of being timely (up to date) with this projected common world of contemporary.

Her second point is that the category of contemporary is associated with "the overarching 'value pluralism' of postmodernism, whereby differing accounts of reality are accorded equal merit, or become equalized on the plane of capital" (Collins, 2019, p.60). As she continues, this value pluralism on the base of a 'condition of post-ness' is similar to being value-free, which in result "incapable of advocating a viable alternative mode of being" and open to ideological and capitalist manipulation (p.61).

As it is evident in her account of the early years of *ISCM (International Society for Contemporary Music)* during the 1920s and 1940s, this value pluralism of the contemporary category was controversial from the very beginning. By referring to the early issues and forums of the *Contemporary Music Review* and *Perspectives of New Music*, she argues that while the phrase was used to claim neutrality to all aesthetic tendencies of the time, in the 1920s, it was used synonymously with new music and applied to the works in line with the critical tradition of 'continental musical modernism' which was originated in German *Neue Musik* discourse represented by Bekker and later reformulated by Adorno. In fact, the German section was highly influential in the early days of ISCM, and they had insisted on *Neue Musik*, rather than 'contemporary' when naming the society. She explains that "the use of the term Neue Musik in the German title indicated their more explicit distance from inter-war neo-classical tendencies and, more controversially, from the use of modal inflection derived from folk music, which some viewed as being more accessible to audiences" (Collins, 2019, p.63).

By contrast, the term contemporary was preferred explicitly by the English section – also supported by American and French sections- to provide "an apparently non-partisan category that seemed to offer an equalization of the playing field and to ensure that emerging composers, regardless of their nationality or style, would have an international forum in which to present their new work" (Collins, 2018, p.64). Yet Collin concludes that it was a supposed neutrality to aesthetic and political positions. In fact, "there was a preponderance of 'new music' or progressive music in the

organization's early festivals, because of the overriding strength of the Austrian and German sections in the 1920s" (2018, p.64).

While this was the case in the 20s, as Collins documented, especially after the mid-1930s, the critical positioning of *Neue Musik*, especially in respect to its critical relation with the audience, was neutralized and lost its impulse not only due to the British section's notion of contemporary but also due to the new British interpretation of the term as a "type of music that was stylistically and thematically different from 'modernist' music, and that it has a temporal demarcation after WWI" indicating an idea of contemporary that is different from Schoenberg's *Pierrot Lunaire* (2018, p.70).

She also documented that the shift from *Neue Musik* to neutral contemporary has raised an antithesis problem regarding Adorno's theory. Referring to his *Ageing of New Music* (2002, originally published in 1955), she explains:

> One of the primary 'antitheses' that Adorno was thinking of, of course, was the tonal system, and he went on to write that for New Music to have any meaning at all, this meaning was only found in its relation to what it was designed to negate. He wrote that 'meaning is itself historical'. In other words, without reference to what is being rejected by the new, there is no meaning in it, only empty rationalization; there is no authenticity, 'no longer any musical frontier' to define the 'boundary of listening' which once fuelled what he called the 'inner compulsion' of New Music. (Collins, 2019, p.71)

Collins's study shows that the two terms, contemporary and new music, were different in the first half of the 20th century. The former was based on the 'ideologically neutral, recent chronological category of contemporary'. In contrast, the latter was based on the differentiation in aesthetic substance and politics of music. Making an analogy between Danto's notion of 'end of art' and Adorno's 'ageing of new music', she concludes that contemporary replaced the new music, since:

> (new music) no longer saw itself as part of, or a rejection of, a historical narrative and therefore had lost the function of critique and negation – modern art had become, therefore, *merely* contemporary. Danto's idea that the end of art is heralded by the sole subject of art becoming 'what is art?' resonates with

> Adorno's critique of rationalization in an ageing new music, where the system itself is the only signifier of meaning. In these arguments we see the 'contemporary' being distinguished from both the 'modern' and the 'new' in a way that laments the loss of a critical impulse. (Collins, 2019, p.73)

The story of ISCM has repercussions in the current polysemic use of the term 'contemporary music' which is applied to works of both the critical tradition that is in line with German *Neue Musik*, as well as the composers who have been following neither the politics nor the techniques and materials of the critical tradition, yet shared the temporal category of contemporary. Whether pretending or authentic, its association of 'neutrality' is marked by different ideological positions. Therefore, the term is relational, for some functioning as the democratization of an artistic field, and others as a seemingly neutral 'soft consensus' aiming to smooth out new music's aesthetic radicalism and critical function.

As we will see, value pluralism as a claim of contemporary has many repercussions in the current practices of *yeni müzik* in Türkiye. This aesthetical value pluralism of contemporary is present not only in the discourse of the nationalist school and various moderate modernist composers but also present in more rigorously critical new music composers. As seen in their discourses, both the contemporary and the new music composers seem to agree on a consensus of aesthetic value pluralism, at least as a condition of postmodern art situation, if not explicitly advocated. We will see how value pluralism extends beyond the chronological binary of contemporary vs. new compositional styles, goes up to the inclusion of popular and traditional musicians and practices within *yeni müzik*, such as the electronic dance music performances in new music festivals or the lineage of composers who works with idioms of traditional musics.

In Collin's conceptualization, the category of contemporary is a soft consensus also due to its claim of internationality, which she considers instead as a type of cosmopolitanism since it has always been a concept surrounded by national discourses and competition among national schools of music and institutional politics, as it was the case in ISCM in the 1920s to 40s. I will return to this third aspect of the contemporary latter regarding the recent diversity discourses in new music. Yet before,

I would like to explore more on the association of new music and the critical tradition and how the claims of the critical tradition set the debates of musical modernism.

2.2. Neue Musik, Modernism(s), and the Critical Tradition

In their introduction to *Companion to Modernism in Music* (2019), Heile and Wilson reflect on the several different theories and periodization of the category of modern music. Providing an overview of scholarly studies on the issue, they point to the tension between the two views of modernism in music. First, by referring to Fredric Jameson's *A Singular Modernity* (2012) and other new musicology studies that provide critical readings of the singular view of modern music based on "three of modernism's implicit claims: those of autonomy, authority, and exclusivity" (2019, p.1).

They mention the studies of Arnold Whittall, J. P. E. Harper-Scott, and Daniel Grimley as the scholars following the second view, who have expanded the periodization of modern music by the inclusion of composers from earlier periods such as Sibelius, Elgar, Nielsen, Britten, as well as the inclusion of later composers such as Schnittke, which in result softened the specific association of modern music with the 'radical' tendencies. However, they conclude that:

> Such notions as hybrid modernisms, peripheral modernisms, moderate modernisms, and occult modernisms, making it questionable whether one should continue to speak of modernism in the singular at all, have challenged this notion of modernism's singularity and monolithic nature. But…the very fact that modernism can be recognized across such diverse terrains suggests that the concept retains sufficient coherence to be graspable in its essential impulses, even when its cultural manifestations differ. (Heile & Wilson, 2019, p.2)

Recognizing the multiple readings of modernism in respect to different times and spaces, their conceptualization is not necessarily defined based on a period or a particular movement of music, but instead, they consider musical modernism as "better defined in the Foucauldian or post-Foucauldian terms of an 'episteme' defined by

Stephen Paul Miller as ‘an era’s prevailing mind-set, its epistemological horizons” (Heile & Wilson, 2019, pp.3-4).

Heile and Wilson’s musical modernism as an episteme refers to the artists’ responses to the social changes of modern life. Referring to Wolf’s (1924) essay *Character in Fiction*, as well Weber’s idea of the ‘disenchantment’ and the more general notion of alienation, they argue that even some responses are less pessimistic as in the case of Wolf, and some are more critical such as Adorno’s theory, either way, however, modernism outlines “a critical tradition – not necessarily expressly Marxist but typically at least running in parallel with Marxist thought – that remains influential to the present day” (Heile & Wilson, 2019, pp.5-6).

As I will explore in the following chapters, the implicit or explicit critical stand of modernism, have repercussions in *yeni müzik* in Türkiye as well. Although it has been caused a complicated theory vs. praxis debate from its very beginning, the *yeni müzik* world has been having parallel ideas from the critical theory, as most famously applied in Adorno’s notion of ‘autonomous music’. In this Adornoian view, beyond the individual ideological discourse of artists, the critical tradition in music shapes the means of music making for new music. It specifically required that the critique must be solidified or materialized in the structure, technique, and material of the artwork.

> One tenet unites most if not all proponents of artistic modernism: the means of expression have to be adequate to the spirit of the age and to what is being expressed. For this reason, modernist artists and composers developed a highly self-reflective and critical approach towards style and technique and tended to view inherited traditions with suspicion. This is not to say that they necessarily discarded or negated all traditional elements, but that they typically subjected them to critical scrutiny. (Heile & Wilson, 2019, p.6)

Although Heile and Wilson recognize the ‘unparalleled’ diversity of modernisms, they agree that the stylistic changes around the 1910s suggest a ‘moment of rapture’ which created a ‘historical divide’ between the past (pre-modernist) and the present (modernist) (2019, pp.8-9). The critical tradition is marked by this historical divide, and the artistic responses to the past and the present are expected to be identifiably

critical by ‘the means of expression’ and ‘what is expressed’, which creates a material difference between moderate modernisms and the rigorous ones more in line with *Neue Music:*

> Many modernist composers saw themselves as breaking with tradition (gleefully or regretfully or sometimes both) and as standing at the dawn of a new age. So did audiences and other observers. The modernist impulse is inseparable from a reaction against aspects of the past that were seen as discredited and of the present that seemed complacent. This rift has still not healed. Again, one’s perspective depends on one’s focus: while the music of Mahler, Debussy, Sibelius, Poulenc, Shostakovich or Britten does not usually face any hostility in the concert hall (Stravinsky and Bartók are borderline cases), the music of Schoenberg, Varèse and Boulez does and in all likelihood will continue to do so for the fore seeable future, and this fact is not just a technical detail. (Heile & Wilson, 2019, p.9)

Later in the text, they conclude that “What makes music modernist, after all, is not solely that it was composed or performed at a certain time and place and that it conforms with certain stylistic norms, but the stance it takes: towards tradition, culture, society and its own role within them” (Heile & Wilson, 2019, p.14).

Heile and Wilson argue that the artist’s responses within the modern episteme also included a psychological trait, which they called ‘a new human sensibility’. Referring to Ortega’s notion of a ‘depersonalized aesthetic’ or an ‘aesthetic of detached objectivity’, they argue that this new objective sense that is free from the emotional notion of 19th century composer was a key for modern composers in finding their way after abandoning the musical conventions such as tonality or regular rhythm (Heile and Wilson, 2019, pp.10-11). This new human sensibility is similar to what was theorized as *Neue Sachlichkeit (new objectivity)* during the 1920s. Although not exclusively, the idea was introduced in objection to Romanticism and the notion of ‘expressive music’, and it was first used in Heinrich Strobel’s article dated 1926, in relation to composers such as Hindemith, Stravinsky, Bartok, and Debussy (Pace, 2022, p.7). The objectivist tendency led to an interest in mechanical instruments such as piano players or mechanical organs, aiming to break from the mediation of

performers. Instead, it favored the notion of 'objective performance', meaning the 'exact execution' of the score, purified from the 'excess and sentimentality' of Romantic 'interpretation' (Pace, 2022, p.8).

As part of the traits of musical modernism, though shared in varying degrees, Heile and Wilson also mention secularization and the increasing role of technology on poetics. They argue that although there is a canon of non-secular modernist composers, secularization "finds its direct expression in the disappearance of religion in modernist composition" (2019, p.13), marking another parallel socio-cultural tendency with the critical school of though.

As we have understood from the discussion that Heile and Wilson provide, the critical tradition is also the main diverging characteristic of what they conceptualize as musical modernism. They indeed recognize that musical modernism can be more inclusive of different, perhaps moderate artistic responses to past, tradition, and culture within the experience of 'modern episteme'. Yet their reading suggests that the core ideas of *Neue Musik*, as first introduced by Paul Bekker and latter famously championed by Adorno, marked the musical modernism, which explains why the two terms, new music and modern music, are still sometimes used interchangeably.

However, when we look at the issue from the history of German *Neue Musik*, we can infer that the *Neue Musik* and musical modernism were slightly different in the early 20th century. In parallel with Carl Dahlhaus's periodization, modern (*moderne*) was used to refer to earlier pieces between the 1880s and 1920, while *Neue Musik* was specifically reserved for works composed after WWI by the *Second Viennese School* and other 'innovative' composers such as Stravinsky. This differentiation of modern music from new music, both as a temporal and aesthetic difference, originates in Paul Bekker's *Neue Music* essay dated in 1919 (Bekker, 1923). Bekker considered Debussy and Mahler as modern composers who led up to new music. However, as Heile puts it, Bekker's framing of *Neue Musik* was 'undogmatic', in promoting both the new music and earlier modernist examples, as it was due to his more primary rejection of Romantic period ideals as the anti-thesis of *Neue Musik*:

> For Bekker, music was truly new if it fully reflected its own time; this he saw as something like a moral obligation in conjunction with the necessary spiritual

> renewal after the Great War, and he legitimized these ideas with comparisons to parallel developments in the other arts, mentioning notably futurism and cubism as examples of this 'new intellectual movement' [neue Geistesbewegung]. While this implies a demand for constant innovation, Bekker was highly critical of the idea of artistic progress, which he regarded as an outdated element of nineteenth-century thinking. In common with other commentators from the time, for Bekker, the antithesis of the new was romanticism. (Heile, 2009a, p.10)

As Pace reports, for the aesthetical correspondences of this anti- Romanticism, Bekker pointed towards microtonal instruments, archaic modes and scales from the medieval period and non-Western traditions, and he "urged a new approach to melody in which the relationship between individual pitches was less dependent upon harmonic and more invested in linear counterpoint, as well as a freer approach to rhythmic diction unconstrained by unity and periodicity" (2022, pp.2-3). He also indicated that the concept of new music in the 1920s was aesthetically marked as a "break with Germanic models of musical subjectivity, profundity and chromatic harmony" (Pace, 2022, p.3).

As Heile (2009) agreeably argues, *Neue Musik* of Bekker has formed a base for Adorno's theory regarding the ethical responsibility of musical work and artists to respond to the current social and political conditions. While this idea of 'moral obligation of music' was later used as the base for Adorno's critical positioning of music against to culture industry, for Bekker, the obligation was more about the rising nationalism, anti-Semitism, and WWI. He was formulating new music as an anti-nationalist position, specifically against the debates on a need for purely German music. Regarding his anti-nationalist discourse and inclusion of Stravinsky giving an equal value with Schoenberg as representatives of new music and also in his recognition of Debussy and Mahler as 'modern music', Heile concludes that "it is Bekker's concept of an internationalist, critical and innovative new music that nationalists and, later, the Nazis fought against, that Adorno based his theories on and that crucially informed the post-war re-establishment of new music" (Heile, 2009a, p.13).

Later in the midcentury, Adorno reformulated many of the ideas in Bekker's writing in his *Philosophy of New Music* (2006, originally published in 1949), reconfiguring it as a Marxist discourse rather than an anti-nationalist, in which new music became an antithesis of the culture industry. Referring to the early the 20s when Bekker wrote his *Neue Musik*, Adorno indicated that "the heroic decade" of new music was around the period of WWI when the artist reacted to the "commercial" use of traditional music as "the antithesis to the spreading of the culture industry". With Adorno's conceptualization, we see that the new music was about the artist's negative response to the culture industry, which tends to disseminate the "kitsch and bargain basement cultural goods" and to the "socially manufactured predisposition of the listener" (Adorno, 2006, p.9). He noted that this formulation of new music was based on his more comprehensive work *Dialectic of Enlightenment* (2002), written in collaboration with Max Horkheimer in 1944.

Adorno idealized a non-conforming music that is purely intellectual and negated from social patterns and meanings. Regarding the developments of the culture industry of his time, he noted that:

> Avant-garde music has no other alternative than to insist on its own rigidification without concession to that human factor that it sees through, whatever attraction its allure still casts, as a mask for inhumanity. The truth of this music appears to reside in the organized absence of any meaning by which it repudiates any meaning of organized society – of which it wants to know nothing – rather than in being capable on its own of any positive meaning. Under present conditions, music is constrained to determinate negation. (Adorno, 2006, p.19)

He insisted on the idea that music can be and should be intellectual. For this, it should be cleared out from the Romantic period sentimentalism and its emphasis on socially structured emotional inducement. He considered the general critique that new music lacks the emotions and the 'ear' as an imposition that serves the culture industry.

Adorno points towards critical examination of what is being expressed and the means of expression, rather than expressivity as a romantic notion, to solidify this transition

of music from social domain to intellectual. In that sense, autonomous music was parallel with the formalist notion of 'music itself', prioritizing music's only self-referential meaning 'originates' in its structural content. He argues that the meaning and value of a new music work can only be revealed through its own specific structure instead of the traditional norms, familiar schemas, or existing styles. Adorno insisted that the new music was about the antithesis, a critical idea that should be worked and crystallized 'in the structure of the music itself'. Therefore, he pointed to Schoenberg and Stravinsky as the leading 'rigorous composers' whose ideas were 'immanent to the object and not programmatic', more explicitly to their use of 'technical procedures' (Adorno, 2006, p.8). Mentioning Hegel's notion of absolute music, he also discussed the possibility of total negation of expression as part of a Romantic musical mean (2006, p.19). Some ideas of this ontology of music itself had similarities with the 1920s debate of *Neue Sachlichkeit (new objectivity)* based on the negation of Romantic expressionism. However, Adorno's insistence on the material means of musical negation from past and familiarity, was much more rigorous. His particular attention to material and technique as the primary domain for critical assessment has been crucial in shaping the ontology of new music. As Heile and Wilson put it, "Adorno's insistence on the *historischer material stand* ('historical state of the material') may be dogmatic and petty minded, but it points to an issue that was and remains crucial for modernist theory and practice" (Heile &Wilson, 2019, p.6).

Despite its negative dialectics, which might be considered a deconstructive mode of conceptualization, Adorno's theory of new music was an idealist theory that "fails to provide a sociology of autonomous music" as Georgina Born puts it (1995, p.22). It had the problem of theory vs. praxis since an autonomous work purely negated from any socio-cultural matrix is probably a piece we do not know about. He refers to this problem as the 'loss of differentiation':

> Nonconforming music is not shielded from this loss of differentiation of mind, that of means without purpose. Indeed, music protects its social truth by virtue of its antithesis to society, by virtue of isolation, yet by the same measure, this isolation lets music wither. It is as if its stimulus to production, indeed its raison d'etre, had been withdrawn. (Adorno, 2006, p.20)

He indicates there is a cost of refusing to engage socially organized meanings, the socio-economic facilitation of industry and its norms of success; "even the best contemporary music may vanish without – by such absolute refusal of spurious success- necessarily justifying itself completely" (Adorno, 2006, p.22).

As many authors mention from various positions, Adorno's binarism between the art music and culture industry remains not only as a signifier of new music, but also as a trait marker of the 20th-century music discussions. By referring to Andreas Huyssen's notion of the 'great divide', Clarke points to the conflict between popular music (mass culture) and art music (in the context of modernism) as a marker of the 20th century (2013, p.413).

While the critical positioning of new music remained a central marker, especially after the *New Musicology* movement in the 90s, new music is often criticized harshly regarding the many principles that it claims for non-conforming autonomous music: 'autonomy, authority, and exclusivity' (Heile &Wilson, 2019, p.1). Those claims have been a great controversy, and scholars such as Born or Iddon have already provided criticism on new music's situatedness in institutional culture that is not immune or autonomous from either the politics of aesthetics or the profit-seeking mechanisms of the culture industry.

Drawing from Danto and Becker's theories of the art world, Martin Iddon provides examples of how institutions might affect the individuals' act within and respond to its 'rational myths', which might function as an expression of power. As he demonstrates cases of new music, institutionalism might lead to the self-reinforcing use of the 'rational myth' for legitimization, and institutional norms might be setting limits to the possibility of structural changes for the sake of its continuation. He elaborates that, in fact, practices of social institutionalism define an artwork, and sometimes those social patterns are perceived as natural and therefore hard to distinguish (Iddon, 2019, pp.86-108).

The institutional situatedness of new music is specifically criticized since it creates a paradox with its claim of the critical positioning against the ideological suppression of art in favor of any socially organized meaning. This led to a view of new music that

seems ‘pretending’ on its claims of being a critical tradition. The following quote from Bhagwati express this view and point towards the institutional reality of new music:

> Just as the rebel musicians of the historical Ars Nova had been prominent and powerful men at the courts of their time, the rebels of New Music have rarely displayed a raging desire to topple the existing social order. They were quite content when the opera house, the symphony orchestra played their new pieces instead of some older ones. The anti-establishment posturing of New Music has always been more part of a court intrigue between the highly favored and the slightly less favored than a call for a revolution of the masses: playing the marginal was a tactical enactment that could be abandoned once the desired position of privilege had successfully been secured. And in modern societies, the position of this music often is indeed one of privilege: many public and private sponsors fund New Music-making with patronage, opportunity, and recognition, allowing it to build lasting institutions and inhabit the academy. That the music itself still does not command the interest and adulation of the general public allows this overcommons to re-use the narrative of marginality to suss out new support: New Music has always been an institutionalised top-down rebellion. (Bhagwati, 2020, p.45)

As I will explore more, later in this chapter, the institutional situatedness of new music and the critical tradition continued and even increased, especially after the 70s. As the institutions gained more cultural and economic power, they continued to be on the spot of new musicologists’ critiques on their claims of authority. Yet, despite those critical points towards the specific institutions and figures, the more general notion of the critical tradition of *Neue Musik* marked 20th century EAM. Whether fully achieved or not, it was based on the negations of tradition in general, Romanticism in particular, populist, and fascist ideologies and political meaning, of folk and popular music traditions neither as part of culture industry nor as socio-cultural practices. As it was first formulated after WWI and reformulated by Adorno after WWII, the critical tradition historically intersects with the contemporary. Yet, it constituted a slightly different positioning towards the politics of aesthetic creation. The claim of the critical tradition was an ethical judgment on the value of the artwork, based on its degree of

negation from any meaning conforming to either the expectations of society, which is believed to be shaped by the culture industry, or politics. The obligation of negation had a particularly material base that the music should negate the socially organized meaning in favor of intellectual meaning solidified on the musical structure, material, and the technique of the work, in most cases embodied with atonality, Twelve-tone technique, serialism, and later in integral serialism. This negation of social meaning by solid musical means meant that an actual new music work could only have a meaning in reference to itself. While modernist artists of critical tradition considered new music as the true contemporary art and they distinguished new music from the category of contemporary, which they saw, like Collins, as a 'soft consensus' that has an agenda of smoothening the radical critical impulse of *Neue Musik*.

As we will see, many of the traits of critical tradition on the ideological level correspond to artistic tendencies of certain composers in the *yeni müzik* scene in Türkiye. They composed works in line with the negation of socially organized meaning. As I will explore, in the early years of *yeni müzik* formation, the 1990s and early 2000s, this has reflected as negation from the idea of national school and its aesthetics, materialized by applying post-tonal compositional techniques, abandoning the tonal centers, modal harmony, and traditional forms. Ideologically, composers of *yeni müzik* negated the nationalist obligation to work with folk materials inherited from the culture politics of the nation-state ideology. Additionally, they rejected the composer's commitment to access the public for educational and modernizing purposes, which had the primary mission of the nationalist school to familiarize the public with EAM. Although this critical impulse was limited to particular composers, it similarly raised a debate on whether new music is different from contemporary. Many of the newly opened took a more neutral stance on the question of to what extent new music is about the critical tradition, and instead produce works and adopt a discourse that is more in line with the value pluralism of contemporary, taking a moderately critical position. On the other hand, as I will discuss in the fourth chapter, the critical tradition of *Neue Musik* today constitutes a central discourse that differentiates y*eni müzik* from other types of art musics. A line of composers especially active after 2010 have poietic discourses very in line with the critical tradition. While they do not publicly advocate for a radical critical tradition, avoiding the authoritarian

claims, they have produced works based on styles, techniques, and materials of critical tradition, as it was reformulated after WWII and institutionalized later in the 70s. Their ontological similarity with critical tradition is similarly manifested in the formalist view of 'music itself' independent of social meanings, and it remains as the core idea of new music.

2.3. Vernacular Avant-garde and Continuations of the Critical Tradition

While this was the German critical tradition of *Neue Musik*, marking new music in general worldwide by putting forward the primary claims of the concept, the more neutral and inclusive contemporary discourse was more prevalent in other regions during the first half of the 20th century. As it can be seen in Pace's account of the history of new music practices and performance institutions, the most prominent other developments of new music occurred in the United States, especially with the establishment of the *International Composers Guild* in 1921, favoring radical musical pieces, but not exclusive of other modernisms. However, it later split into various groups due to the contemporary vs. new music debate. Later in 1925, Henry Cowell's *New Music Society* was established as an alternative, and programed radically innovative pieced by American composers, although not exclusive of works by European composers (Pace, 2022, p.4).

In Europe, on the other hand, performance institutions preferred the more neutral category of contemporary, its value pluralism on the base of the lateness and its international connotations. For instance, in Italy, in *Corporazione delle Nuove Musiche*, Hindemith and Bartok were performed for the first time. In France, *Société musicale indépendante* performed new works - both moderate and radical- by national and international composers. The value pluralism can be most explicitly found in French *concerts salads* organized by Jean Wiener, which included American jazz and popular music, alongside works of Schoenberg and Stravinsky (Pace, 2022, pp.4-5).

As Pace reports, those early formations of new music performance institutions in Europe and the United States were inspired by Schoenberg's exclusive performance practices such as *Verein für musikalische Privataufführungen (Society for Private Musical Performances,* 1918) and the *Donaueschinger Kammermusiktage* (1921),

which provided a model for "consolidation of an arena devoted to new music" (2022, p.3). Those various national performance organizations around Europe later subsumed into ISCM after 1923. However, they had provided an early institutional base and model for post-war developments.

After the WWII, some of the previously established institutions of both contemporary and new music reconfigured their structure and resumed activities, and many more organizations were founded such as *Musica Viva* (1946), *Neue Musik Donaueschinger* (resumed after 1946), *Festival internazionale di musica contemporanea* (resumed after 1946), *Ferienkurse für internationale neue Musik* (1946), *Studio für elektronische Musik, Nordwestdeutscher Rundfunk Köln* (1951), *Domaine musical* concert series (1954), *Siemens-Studio für elektronische Musik* (1956), *"die Reihe"* (1958), *Ensemble Instrumental de Musique Contemporaine* (1958) and *Schola Cantorum Stuttgart* (1960), and *The Pierrot Players* (1967) (Pace, 2022, pp.16-19). Therefore, the period after 1945 is not only considered as the reformulation of the concept, but also as the institutionalization period of new music.

However, the same period had witnessed more raptures after the mid-50s that led to a proliferation and diversity in compositional experiments that more radically changed the musical means and shifted the critical marker of new music in favor of a more liberal orientation, focused on experimentalism. John Cage and the discussions around the idea of indeterminacy had a significant marker on this shift. Performances of John Cage and David Tudor in 1954 at *Donaueschinger Musiktage* or the performance of Cage's *Concert for Piano and Orchestra* in 1958 at Darmstadt can be considered representative of this rupture (Iddon, 2013). Pace describes the change as "the thirst for experimentation extended beyond exploring sound to include a re-conceptualization of the process of musical creation, particularly the relationship between composer and performer" (Pace, 2022, p.25).

This shift occurred at times when the latest recording and editing technologies, new ways of dissemination and the general capacities of the music industry had been developed so quickly and diversely during the 60s. The new experimental tendency raised the question of whether new music should be engaging with the mainstream

programs. This also impacted the musical art worlds, creating a new concept of what Piekut calls ‘vernacular avant-garde’:

> The decades after 1945 hosted an unprecedented dehiscence and dispersal of advanced sonic practices: field recording, noise, open improvisation, installation, graphic notation, text scores, dub remixing, live signal processing, drone, turntablism, electro-acoustic improvisation, sound art, minimalisms, orchestral pop, sampling, new instruments, live coding, glitch, tape collage, new primitivisms, and biomusics. Arrayed across several genre formations, this vernacular avant-garde largely bloomed outside of the major recording/publishing companies and the university/conservatory system, employing a range of discourses but irreducible to any single hypostatized conception of radicalism. Although they generally resist the profit motive of the entertainment industry and the socioaesthetic conservatism of academic and state-funded institutions, these diverse and often incompatible musics hardly escape the market or the academy completely. (Piekut, 2018, pp. 439-440)

As one marker of this new situation was, as Piekut points that, those “extra-institutional” listening and musicking practices are mainly based on the ear, rather than notation, which is an aspect that functions as the marker of EAM as a literate (text-based) tradition. However, with the new means of musical transmission based on the ear alone, “vernacular innovators did not learn through composition lessons, university seminars, the exchange of scores, or attendance at new music festivals” (Piekut, 2018, p.441). Piekut fancifully indicates that in fact the American vernacular avant-garde ended Taruskin’s notion Western music as ‘literate tradition’ (pp.439-441). As Piekut explains, this ontological shift in what constitutes a musical artwork has also become an analytical challenge for analysis. This new tendency for experimental sonic practices, led to a new conceptualization of artwork, which is more fluid in its material reality:

> Work has grown increasingly linked to the body of its creator, who, bypassing the waystation of the definitive score, focuses more directly on the physical

> means of sound production and its preservation in recordings. One might formulate this change as the passage from a repertory-work model to a database model: musicians build up an ever-expanding individual database of instrumental and vocal techniques, technical setups, stylistic and aesthetic tendencies, stand-alone compositions, and highly personal approaches to improvisation, some or all of which might be drawn upon and recombined in a given performance. Concerts are less often occasions to present experimental 'works' than they are reports from an ongoing investigation. (Piekut, 2018, p.441)

Ian Pace interprets this shift differently. Mentioning the 'deliberately scheduled' clashing events during the 60s such as the clash of ISCM festival and the *Contre-Fest* in 1960 in Cologne, or the conflict of *Neue Musik Munchen* with *Musica Viva* series, he claims that these events and the clashes were somehow intentional:

> (They) were designed to cause some friction within what was already becoming an established culture of new music. … From this point onwards, in the Northern parts of Western Europe, new music performance culture came to embrace indeterminacy, music-theatre, graphic and text-based works, spatial music, vocal works based upon a search for fundamentals based upon phonetics, and musical quotation. (Pace, 2022, p.22)

While the indeterminacy and other experimental tendencies were the main debate points, the former critical tradition also continued to spread and established new techniques and materials and robust music education and performance institutions. During the period between 1960 and 1975, what Pace calls 'the heyday of new music', alongside indeterminacy and experimentalism, there was a proliferation of works in line with critical tradition. They displayed unusual playing techniques and notations loaded with information that required multiple skills and control on the performer's side. This new approach to instruments came to be known as 'new virtuosity'. The early examples came from composers such as Boulez, Carter, Stockhausen, Berio, Maderna and Xenakis during the late 50s and 60s. Later in the 1970s, with Helmut Lachenmann's idea of *Musique Concrète Instrumentale,* extended techniques were

developed, such as voice replacements for whispering, screaming, shouting, whistling, bowing techniques on the bridge or the fingerboard (sul tasto and sul ponticello), tapping on the soundboard of instruments, flutter-tonguing, use of multiphonics or different type of breath noises.

During the last quarter of the 20th century, the extended techniques, and the new means of notating them had gained centrality in new music practice. The new virtuosity and *Musique Concrète Instrumentale* continued the critical tradition in the sense that the listening experience of the works was equally fragmented in favor of negation of periodic and predictable harmony and rhythm, as in the case of *Second Viennese School* and integral serialists. They were also more in line with the critical tradition in favoring strictly notated fixed compositions, rather than ear-based practices of American avant-garde. However, the idea and the practice of *Musique Concrète Instrumentale* in the works of Lachenmann or Kagel were beyond those earlier ideas in terms of the degree of the negation. As Pace puts it, those works "appear to negate almost all semblances of a traditional sonic vocabulary" (2022, p.24). After the 70s, extended techniques have been heavily adopted in music education institutions as part of the main compositional teaching, accompanied by a decrease in the centrality of serialist procedures.

Another yet related direction spread during the late 60s and 70s was the tendency to generate highly sophisticated notations in terms of the amount of information, multiplicity of working layers, or procedural systems including all parameters of musical composition, but more manifested explicitly in rhythmic structures. The tendency was referred as *new complexity*, in association with the works by composers such as Ferneyhough, Finnissy, Barrett, Mahnkopf, and Dillon - despite composers often distinguished themselves from such categorization arguably due to their individualities. Adopting extended techniques as well, new complexity became a major compositional trend after the 70s, especially during 1982 and 1996 when Ferneyhough was the head of the composition at Darmstadt, and later spread to North America and Australia after the late 90s. Works of complexity composers have been heavily performed by central ensembles such as *Arditti Quartet, JACK Quartet*, or *Elision Ensemble,* and gained a significant institutional legitimacy.

The continuations of the critical tradition can also be observable in post-war French institutionalizations. First in 1954 *Domaine Musical,* a performance society similar to Schoenberg's' *Society for Private Musical Performances,* was founded by Boulez, and in the following decade particularly programmed modernist music by composers such as Berio, Kagel, Stockhausen, Messiaen, Bussotti, and many others. During the 50s and 60s, Schaeffer's notion of *Musique Concrète* that explores taped sounds was institutionalized as the French school of electro-acoustic composition with the production of *GRM (Groupe de Recherches Musicales*). Inspired by and closely collaborated with American computer music centers, primarily Stanford University's *Center for Computer Research in Music and Acoustics (CCRMA),* and in lead of Pierre Boulez, *IRCAM (Institute for Research and Coordination in Acoustics/Music)* opened in 1977 and since then it has been a central institution for advanced research in computer-aided composition (Born, 1995, pp.66-70). Development of sound analysis and synthesis techniques at IRCAM and experiments of composers such as Murail and Grisey gave way to the *musique spectrale* known as spectralism. As Born documents the cultural authority of Boulez, the huge governmental funding for IRCAM, and its association with science, technology, and progressive art within the French intelligentsia, IRCAM become an international center for composers of new music; a reserved space for 'rationalized culture' of musicking, representing a particular antagonism towards popular culture until the late 1990s.

Those post-war institutionalizations of compositional approaches like *Musique Concrète*, *new complexity*, *spectralism,* or *musique concrète instrumentale* marked the later 20th century new music, as one might suggest as a continuation of critical tradition in several layers. Despite their differences in means of composition, they can be considered in line with the critical positioning against various streams of the more neutral category of contemporary music, including vernacular avant-garde and 'neo' movements. As the Adornoian discourse of *Neue Musik* argues, this critical stand is also solidified in the music itself, emphasizing the means of organizing sound, procedures, or materials. However different from the *Neue Musik* in the first half of the 20th century, those post-war institutionalizations had been increasingly marked by technology and science-related discourses, embodied in compositional research and technical invention that surrounded music. This mark relates to the institutionalization

of new music in university departments and research centers in the post-war period. As famously argued by Milton Babbitt "the home for the complex, difficult, and problematical in music" which he considered as a knowledge that positions on the same level with sciences, could only be the university, which provides composers "such a private life" similar to the one that "the university provides the scholar and the scientist" (Babbitt, 1958, p.4). As predicted, universities have become the main facilitating environment of new music, especially but not exclusively for the critical tradition, providing the economic means of autonomy from the culture industry and a viable social status for its legitimacy. Yet, at the same time, it contributed to the emergence of new music as a privileged institution by itself partially contradicting with its initial claims of autonomy.

As I have already pointed out, in *yeni müzik* in Türkiye, there is a lineage of composers following such post-war tendencies in continuation with the critical tradition and its aesthetic and technical means of organizing sound. As I will explore, the discourse of new music as a compositional research and expert knowledge that situates in academia, setting an antagonistic relation with other musics and wider musical culture has also significant repercussions in the *yeni müzik* scene today. On the other hand, the experimental and less critical tradition of American vernacular avant-garde that is often associated with Cage, Fluxes, minimalists, and other American experimentalists also had repercussions in the scene in Türkiye after 2000. As I will explore, the simultaneity of both orientations in the current local scene smothers out the discussion of *yeni müzik* and marks it as a consolidated sphere of musicking at the surface level, although the diverging contours of the two orientations operates in composer's individual discourses.

2.4. New Music and the Recent Debates

Clarke identifies "the last quarter of the 20th century as a point of crystallization" which is "marked by simultaneous and contradictory conservatism and progressiveness" (2018, p.415). In his periodization, "the dynamism of improvisation, minimalism, post-minimalism, new works of new-late romanticism, or the avant-garde leaps in popular music are among the sign of new period, which portending the beginning of the twenty-first" (p.415). The simultaneity of various orientations accumulated since

the early 20th century, diversification in new means of musical creation, and individualizations of such practices marked a new sphere in which the distinctive features of the earlier discourses of modernism, *Neue Musik*, avant-garde, or contemporaneousness faded out. They dissolved and consolidated the English term 'new music' with its current multivalent, polysemic, and contextual meanings.

One can observe this simultaneity in the increasing number of ensembles, which also marked an institutionalization of new music after 1975 and provided models of performance practices and listening situations for new music. Among the representatives the ensembles such as *Ensemble Intercontemporain* (1972), *Kronos Quartet* (1973), *Arditti Quartet* (1974), *Michael Nyman Band* (1976), *New York New Music Ensemble* (1976), *Ensemble Modern* (1980) *Klangforum Wien* (1985), *ELISION Ensemble*, (1986), *Ensemble Musikfabrik* (1990), *Bang on a Can All-Stars* (1992), *Quatuor Diotima* (1996), *Flux Quartet* (1998) and *the Jack Quartet* (2005) can be listed (Pace, 2022, pp.32-33).

This consolidation of international 'new music' have raised several debates concerning the aesthetical, social and culture meanings that the term refers to today. For instance, similar to Adorno's reaction to ISCM's attempt to equalize *Neue Musik* with the neutral category of contemporary, Pace reads this simultaneity of radical and conservative new music trends and institutions as 'incorporation of new music into mainstream':

> The period from the mid-1970s until the present day has been one essentially of consolidation, dispersion, re-integration of disparate, sometimes less radical, compositional tendencies. Even such aesthetic developments as the new forms of quietism and mysticism in the work of Nono and Feldman in the 1980s, combined with the rediscovery of Giacinto Scelsi around the same time appear as an extension and distillation of earlier tendencies rather than any particular break, while the work of the Neue Konzeptualismus after 2000 is not striking in its novelty to those well-familiar with earlier work from the Dada or Fluxus movements. At the same time, new music performance has significantly expanded in its scope, leading to some degree of rapprochement with

> mainstream performance culture, though this has been relatively modest. (Pace, 2022, p.29)

Such inclusion of post-Cage tendencies, conceptual works, composers of musical mysticism applied in modern means, cross-overs with popular culture as most explicit in the case of American Downtown school and musical minimalism, or other musical postmodernisms inclining towards neo-classical, neo-romantic or eclectic aesthetics, has been raised the question of whether the term 'new music' applies to all, or should we reserve 'new music' for practices that particularly seeks innovation. For some, this much flexible use of the term new music has almost become synonymous with the term 'contemporary music' or the 'music of living composers', and nourished by the value of diversity and inclusivity, it eased the authoritarian and exclusionary associations of the critical *Neue Musik* tradition and radical modernism. However, for others, like Pace himself, this new neutral use of the term in fact is a misconceptualization that deliberately wipes out the critical stand that marked musical modernism. For instance, Pamies argues that as a larger category, the contemporary music refers to newly-produce music by composers -such as John Adams, David Lang, Philip Glass, Michael Nyman, or Steve Reich- whom has a connection with academia and the EAM tradition, but who received recognition from the wider popular culture and gained economic success. On the other hand, he emphasizes that "New Music is at its core an artistic project based on critique: this is its link to modernity—what fundamentally defines its nature" and it is marked by "its clear-cut ideological stance against the uncritical employment of conventional means of expression" (Pamies, 2016a).

Such claim of critical stand also raised questions about the economy and institutional sphere of new music, in particular its claimed autonomy from the culture industry by the facilitation of academia. For instance, in his *Defeat of New Music,* Pamies argues that composers like Babbitt enabled university as the 'ivory tower' of autonomous music as "composition gained its current academic status through a feeble connection to the empiricism that music theory and other disciplines more prone to scientism may appear to explore" (Pamies, 2016b). However, he indicates that the price was the overemphasize of musical structure which led to the neglect of cultural and self-

critique, which in Pamies view resulted in "the elitist entertainment of a shrinking upper-middle class that still can afford to go to college" (Pamies, 2016b). Hence, new music, a concept that once championed the idea of autonomous music that claimed to be independent of the larger social forces, today it seems to be turned out as an institution by itself.

This current debate on the contradictions of new music was already recognized by Adorno as early as 1955 in his *The Aging of the New Music* (2002, pp.181-202). However, beyond this theoretical critique based on the incoherency of an 'institutionalized new music', the discussions on new music's relation to socioeconomics took different, perhaps postmodern directions as well that extends to the aesthetic relativism. The common view often in line with that since the increase in the numbers of performance and education institutions came within neo-liberal socioeconomics and digital connectivity, the claim of autonomous music after 1975 becomes meaningless, as Clarke puts:

> the sounding of the Real within what remains of the avant-garde – whether in art-music or vernacular form – may represent marketable forms of excess; and fluidity between genres, between composition and improvisation, between consumer and producer, may all melt into what Zygmunt Bauman has elsewhere termed 'liquid modernity' – post-genre, post-identity, post-everything. (2018, pp.415-416)

Similarly, Lochhead points to the late 1980s as a point of a break-in which "in both the popular and classical traditions, there is a tendency towards a proliferation of styles and a micro-specificity of substyles" as a result of both the 'reactionary' trends – (referring to vernacular avant-garde and experimentalism) – as well as limitless capacities of various music technologies (Lochhead, 2018, pp.419- 420).

This new economic and technological environment contributed to the current model of new music festivals and dissemination practices today, which can be considered more in line with American vernacular avant-garde in terms of material diversity and dissemination practices, rather than the critical tradition in its claims of autonomy that remained powerful in academia. While this change is viewed as a type of

democratization of the field, others criticize it as the commodification of new music. For instance, Thompson considers this "post-genre" notion distinctively as a neo-liberal discourse. In his view, the value-free concept of music serves neither the democratization of the field nor aesthetic diversity; instead, functions as a poetic advantage that conforms to the expectations of the culture industry. He indicates, "in a 'post-racial', 'post-sexist', 'post-class', 'post-identity', 'pro-diversity', and 'pro-heterogeneity' society, genre becomes absolete. The musical worker should know that flexibility, adaptability, and resilience are qualities that are more frequently rewarded rather than fidelity to a particular musical style" (Thompson, 2018, p.455).

Thompson discusses this 'post-everything' oriented diversity or fluidity discourses as part of the industrial demand of personalized listening contexts and functions. Very in line with Benjamin's critique of the mechanical reproduction (1935/1969), he indicates that in the current conditions, "any type of music may, technically speaking, become 'ubiquitous' music (including those that are ordinarily associated with the concert hall and the academy)" (Thompson, 2018, p.456).

The critical tradition of new music has not been immune to this artistic environment handling music as a commodity. As Pace interprets in the following line, this 'post-' discourse gave way not only to the inclusion of postmodernist works programmed within the frames of new music festivals, but it also tamed the shock value of the critical tradition, properly incorporating it into the current aesthetic relativism:

> with Western liberal democracies subsequently moving closer towards right-wing economic policies, with a concomitant distrust of culture that could not be sustained by market forces alone, critical discourse around performance of new music began to adopt an aesthetic position that privileged those approaches that minimized the 'otherness' of new music, in favor of those which in terms of both repertoire and performance style could be more obviously situated within established traditions. (Pace, 2022, p.34)

Similarly, Redgate provides a critical perspective on new music today as being part of the "late-capitalist profit seeking" system and "marketization of human values" (2018). Calling for a critical, perhaps a Marxist examination, he argues that the 21st

century is marked by this structural change in the meaning of music, which increasingly became a commodity, that also affects the music in academia:

> Contemporary music (whatever that means today) seems plagued with the need for theoretical parallels and justifications to affirm its cultural relevance, aligning itself to, or even being informed by, such debates – however naive or ill informed. Even recent uses of language reflect a cultural change: the rise of now commonplace expressions such as 'the music industry' and 'creative industries' reinforces music's increasing status as a commodity, which extends more insidiously beyond a basic principle of marketability, profit, and capital accumulation, to aspects of arts funding and commissioning, the policies of arts organizations and institutions, the programming policies of orchestras and new music ensembles, and consequently the attitude of young composers and performers. (Redgate, 2018, p.453)

Especially for the new music which is designed for dissemination situations such as happenings and the sound installations, rather than more traditional acoustic instrumental concert situations, it is true that they comparatively more engage with the other artistic fields not only in terms of multidisciplinary collaborations, but also in terms of performance spaces and surrounding audiences, which in result changed the social conditions of new music dissemination towards more intersecting with other vernacular art worlds. This also created a tendency to prefer non-concert hall spaces in favor of unusual. Thompson reads the change critically:

> The emphasis on creatives and creativity as a mechanism for regeneration has led some musical cultures to become both agents and victims of artist-led gentrification. Music venues, alongside other artistic spaces, have been credited with instilling formerly 'underused' areas of post-industrial cities with a 'happening' atmosphere, while also facing closure and displacement as entrepreneurial property developers become attracted to these areas. (Thompson, 2018, p.456)

Similarly, Pace criticizes the market-driven tendencies favoring more conforming new music practices, primarily referring to the displayable happening type of works most

recently associated with *Neue Konzeptualismus* trend after the 2000s, which can be considered as a vernacular avant-garde practice. He considers the tendency as a result of institutionalization, which facilitated the idea of music that prioritizes the conceptual over sonic or the music-it-self, breaking itself even from the broadest category of art music, not to mention the critical tradition of new music as a subcategory.

> …increased institutionalization of new music has generated new composers with a more limited engagement with Western art music traditions than their counterparts from earlier generations. These new composers are sometimes utterly immersed in post-1945 new music, but more inclined to legitimise their work through allusion to recent popular and improvised traditions than the longer art music traditions which formed the background of others before them. There is also an increasing trend to bring extra-musical allusions to topical political and other issues into contemporary new music. These might include incorporating natural found sounds to promote an environmentalist agenda, or simply providing programme notes which that overtly assert some agenda with claims for social justice. Some composers have been able to attain prestigious reputations within institutions for new music with such approaches, which can render unconvincing some of these figures' attempts to position themselves as anti-establishment. Yet, it is almost impossible to imagine mainstream orchestras, chamber groups, choirs or soloists performing their works. These various factors distinguish them even from the likes of Bussotti, Kagel, Schnebel or Globokar, all of whom may have taken a highly askew position with respect to art music traditions, but whose work derived a good deal of its meaning specifically in terms of these relationships. (Pace, 2022, p.34)

As we will see, similar to critiques in association to conceptualist trend in new music, in Türkiye, composers of the critical tradition offered similar critics of *Neue Konzeptualismus* and other vernacular avant-garde practices, based on those practices' negation from the music-it-self and the score analytical tradition. In contrast, others consider this critique an attempt to legitimize exclusivities attached to the critical lineage of rigorous composers as a central authority. Similar to the debate above, we

will see that musicians who are more in line with vernacular experimentalists, including conceptualism, collective improvisation, soundscape, and multimedia works, are more engaged with the subsided private culture of new music performance institutions, while the composers of critical tradition, on the other hand, prefer to produce and disseminate their work within an academic and other non-commercial facilitation. However, I will also explore the limitations in this discourse and contradictory examples of collaboration between the culture industry and the critical tradition. The commodification of new music, despite its limited commercial success, will also be a topic of discussion, as I will explore the patronage and financial support of the private art institutions such as Arter, Gedik Sanat, Borusan Sanat, and organizations of Eczacıbaşı, in promoting the *yeni müzik* discourse in Türkiye.

While the increasing status of music as a commodity has been an issue of new music, another more recent debate is about the discourses of post-colonialism, diversity, and trans-traditionality. As we have already seen in Collin's conceptualization, contemporary music has been associated with a claim of internationality, which the new music is inherited as well. This association can be validated in the context of globalization and digital connectivity, which facilitate a relatively more international representation today. Yet, for some, this claim of internationality is also considered as a 'pretense', even today, as it was the case of Collins's account of ISCM during the 20s to 40s:

> To the extent that the category of the 'international contemporary' in music was rhetorically positioned against national partisanship (and, less explicitly perhaps, against Austro-German cultural dominance) in the first instance, and then later had the potential to be positioned against the reactionary aesthetics of Nazism and Soviet Socialist Realism, it certainly did not lack opportunities for antithesis – even after WWII, when it was very much a part of the politics of Cold War polarization. The ISCM's 'stagnation', despite these opportunities, conveys the long-term limitations of aesthetic relativism, and likewise perhaps the 'soft consensus' of the version of liberal internationalism that equalizes difference and fails to account for the non-equivalence of 'multiple worlds'. (Collin, 2019, p.74)

Since the ISCM was organized as a federation of national sections with different aesthetical and ideological understandings of contemporary, modern, and new music, and since the representative power of each nation was not equal in the international committee, this created national competitions, rather than international dialogues. As Collin puts it, this projected internationality "manifests itself as a 'speculative collectivity of the globally transnational', the contemporary registers more at the level of cosmopolitanism, rather than internationalism" (p.74). This cosmopolitan orientation of internationality attached to contemporary, and later to new music seems to remain or even increase in the 21st century. As a response to the *Twentieth Century Music Journal* forum, Laudan Nooshin and Griff Rollefson point to the issue: "Eurocentrism and its twentieth-century myopia have conspired to naturalize a universal idea of human progress at the expense of other parallel histories. As one commentator has put it, 'there is no longer a mainstream view . . . with several "other", lesser important cultures surrounding it. Rather there exists a parallel history which is now changing our understanding of our transcultural" (Nooshin & Rollefson, 2018, pp.426-427).

Similar to Nooshin's critique of the Eurocentric perspective, Hon-Lun Yang points to the underrepresentation of such music from Asian countries as part of the 20th century, despite the institutionalization of Euro-American style conservatory/academic organizations and established musicians in those countries. Referring to Born and Cook's ideas of relational musicology, he argues for a 'plural' conceptualization of 20th-century music (Yang, 2018, pp.431-434).

This is highly relevant regarding any conceptualization of *Yeni müzik* in Türkiye. As it can also be seen in this present study, *yeni müzik* inevitably has a relational position to 'central' narratives in European and North American art music histories. More importantly the historical writing on this supposedly 'international' art music genre tends to neglect, if not intentionally excludes, even the examples of the same genre practiced in the 'periphery' regions. Hence, any notion of a history of *yeni müzik* has no correspondence in the 'international' scholarly literature, creating particular challenges for the narration of such relationality.

On the other hand, it can be said that the recent discourses of post-colonialism and its repercussions in new music performance and educational institutions created a comparatively less exclusive socio-cultural art world, in favor of representation of the diversity of identities, enabling comparatively easier accessibility to 'central scenes'.

However, these current practices of post-colonial discourse have already started to raise further criticism regarding the remaining 'Eurological' (Bhagwati, 2020) understanding that still dominates and shapes the whole musicking system of new music spanning from performance institutions, through programming practices and commissions, up to music education curriculums and the academic positions. Bhagwati argues that the recent diversity discourse is not pointing to the actual problems, instead employs ineffective, potentially discriminatory, and oppressive means based on 'representation' which he sees as a trap that deepens the problem through tokenization of identities (p.44-51). Similarly, Thompson argues that this representational strategy also brings the commodification or 'marketability' of such identities, without leading to any structural change in power positions:

> Projects that aim towards diversity and inclusion, whether intended or not, risk echoing the 'lean in' logic of neoliberal capitalism, with which some configurations of gender and race have become 'marketable' and have thus been 'welcomed' into the workplace. … projects that seek to incorporate individual women composers into the canon, or aim to train women and girls in music technology, risk promoting assimilation without structural critique. The inclusion of women in the canon does not serve to threaten its patriarchal construction; diversifying the technocentric fields of computer music, sound engineering, and audio production does not necessarily threaten the (gendered, racialized, classed, dis/ableist) power relations and conventions of those spaces. (Thompson, 2018, p.457).

As I will explore in later chapters, these recent debates on the economics and socio-cultural contexts surrounding new music in the 21st century have many counterparts, implications, problems, as well as advantages for new music institutions and musicians in Türkiye. I will try to document and discuss composers' responses to increasingly trending diversity discourses and the problems of representational strategy. In

particular, I will dig into composers' experiences in dealing with the 'Eurological' expectations based on a stereotypical understanding of 'Turkish' culture and tradition and their views on gender-related positive discriminations. Yet, in a historically broader sense, I will also discuss how *yeni müzik* discourse in Türkiye challenged the 'Eurologically' structured state conservatory model, established during the early republic period modernizing reforms.

As I will explain in the next chapter, the conceptualizations of new music, contemporary or modern, tend to mean that their differences are marked by their responses to the axioms of critical tradition on a spectrum ranging from rigorous *Neue Musik*, through liberal avant-garde, moderate modernisms, and to contemporary being on the softest side of the consensuses. The differences in the application of these terms provide the details of positions. At the same time, in the broadest sense, the current use of the phrase of new music seems to be non-indicative of anything after the late 20th-century consolidation of radical and moderate approaches. Those historical complexities have repercussions in the Turkish discourse of *yeni müzik*, while, as we will see, they had also implied meanings in the context of local discussions.

3. A RELATIONAL ACCOUNT OF *YENİ MÜZİK*

Once I first decided to study on the music of Turkish composers, it took a quiet time for me to figure out where the boundaries of the music that I am interested in starts and ends. I was aware of my interest in the very recent music of living composers in Türkiye, who are often enculturated in EAM tradition, and in particular the 20th century practices of composition, who I encounter their music within the music academia. Due to this situatedness of compositional activity in the EAM tradition, my conceptualization was that the recent musical activity that I am interested in is the continuation of the early republic (1923-1950) period institutionalization of EAM. Assuming a conceptual continuation between Ahmet Adnan Saygun, a foundational figure of the Turkish contemporary music, and the recent production of composers, sound artists, and improvisers around the academic music circles, which I also have been involved. Thus, I have started learning about the history of EAM in Türkiye. Starting from the early institutionalizations of contemporary music, I aimed to build knowledge about the history, cultural codes, and aesthetics of this very general category to understand today's situation of contemporary music better in its local context.

As I got more profound in the field study within the recent scene, I have started to suspect that the musical events I was participating in or the musicians I was collaborating with have weak ties to what I was reading as the history of this institutionalization. My initial collaborators were rarely interested in this history or the artists and the artworks of the 1930s or the 1960s as a historical base that also shaped their artistic past. What I was observing as the patterns of musicking, sociality among people and the ideas that ground an understanding of art started to seem increasingly different in those two art worlds; the former world of state-supported contemporary music known as *Çağdaş Türk Müziği* (the Turkish Contemporary Music, from now on TCM) and the latter world of new music called *yeni müzik* in Turkish.

Of course, I did not doubt that there were many continuations and intersectional conventions. Therefore, I was aware of the challenge of defining clear boundaries between the two conceptual categories. For instance, it was clear that musician and performance institutions of the two worlds are connected, collaborating on certain occasions. Members of each world often came to know each other by either a common teacher or student, or a project. In addition, due to their common situatedness in EAM, both worlds have shared broadly defined values and practices of musicking of a Western art music tradition. More importantly, as I gathered more historical information about when and how exactly those two worlds became different in the local history, I realized how the former world of TCM facilitated a foundation for the latter new music world to establish its own discourse, institutions and figures.

However, despite those facilitating continuities and remaining intersectionality, my overall observation is that the relationship between the two worlds was and remained as negational in the sense that the values and conceptualization of *yeni müzik* discourse were based on negations of the values of the former TCM. It was the negational relation between these two concepts that significantly contributed to shaping the current *yeni müzik* scene, which initially captured my interest. However, in the recent scene, this negational relation was manifesting itself so implicitly on the social surface that it took for me a considerable time to start handling them as historically, socially, and aesthetically different discourses and ways of musicking.

Similar to an overgeneralized thinking about Bach, Beethoven, Brahms, and Boulez within the same conceptual narrative of "Western Music", in Türkiye, the Turkish composers of EAM tradition are often considered on the same broad category. There are not grounding narratives that portray a continuous linage of art music history up to the present and it is still uncommon to think about the TCM and *yeni müzik* as separate worlds, especially in a negational relation in which the latter becomes the alternative or the critic of the former.

Therefore, I thought it is essential to have an account of this complex relationality that is based on negations yet also built upon continuities and intersectionality between two worlds. Although my field study started aiming to trace the *yeni müzik* discourse adopted explicitly after the 1990s, during the fieldwork, I constantly find myself

crossing over with the world of the TCM, its institutions, and values. Therefore, I have started to talk about this relationality with my collaborators and started to extend my field to experience the continuities and intersections, as well as the differences between the two concepts to understand the comprehensive and relational context of *yeni müzik*.

The present chapter provides a narrative of *yeni müzik* history, culture, and aesthetics not only driven by the question of what it is, how it came to exist, and what its current state looks like, but also driven by the questions such as how it is relational to other socio-cultural spheres. The narrative starts with the early institutionalization period of the TCM and its foundational markers on compositional practice in Türkiye, and then it visits the pioneering pieces of Usmanbaş, Arel, and Mimaroğlu marking a brief moment of modernism in the local compositional history after 1950s. The third section concerns the close history of early years of *yeni müzik* activities starting from 1989 up to the mid-2000s and traces the discursive markers and the early musical production surrounding the term *yeni müzik*. The last part documents the activities after 2010s, which concerns the further institutionalizations of *yeni müzik* that shape the current scene today.

3.1. The 'Holy Synthesis': Institutionalization of the Turkish Contemporary Music

Before the phrase *yeni müzik* was commonly used in Türkiye after the 2000s, the more common term was contemporary. In Turkish, it is known as *Çağdaş Türk Müziği* (Turkish Contemporary Music) or *Çağdaş Çoksesli Türk Müziği* (the Polyphonic Turkish Contemporary Music), and it is generally used to refer to music of Turkish composers who are educated in EAM tradition since the 1920s up to present.

Although there were 19th century cultural and musical encounters with EAM, primarily through small scale operatic genres during the late Ottoman period, which facilitated an early foundation for the later developments (Turan & Komşuoğlu, 2007), the notion of Turkish Contemporary Music was institutionalized through modernization reforms of the early republic period. During the period between 1923 and 1950 state implemented several music policies as part of a broader cultural policy of the new nation-state:

- Formal music education based on European notation and repertoire was established in the form of state conservatories. *Saray Mızıkası Mektebi* (Palace Military Band School) was closed and transformed into the *Musiki Muallim Mektebi* (School for Music Trainer) in 1924, and it later became Ankara State Conservatory that started education in 1942 (And, 1984, p.220; Tekelioğlu, 2001, p.95). The existing conservatory *Darülelhan* which offered traditional music education, first expanded with a new section, called the *Garp Musıkisi Şubesi* (the Western Music Branch) and later reopened as *Istanbul Municipality Conservatory* in 1927 in which the traditional music education is abolished (Turan & Komşuoğlu, 2007, p.6).

- A number of students were funded by state grants and went to Europe for music education. Erkin went to Paris in 1926, Akses to Vienna in 1926, Alnar to Vienna in 1927, and Saygun to Paris in 1928. When they returned to Türkiye, they were assigned administrative positions in newly established music institutions. Along with Cemal Reşit Rey, they came to be known as *Türk Beşleri* (Turkish Five) representing the national school of the contemporary composition, following the model of the Russian *Mighty Five* (Tekelioğlu, 2001, p.95)

- Foreign music experts were invited to collaborate in establishing music institutions in Türkiye. Joseph Marx, Paul Hindemith, Bela Bartok, Carl Ebert, and Eduard Zuckmayer were active in establishing music education and performance institutions, such as opera and symphony orchestras, and conservatories, as well as participated in compilation studies of folk idioms. (And, 1984, p.220; Şenürkmez, p.93).

- Several visits to Anatolia were organized to compile village music and folk tunes. Compilations such as *Anadolu Halk Şarkıları* (Anatolian Folk Songs) by Rauf Yekta (1926), *Yurdumuzun Nağmeleri* by Seyfettin Asaf ve Sezai Asaf (1926), *Turkish Folk Music from Asia Minor* collected by Bela Bartok between 1930 and 1943 (1976) and other collections by Adnan Saygun, Ulvi Cemal Erkin, and Halil Bedii Yönetken were used in music education and composition (And, 1984, p.220; Elçi, 2017). Several conferences on the aim, methodology, and the use of collections were organized, such as the three conferences given by Bartok in 1936 (Karadağlı, 2020; Sarıkaya & Tunalı, 2014).

- Symphony orchestras were established in Istanbul and Ankara and started free public concerts to promote the cultural policies (Tekelioğlu, 2001, p.95). *Mızıka'ı Hümayun* (The Imperial Band) moved from Istanbul to Ankara in 1924 and renamed as *Riyaset-i Cumhur Orkestrası* (Presidential Philharmonic Orchestra) in 1936 (And, 1984, p.220). *Istanbul Şehir Orkestrası* (Istanbul City Orchestra) was initiated in 1933 and officially started in 1945. Serious efforts were made to create a national opera house. *Opera Cemiyeti* (Opera Society) was founded in Istanbul in 1932. In 1934, three early Turkish operas were performed in the theatre hall of the *Ankara Halkevi* (People's House in Ankara) as part of diplomatic meetings: *Özsoy* by Saygun, *Bayönder* by Akses, and *Taşbebek* by Saygun. The first official state opera house was established in 1948 in Ankara (Turan & Komşuoğlu, 2007).

- *Halkevleri* (People's Houses) were opened starting from 1931 when *Türk Ocakları* (Turkish Hearths) were transformed to People's Houses across Anatolia to support the reforms (Winter, 1984, p.190). They offered free public music education and concerts, and some early Turkish composers worked as instructors or officers (And, 1984, p.216; Tekelioğlu, 2001, p.95), such as Saygun as an inspector starting from 1939 (Tunalı, 2014, pp.334-336). People's Houses also served as social centers where polyphonic and folk music were promoted alongside several social services for local communities.

- Radio stations were developed in Ankara and Istanbul, propagating mostly Common Practice Period music repertoire, and later included modernized Turkish folk music and the newly established national school of composition represented by Turkish Five. First radio programs started in Istanbul and Ankara in 1927. The 'Western' section of the Ankara Radio Station was established in 1938, and the composer Cemal Reşit Rey became the director. Among the promoted genres, folk music became highly popular in 1940 with the famous choir music program "*Yurttan Sesler Korosu*" (Öztürk, 2016, pp.35-36, 57-58).

The central concept grounded the music policies, and the notion of contemporary was the *sentez,* the 'synthesis discourse'. The synthesis discourse was based on a hybridity formula, in which Türkiye's local folk musics aimed to be combined with the Western art music techniques (Gökalp, 1923). Similarly, Mustafa Kemal Atatürk's discourse

on music had two core ideas: compiling ‘national folk idioms’ and processing them with the ‘latest rules of music’ (Nurcan & Canbey, 2016, p.78). In this respect, the synthesis discourse had claims of both internationality and locality, in favor of a kind of trans-traditionality. Therefore, in Türkiye, ‘contemporary music’ had always been associated with a national school of composition that aimed to be integrated into the ‘international’ contemporary category, echoing Collin’s sense of the term discussed in the previous chapter.

As Tekelioğlu points, Gökalp’s synthesis idea - applied in music and other cultural domains - was motivated by “the eventual success of the new nation-state and … a new ‘Turkish Civilization’ (2001, p.94). The synthesis idea was more about the recontextualization and instrumentalization of musical traditions – both the European and local music traditions- rather than an organically developed cultural encounter. Due to this ideological vision, the synthesis discourse concerning music was constructed based on cultural hierarchies and national politics. In this construction, the discussion of aesthetics and cultural histories of both traditions became secondary and often subordinated to the nation-state ideology. EAM was idealized as a superior, homogeneous set of techniques and materials rather than as a tradition in the ethnomusicological sense. In other words, the understanding of Western music was reduced to the materials such as notation, polyphonic technique, European instruments, and the canon of Common Practice Period. It was primarily conceptualized as a tool or technology necessary to be adopted for national progress and secondarily as a cultural, historical musical phenomenon. The local traditions, on the other hand, were either excluded for ideological reasons, as in the case of traditional Ottoman art music, or the allowed ones were reduced to what Hobsbawm calls ‘invented’ traditions (1983), and ‘reinvented’, as they resourced during the formation of a national Turkish compositional school, as in the case of folk traditions in Anatolian villages (Erol, 2014, p.43).

The early republic period policies shaped the institutional music practices in Türkiye in a contentious way. Especially the exclusion of the traditional Ottoman art music in governmental institutions and the official discourse that legitimized this exclusion created polemical debates. In literature, the exclusion is often interpreted as a result of the association of the tradition with the Ottoman Empire, particularly its Byzantine, as

well as Persian and Arabic past, which was considered as “not our music” by Gökalp due to their cultural/ethnic/religious identities diverging from the idealized Turkish civilization, thus politically conflicting with the ideology of nation-state (O’Connell, 2000, p.123). Additionally, since it was primarily practiced by a circle of ‘Ottoman elites’ of palace and lodges in Istanbul, the tradition was removed from the synthesis equation, along with its primary fields of practices, as not being a ‘healthy’- as Gökalp puts it - local music tradition suitable for the youth of the new secular republic (Tekelioğlu, 2001, p.94). In 1924 and 1925, lodges and tombs, which were the center of religious traditional *makam* music, were closed (Erol, 2014, p.48; Tekelioğlu, 2001, p.93; Karahasanoğlu, & Skoog, 2009). In 1926, the traditional *makam* music department of *Darülelhan* was abolished, and the school was reorganized to be a European style conservatory (Turan & Komşuoğlu, 2007, p.6). In 1934, traditional *makam* music was informally banned on the national radio for two years (Ayas, 2014, p.300).

While the practice and education centers of the tradition were systematically closed, newly established music centers did not include it under their curriculums. Although traditional *makam* music education started in Istanbul University State Conservatory in a limited degree in 1943, the first university-level formal education started in 1976 with Turkish Music State Conservatory (TMDK) under Istanbul Technical University. Ayas discusses particular discourses that served this ‘othering’ of traditional Ottoman music from the officially designated domain of cultural legitimacy (2014, pp.168-197). As Greve observes, this initial exclusion led to the individualization of traditional Turkish art music practitioners, developing different strategies of musicking under what he calls ‘Kemalist-eye’ (Greve, 2017). It also contributed to the tendency among early period Turkish composers to revive often Anatolian folk idioms such as *horon, uzun hava, halay,* and *türkü* in their compositions, while idioms associated with traditional Turkish art music such as *makam*, *usul*, or *taksim* started to be used later as compositional resources except for few examples (Öztürk, 2016, p.47).

A substantial part of the literature on the music of Türkiye documents and provides justified criticism of the early republic period musical institutionalization and the synthesis discourse (Öztürk, 2016), its suppressive practices on traditional Turkish/Ottoman art music (Ayas 2014; O’Connell, 2000; Greve, 2017), and the

misconceptualization and appropriation of folk traditions for compositional purposes (Markoff, 1991; Balkılıç, 2009), as well as the consequences of this initial establishment on popular music spheres (Tekelioğlu, 1996; Karahasanoğlu, & Skoog, 2009). Especially apparent in socio-political cases such as the radio ban of 1934, the arabesque debate in the 80s (Stokes, 1992), and lately in the public critics of AKP representatives, this initial construction of TCM has been subject to criticism for being a top-down 'social engineering' and exclusive cultural authority in shaping the music history in Türkiye. Considered as a symbol of the Kemalist republic and its foundational values, it became associated with an imposed modernization/Westernization upon the public (Öztürk, 2016; Ayas, 2014). As the state patronage regressed after the 1950s and as this critical connotation raised more loudly in later political spheres, a self-closed institutional practice with a protectionist discourse on the initial music policies became common in state music institutions, maintaining its institutional representation in association with secularism, universalism, and contemporaneousness (Parkinson & Muslu Gardner, 2021: 373).

Another factor that contributed to such a reception relates to its situatedness in state institutions. Because the notion of contemporary music was implemented as a governmental type of musicking, entirely funded and regulated by the state, it created a notion of legal authority in music in which the administrative organization, so the music institutions, including the musicians working there, are both the source of legitimacy and also the executive power (Weber, 1978, pp.217-220). Since the key component of legal authority is its administrative organs, in this case the conservatories, symphony orchestras, or opera and bale houses that are subject to regulations and governance of official committees such as general directorates of fine arts, it created a bureaucratic model of an artist and strictly regulated mode of music creation, production and dissemination, in which art is produced as a national duty, more than an existential, individual poietic necessity. This duty included the enculturation of the public with this 'advanced', yet national musical tradition, which contributed to the association of elitism. Performance practices also shaped based on this governmental application of the synthesis discourse and the described notion of contemporary, idealizing symphony orchestras and opera houses that performs Common Practice Period repertoire and significant works of Turkish Five for an

audience whose cultural capital aroused with the modern republic and the government, so in Weber's terms the 'bureaucratic elites'. This marked contemporary music in Türkiye as a governmental art music institution.

Turkish Five and other first-generation musicians who were members of these governmental music institutions did not voice a clear opposition to this initial establishment. Although not all of them fully internalized the policies, their compositional act was often in line with the synthesis discourse of the official ideology, aiming to institutionalize the techniques and materials of Common Practice Period EAM and combine them with folk idioms to establish a national school of composition. In other words, all their intellectual and artistic capitals were expected to serve this vision of identity construction rooted in the synthesis discourse, forcing their compositional act inevitably towards a type of eclecticism. Composer Ahmet Altınel describes the notion as follows:

> It is possible to see a blind belief in idea of synthesis in music circles. Frankly, the products of this understanding never appealed to me. I do not think it is right to say, "Avant-garde composers cannot use Turkish music or other local elements". They can of course. But what I mean here is the use of these two worlds of music in an overly eclectic way. It would be wrong to consider all the music of the Turkish Five and the first generation within this framework, but this is what I felt in some of their works when I first encountered them. It sounded like a bit of a 'project' to me, a bit insincere, like the music to be played at the ceremonies, which most of them were actually played on formal occasions. (Altınel, Personal Communication, April 4, 2021)

A part of the repertoire that they produced often displays canonic genres of Common Practice Period, such as opera, symphony, or concerto, combined with national idioms to establish a Turkish school of contemporary composition. As previously mentioned, early three operas commissioned by the government in 1934, Saygun's *Özsoy* and *Taşbebek* and Akses's *Bayönder* for diplomatic occasions, are today considered as early attempts of creating a national opera, yet also considered unsuccessful due to the unfamiliarity with the genre, an inefficient number of performers and shortages of time for composition and production processes (Nurcan & Canbey, 2016, p.83). During the

40s, with collaborative efforts of Carl Ebert in state conservatory and Eduard Zuckmayer in Gazi Education Institute in Ankara, first, the National School of Music Practice Stage was founded and gave performances of famous Classical and Romantic period operas such as *The Marriage of Figaro* in 1944, *La Boheme* in 1945 and *Carmen* in 1948. With the experience gained in the Practice Stage, later in 1948 state opera house was established in Ankara, and during the early years, *verismo operas* (late 19th century Italian realist operatic tradition) were staged in Turkish translations. The first mature national opera performed was Saygun's *Kerem,* performed in the Ankara State Opera House in 1953 (Turan & Komşuoğlu, 2007, 22-23).

While the opera genre had strong governmental association starting with 1934 commissions, opera had an earlier foundation in Türkiye. Cemal Reşit Rey, a composer born in 1904 in Jerusalem, composed early examples of opera in the 1920s. Studied music in Geneva and Paris between 1913 and 1923, and music aesthetics with Gabriel Faure after 1920 (İlyasoğlu, 1989, pp.14-15), Rey composed operas for French librettos adapted by his brother Ekrem Reşit Rey; *Faire Sans Dire* (1920) and *L'Enchantement* (1924). Starting with 1923, when he returned to Türkiye, they have collaborated for the early Turkish operas *Sultan Cem* (1923), *Zeybek* (1926), and *Köyde Bir Facia* (1929) (Antep, 2006, p.342). Yet, none of them was performed (Turan & Komşuoğlu, 2007). During the 30s, the Rey brothers worked on several operettas (small-scale light operas) such as *Üç Saat* (1932), *Lüküs Hayat* (1933), *Deli-dolu* (1934), *Saz-Caz* (1935), and *Hava Civa* (1937). As Nurcan and Canbey report, *Üç Saat* made a considerable success, performed for a full house for five months in Istanbul City Theaters, and the success is followed by *Lüküs Hayat,* which its main theme became and remained famous across Türkiye. They, agreeable, concluded that Rey's operates can be considered as the most successful examples of public reception that music reforms idealized in reaching the public with a new art form (Nurcan & Canbey, 2016, pp.81-82), although the case did not happen as part of governmental policy.

However, Rey's operettas in the 1930s were among the exceptions. In fact, since the early developments, opera has never been the favorite genre, and the repertoire did not expand much throughout the second half of the 20th century. In their later carriers, Saygun composed *Gılgameş* (1964-1983) and *Köroğlu* (1973) and Rey composed

Çelebi (1973), constituting for the important works of national opera, along with Nevit Kodallı's *Gılgameş* (1962-63), and Cengiz Tanç's *Deli Dumrul* (1975). The ideal of a national opera with a specifically Turkish marker in its content and musical idioms has remained an identity-retaining value in the state music institutions. Despite the changing symbols of the 'national', the necessity of referring to any local sign in line with the ideology of the current government has been continued later, as it can be observable in works such as Selman Ada's *Ali Baba & 40 Haramiler* (1990), and more recently in Hasan Uçarsu's *Sinan* (2021) which is commissioned by the president Erdoğan for the reopening of the Atatürk Kültür Merkezi in Istanbul.

The symphony was another canonic genre that the early republic period composers worked in. In comparison to opera, composers of the time composed more symphonies, and state orchestras performed part of these works. Among the early examples, Rey's *Symphony No.1* (1941), Erkin's *Symphony No.1* (1944-46) and *No.2* (1948-51), and Saygun's *Symphony No.1* (1953) can be listed. Presumably, due to the well-established structure and the instrumental focus in the symphony genre, it can be said that the national musical idioms have relatively less direct use in the symphonic repertoire of Turkish composers. Instead, in those examples, we see a fused combination of abstracted national idioms - in the forms of melodic material and modal harmony- with the late Romantic period and early 20thcentury orchestral gestures. The resulting sonorities include similarities with non-functional harmonies and the extended tonality of the early 20th century, 19th style abstraction of folk idioms, the 'fairy sounding' orchestration and chromaticism of 19th century Russian composers, sectional uses of pulse and uneven rhythms, that often creates an excess of rhythmic energy and quick rate of change similar to Honegger's orchestral music. While many mature examples of the symphonic genre have been composed in the second half of the century, works align with pre-modern music aesthetics. In terms of their attachment to the nation-state ideology, those works parallel the reception of composers such as Russian Five, Smetana, Grieg, Kodály, Janacek, or Sibelius.

As part of the vision of establishing a repertoire of canonic genres, first-generation composers also composed in other instrumental settings such as concertos, chamber, and solo instrumental music. Among the most performed genres, solo piano music in the form of etudes and character pieces are appreciated for their impressionistic, as

well as well internalized abstraction of folk idioms, as most associated with pieces such as Saygun's *İnci'nin Kitabı Op.10* (1934), his etudes and shorts pieces on uneven Turkish rhythms (*Aksak Tartılar*) such as *Op.38* (1964), *Op.45* (1967), *Op.47* (1971) and *Op.58* (1976), Erkin's *Beş Damla* (1931) and *Duyuşlar (*1937). Especially Saygun's *Aksak Tartılar* are among the frequently performed works in the repertoire by Turkish pianists such as Fazıl Say, Gülsin Onay, Metin Ülkü and others.

However, the two compositional tendencies dominate the repertoire as genres serving to identity construction by national marks were (1) suits and orchestral works resourcing dance-driven local music, and (2) polyphonic choral music resourcing *türkü* (Turkish folk songs). The first-generation composers composed in both genres due to their suitability in applying what was idealized as a true combination of national and the Western in the synthesis discourse. The source of the folk idioms represented in those genres, either folk dance music or a melodic folk song material, was based on the compilation studies conducted in the Anatolian villages and composers' personal interests in the folk music traditions. However, the particular uses of these folk idioms differ for each composer and should be considered on a continuum that spans from direct use of the primary material in the forms of transcription, arrangement, and harmonization, through stylization and abstraction, and to newly composed material in the style of the folk idioms. Among the examples of suits Rey's *Türk Manzaraları* (1928), Saygun's *Suit Op.14* (1937), *Halay Op.24* (1942-44), Alnar's *Türk Suiti* (1928), and *Istanbul Suiti* (1937-38), Ferit Tüzün's *Anadolu (1953-54)* and *Esintiler (1965),* Kodallı's *Suit Op.5 (1946)* and *Telli Turna (1967)* can be listed.

The tendency to use dance-driven folk materials is not only limited to specifically suit genre, but can also be observed in programmatic orchestral works such as rhapsody or symphonic poems resourcing local stories and scenery, as in the cases of Erkin's *Köçekçeler* (1943) and *Bayram* (1943), Rey's *Bebek Efsanesi* (1928), *Karagöz* (1931), *Enstantaneler* (1931), *Fatih* (1953) and *Türkiye* (1971), Akses's *Bir Yaz Hatırası* (1932-33), *Çiftetelli Op.6* (1934), *Ankara Kalesi Senfonik Tarih* (1942) and *Barış için Savaş* (1981), Ekrem Zeki Ün's *Yurdum* (1956), Kemal İlerici's *Köyümde (1945)* and Ferit Tüzün's *Capriccio a la Turque (*1956). As quoted by Öztürk (2016, p.32), composer Kemal Sünder who was a pupil of Rey, observes the over dominance of dance-driven instrumental music as follows:

> Although the buildings that shaped the capital of the new state were not inspired by the shepherd's tent, and although Anatolian clothing was not taken as a criterion in clothing, it was foreseen that the music to be produced would be based on well-known peasant themes. Because the reference music was dance music, it also caused the used forms to be reduced to 'suit'. Therefore, the first-generation composers of the Republic were unable to use their potential sufficiently. Whatever was written, in any form, began to sound like a suit. Music whose finale did not end with a horon was almost not considered 'national'. (Sünder, 1999, pp.51-52 as quoted in Öztürk, 2016, p.32)

The second dominating tendency was the use of melodic material originating in *türkü* (folk song). Due to its semantic content as well as its foundation as an oral tradition of participatory musicking, various uses of *türkü* in polyphonic texture must have been in lined with the synthesis discourse and its populist *(halkçı)* aims, in terms of the introduction of the newly established contemporary music to the broader public. In line with this practicality, composers often resourced the melodic material of *türkü* relatively conservative ways, retaining the accessibility of the melodic contour that already has a familiarity for the audience, although their approaches to the resourcing might differ. Although each composer had different theoretical approaches to the harmonization of the melodic materials, Kemal İlerici's quartal system became a model for later composers.

Various songs from collections such as Saygun's *Op.18 Dağlardan Ovalardan* (1939), Erkin's *Yedi Türkü* (1943) and *On Türkü (*1963), Akses's *Çokseslendirilmş Türküler* (1936), Kodallı's *Op.21 Beş Halk Türküsü* (1962), Alnar's *On Halk Şarkısı* (1964) can be considerable among the examples. Compositional resourcing of *türkü* materials were not only limited to choral works, but also in accompanied vocal music as in the cases of Saygun's *Kızılırmak Türküsü (1933-35)* for soprano and orchestra, Rey's *12 Anadolu Türküsü (1926)* or Saygun's *10 Halk Türküsü* Op.41 (1968) which were first composed for soprano and piano and later arranged for orchestral accompaniment.

With the over inflation of polyphonic *türkü* arrangements, the genre gained popularity with the prevalence of amateur choirs, the abundance of time devoted to this genre on the radio, and the widespread use of these folk songs in education. Muzaffer

Sarısözen's role in the popularization of *türkü* arrangements was significant, both as an active compiler and as the radio host of the famous program *Yurttan Sesler Korosu*. The centrality of folk idioms as resourceful musical materials has been later continued in popular music spheres of the 60s, leading to further appropriation of folk music. Ethnomusicologist Robert Reigle observes the situation as follows:

> It is such an interesting history because it is so complicated, and it has so many implications. I think TRT has had such an enormous effect on shaping people's views of music and exposure to music and of musics living and dying… If a person traveled around Anatolia in the 1950s, they would find, this is just a speculation, but I think they would find that everybody makes music and a few people are really good at it in every village, probably in every family there is someone who is really good at music. Music was being made, and everybody was doing it. As the decades went on and the music became electrified like consuming music by hearing it on the radio or getting a cassette recording of it, it became a commodity, and this living tradition, it dwindled, and also, the way it dwindled is shaped especially by TRT. Taking a transcription of a folk tune which omits all of the ornaments, all of the tuning fines, it omits the timbre specialization, it omits things that makes it alive. And then they would take this transcription and have a large choir sing in unison of folk tune. This is a radical change in what that piece of music is. In a lot of cases, it was something extremely rich in nuance and tiny, microscopic details that made it unique. And it became this generalized chorus thing. Of course, those chorus pieces are well-loved. I mean, many people prefer those over this really rich complex tradition. I'm not saying that one should choose one or the other, but I'm saying that this change took place. So now, if one went to the same villages that one visited 60years ago, we would find a tiny fraction of people making music today, then were making music in the 1950s. (Reigle, Personal Communication, 12 February 2021, original language)

Saygun, Rey, Akses, Erkin, and Alnar have become known as *Turkish Five*, despite their slightly different music aesthetics and backgrounds. They were never a self-claimed collective with shared aesthetic purposes. Their association was coming from

the model of *Russian Five (Mighty Handful)*, sharing the motivation of a particularly national compositional school within the EAM tradition. Since they were all active figures during the music reforms and the institutionalization of contemporary music, as composers, performers, pedagogues, administrators, they gained a reception associated with the early republic period musical developments in the 30s as the leading role models, as well as authorities.

However, despite this association, as seen from the dates of their works, most of their music was composed and performed throughout the mid and late 20th century, and their legacy became stronger during the second half of the century. Saygun, Erkin, and Akses were honored with the title of state artist, which was first awarded in 1971. Rey received the honor later in 1981, and Alnar was never given the title. The situation is often considered a result of Rey's and Alnar's reserved approaches to the synthesis discourse. Alnar's case was related to the exclusion of traditional *makam* music as a 'national element' from the new compositional school. In that context, his *Concerto for Kanun and String Orchestra* (1944-51, rev.1958) has a symbolic value as it is the first orchestral work for a traditional *makam* instrument of the Turkish art music tradition. In the available catalogues, except for Alnar's earlier work *Ninni* (*Lullaby*, 1923) for kanun and kemençe/violin, there was not another piece for traditional instruments until the 1970s when we find few works by Yalçın Tura and Cengiz Tanç. In this respect, Alnar's concerto can be seen as an important divergence from the ideology of the early republic period, although he was an active conductor during the institutionalization of the Presidential Symphony Orchestra and the opera house in Ankara.

Similarly, Cemal Reşit Rey was among the most active figures of institutionalization of the state conservatory and later developments in the Istanbul scene such as the establishment of *Filarmoni Derneği* in 1944 and later the foundation of the city orchestra (Şenürkmez, 2006, p.95), often taking a position in line with the official ideology without much out-loud criticism. However, later in his career, he had occasional critics of the policies of the time. For instance, as quoted by Öztürk, he supported the abolishing of the traditional art music section of *Darülelhan* when it was renamed as conservatory and restructured in the European system. *Darülelhan*, the school's former name in the Ottoman period, meant house of melodies. However,

referring to the 'beauty' of the former name, later in 1983, Rey said that "I insisted like hell to rename it as a conservatory then. Now I regret it immensely" (İlyasoğlu, 1997, p.67; Öztürk, 2016, p.19).

Among others, Saygun has a particularly strong reception as the central figure of TCM for several reasons. Perhaps the most visible roots of his centrality relate to the discourse built around the performances of his music 'mediating politics' as it can be seen in Kathryn Woodard's examination (2007) of the performance contexts of his opera *Özsoy (*1934) and the oratorio *Yunus Emre* (1942). Starting with the Ankara premiere of *Özsoy* in 1934 in the People's House in Ankara for the visit of Iran Shah Pahlavi which mediates 'identities of Iran and Turan', Woodard examines how the same opera later mediated politic alliances among Turkic nations in the concert in CRR Concert Hall in 1998, which was titled as "An Evening of Opera from the Turkic World", staging opera works by composers from Turkic nations (2007, p.551). As Woodard observes, two performances of *Yunus Emre,* - first being in 1958 UN General Assembly and the second in 1991 at the Vatican- mediated political alliance with Europe by the composer's fine embarrassment of EAM tradition and functioned as a representative of the secular and modernized Turkish music through Yunus Emre's 'universal' mysticism (pp.558-560). Woodard points out that these "high-profile performances of each work, along with documentation of the events, illustrate the overtly political contexts for his music that established his role as a political figure in Türkiye" (2007, p.552). Woodard's mention of writing that contributes to that reception includes Hindemith's commentary for *Özsoy* in 1935/36 and Zimmerman's review of the performance of *Yunus Emre* at UN, both praising the level of his application of European compositional techniques in comparison to other composers at the peripheries of West. The centrality of those works contributing to Saygun's reception can also be found in Turkish narratives such as Aracı's narrative of him as *A Musical Bridge Between East and West* (2001) or Kahramankaptan's narrative in *Atatürk, Saygun ve Özsoy Operası* (2005).

However, apart from his music's function to mediate politics, he is also received as the true successor of the reforms and the new Turkish contemporary music, a figure whose artistic identity combines many of the grounding codes of the synthesis discourse. In their analysis on Saygun's discourse and music on nationalism

(*ulusalcılık*), Yöre and Gökbudak point to several of his poetic codes, many of them are paralleling the ideology of the reforms, such as his consideration of nationality as *şahsiyet rengi* (a color of personage), his understanding of tradition as *ulusal geçmiş* (national past), his conceptualization of *öz* (essence) - as opposed to *biçim* (form)- which can only be found in the *halk* (folk) traditions of *Anadolu* (Anatolia) as he considers it as the base of his artistic identity (2012, pp.273-277). Composer Özkan Manav who was the last pupil of him in MSGSÜ describes Saygun's discourse as a teacher as follows:

> Saygun did not try to introduce us to folk melodies too much. He did not impose his own music. At most, he asked us for a harmonization of the *Çanakkale Türküsü*. But he never gave us a strong direction to work with folk tunes. But he used to say that "a composer's production should have its own roots in the homeland he lives in". He really believed that, like a tree, this music would be nourished by our roots from our own history and culture, and as you go up, the branches of the tree will be exposed to other winds... The resulting fruit may have some different characteristics, but he thought that it would be the fruit of a tree that fed by its own roots. (Manav, Personal Communication, 11 March 2021)

Another part of Saygun's reception as the true successor of reforms also relates to his political moderation. Even though he effectively served for the central ideology and the reforms, he was always concerned and cautious in that reforms should follow a proper integration of cultures with ecologically valid policies which was challenging given the reform conditions (Öztürk, 2016, p.43). His identity as an 'ethnomusicologist' (as it was understood in the early 20th century) and as a conscious composer in resourcing of national idioms, supported the reception of his music as fine examples of proper internalization of synthesis discourse, in contrast to instances of cultural appropriation and self-orientalism. His own discourse on the issue was more related to the polyphonic application of folk melodies. He considered that they should be harmonized with a system that will emerge from their own Turkish roots, rather than European tonal harmony (Nurcan & Canbey, 2016, p.81). In his article *Mahalli Renk,* he advises that genuine composers are not *bezirgans,* meaning merchants, but

rather should have holistically engaged with the tradition through the people's living beliefs, customs, and idioms (Saygun, 2009, p.45). As follows, composer Emre Dündar describes his differentiation of Saygun in the context of resourcing of folk idioms, referring to his idea of *kök* (root):

> Whether it interests me is another matter, but I am not categorically against the use of folklore material. Of course, it can't be nice that it was put forward as an ideology, but it was happening in many geographies. Examining folklore through its root concepts and evaluating it in its visible form are two different things. Root concepts are interesting, but the surface forms can be banal. Bartok was able to establish a connection through the root concepts of folklore, and Saygun has this too. Things that do not appear directly, rather studied through more archaic forms, seem more intellectual and valuable to me. The other type has political connotations. It is said that we will make people love classical music through this local material. Of course, this is not a functioning reproach, nor did it make any sense. Among others, I like Saygun very much, he has a very skillful, dark gray, solid world. And he is a composer with great control over the world of modes. His book *Töresel Müzik* is a rare one, it could be a masterpiece. (Dündar, Personal Communication, 24 March 2021)

While his organicist discourse to culture and his well-internalized resourcing of traditional idioms have remained part of his reception, he also did not entirely escape the criticisms of appropriation. For instance, Woodard points to the issue through the context of his oratorio:

> Saygun was undoubtedly familiar with Yunus Emre's poetry through Köprülü's study. He embraced the ideals of the poetry and their reflection of Turkish identity and took the opportunity to set them to music within the context of nationalist reforms. However, in light of the persecution of the Sufi orders historically associated with Yunus Emre, such as the Bektashi, whose tekkes (lodges) were closed and religious services banned during a period of radical reform, Saygun's oratorio can be seen as appropriation of the poetry with no consideration for the original context of their performance as Sufi

> hymns and with the intent of serving a political purpose, to propagate the value of secularization in Turkish society. (2007, p.559)

The reception of Saygun's compositional approach to resourcing of national idioms also varies within his repertoire. Composer Ahmet Altınel describes his perception of Saygun's music as having different approaches to the use of national idioms at different points in his career:

> The issue should be evaluated according to the composer's history. Let me give three examples; *Sezişler* for two clarinets written in the 30s, the *Yunus Emre Oratorio* composed in the 40s, and the 4th and 5th symphonies that he composed in the 80s. Saygun uses local materials in all of them, but all three are quite different music from each other. In *Sezişler*, I hear a composer who really wants to use local material to do something original in his intuition, it's a very original style. But when we moved to *Yunus Emre*, I saw a highly successful piece technically. With its choral writing or the orchestration, it is a technological wonder for the 40s in Turkish conditions, a successful application of western technique. But I think there is a glued aesthetic there in the bonding of this choral style with local melodies. Frankly, this does not seem very original and sincere to me, I see it as a product of an institutional project. But if we look at the 4th and 5th Symphonies, there are also local themes here, but the resulting music has nothing to do with locality or anything else. Very original orchestral music. They can be compared to Lutoslawski's 4th Symphony. There is local material in these works, but the destination is completely different. (Altınel, Personal Communication, 4 April 2021)

Turkish Five and other early composers in Türkiye, and the institutional legacy established around the synthesis discourse have varying receptions on a continuum ranging from critical to sympathetic. So far, I have often mentioned the literature concerning the variety of critics regarding ideology, the social context, and the aesthetics of the establishment period musical developments. On the other hand, sympathetic receptions have also been prevailing up to the present day, considering the tradition as a well-developed example of Türkiye's Westernized cultural capital

that was established in challenging times of cultural and material impossibilities and continues its existence through struggles, serious efforts, and dedication. The most expressed foundation of the sympathetic approach is that the musical reforms and the institutionalized notion of contemporary music were highly compatible with the political conjuncture – nation-state ideology- across the world at the time, dismissing the social critics as anachronistic. Similarly, the criticism of the music of early composers for not keeping up with the new music movements of mid-20th century Europe, but rather being influenced by late-Romantic music ideals, has been explained based on its historical context. Composer Özkan Manav who was graduated from MSGSÜ and currently teaches composition in there describes his view of early period musical production as follow:

> Our first-generation composers felt the mission of establishing a national school of polyphonic composition in Türkiye. They sought a quest to bring the music of this land together with the music trends of the 1920s and 30s. Looking back with today's notions, they are criticized for being late in musical modernism. But there was already nationalism in the spirit of that period. In fact, the effects of the nationalistic movements, which started in the 1870s, continued in our region and the Balkan countries. Hence, nationalism should not be thought of only as the music policies of the republic... It is necessary to think of those composers as musicians who feel the spirit of the period and try to feed off their own national resources in the foundation of a new country, rather than blind implementers of a cultural policy without discussion. (Manav, Personal Communication, 11 March 2021)

However, although the state patronage has been gradually decreased starting from 1950 as the cultural policies have been estranged from early republic ideology and although the global political sphere changed significantly after WWII, the idea of creating a national compositional school have been remained attached to the notion of contemporary music later in the 20th century. Specifically in Ankara State Conservatory (ADK), a much sharper nationalist school of composition that aims to reach wider public with choral music has been emerged after the 60s, as best observable in the works and discourse of Muammer Sun, as well as Yalçın Tura and

the last period works of İlhan Baran (Nurcan & Canbey, 2016, p.81; Öztürk, 2016, p.44). Manav observers the tendency as follows:

> They were trying to reach society. They believed that this music should be spread with its inherent polyphonic features. Sun was thinking like a folk singer, like an *aşık*, he wondered how a polyphonic *türkü* would sound like if it was harmonized through the ears of a folk singer. This is a somewhat idealistic approach, perhaps a bit of speculation. Because yes, *aşık* tradition really has a polyphony. When they play the *bağlama*, we hear chords, but we don't know if they would do it like Muammer Sun when harmonizing for a choir. In particular, the approach of this school is a polyphony that emerges from within its own natural state as much as possible. Therefore, they pursued purer polyphony, free from extraneous sounds added to harmony, overlapping chords, or polytonal/polymodal passages. Their approach is actually related to the social movements of the 1960s. Muammer Sun had a mission of his own. He was a composer who made it his ideal to spread polyphonic music throughout Türkiye with choirs. Since we (as MSGSÜ composers) were far from the environment in Ankara, we witnessed this from a far and did not direct ourselves to take doctrinal positions. (Manav, Personal Communication, 11 March 2021)

Today, the ingrained notion of the TCM as a national school is best observable in national composition competitions, as *yeni müzik* related composers commonly pointed out during the interviews. Often organized by the Ministry of Culture and Tourism or the local municipalities, the specification for the call for pieces explicitly indicates the expectation of a national mark, which is commonly expressed as '*Türk müziğinden esintiler taşımak'*, meaning 'to have a feel of Turkish music'. Paralleling the synthesis discourse, competitions also aim to cultivate contemporary music that feeds on 'local musical sensitivities' and uses 'the universal musical language' (see for instance Süreyya Opera House National Composition Contest, 2018:1). Composers also mention that the jury members are mostly composers and conductors who often have backgrounds in the central institutions of the national school of contemporary composition, linking the issue to composition education in conservatories. As reflected

by many composers enculturated in state conservatories, such expectation of a musical Turkishness operates as an implied convention, as a norm of ‘desired’ music, rather than a direct imposition, although the aesthetic means of the identity-retaining have diversified in recent years. Below exchange with Mithatcan Öcal, who studied at MSGSÜ, but later has built his career away from educational institutions reflects on the issue:

> Öcal: It is quite common to make this an identity issue, I think some progress should be made in this regard. The nationalist music produced by the Turkish Five, which came after the 1930s, was marked as ‘appropriate music’ to be listened by the public and to be produced in all state institutions. For example, there is an emphasis on the ‘Turkish identity’ that appears in composition competitions. It says in the calls that it should carry some inspiration from the Turkish identity. What kind of Turkish identity is that? Which Turkish identity are we talking about regarding music? Of course, this is an invented concept.
>
> Turan: Considering it as part of the effort to establish a new nation-state, some find the institutionalization of a national school of contemporary music meaningful in its historical context, do you agree?
>
> Öcal: Maybe it was justified for its time, but that is no longer the case today. It should no longer be presented to students as 'this is how you should write music'.
>
> Turan: Do you think this understanding of synthesis is being imposed today?
>
> Öcal: Yes, of course. If you write music like that, they'll like you. This is assumed to be the right thing for a young composer. When you look at the jury in composition competitions, it's always the same people with such notions.
>
> Turan: When you were a student at MSGSÜ, were there others who stayed away from this nationalist perspective? How was your music received? Did anyone tell you, “Don’t write music like this, it is not national enough”?
>
> Öcal: Yes, we were different aesthetically. So, if we are talking about Mimar Sinan, I don't want to be too unfair, but it is highly possible to see this trend.

> But of course, it's about working with the right teacher. For example, there was Ahmet Altınel, who is an open-minded instructor. I don't know about the other composers since I haven't worked with them. (Öcal, Personal Communication, 30 November 2020)

As it will be discussed more in the following chapters, I have conducted a detailed site-visit on the 2018 edition and followed the subsequent editions of *Süreyya Operası Ulusal Beste Yarışması* (Süreyya Opera House National Composition Contest) organized by Kadıköy Municipality. Surprisingly similar to composers' description of the situation, I have observed that the institutional nationalism attached to TCM prevails in the events in terms of the specifications in the call for pieces, the direct use of national idioms in the awarded works, as well as the institutional background of the jury members and the finalist composers.

Similarly, the prevailing patterns of musical construction of national identity through contemporary music can also be observable in the programs of the state performance institutions. Although local composers have a limited representation in the programs (Taşdemir & Şen, 202, p.162), most of the performed works in lines with the synthesis discourse, often the case being the celebrated orchestral works by Turkish Five (Ayday, 2008, p.11). Ayday's study also documents that the audience's better engagement with works signifying local idioms is among the reasons why the conductors also prefer to program the well-known examples of the TCM repertoire. The sympathetic perspective towards the national school of contemporary music can also be observable in the discourses of well-known performers and conductors such as Gürer Aykal, Fazıl Say, or Gülsin Onay, most of whom were students of early composers in the state conservatories. They contributed to their legacy significantly, not only by performing the repertoire but also through an affirmative and non-critical discourse on their life, music, and personality, which mediate the legacy of 'Turkish contemporary' with the audience. This representational capacity attached to these high-profile performers as symbols of modern Türkiye can best be observable in audiences' extra-musical attachment to those figures, such as Fazıl Say or Gülsin Onay.

As the state patronage regressed after the 1950s and as the social and aesthetic critics towards this initial construction of TCM raised more loudly in later, especially after 2000s politically tense sphere, a self-closed institutional practice with a protectionist discourse on the initial music policies became common in state music institutions. The sympathetic reception of TCM and the initial institutionalization also gained value as one of the few remaining symbols of the progressive, contemporaneous, and 'enlightened' (*aydınlanmacı*) side of Türkiye. In the context of critics, the sympathetic discourse often adopts a discontented tone on the public's lack of interest in Turkish composers and the government's limited support for Turkish contemporary music as the roots of structural problems in music institutions. Having a protectionist tone towards the critics of the Turkish Five and the music policies, the talk organized in CRR and moderated by conductor Rengim Gökmen to honor the Turkish Five can be a good example of the sympathetic discourse and the ways that it answers the critiques (CRR Konser Salonu, 2018). Similarly, in their study on the value indications in the mission and vision statements of higher music education institutions in Türkiye in the 21st century, Parkinson and Muslu Gardner observes that statements by education institutions (mostly conservatories) in EAM tradition refers to contemporaneousness as a fundamental value and a 'constellation' of other values such as universalism, science, Westernism, as well as secularism, and Atatürkism (Parkinson & Muslu Gardner 2021, p. 373).

In terms of this two-sided public representation of TCM, Yengi describes the TCM's public reception also looking through the perspective of musicians' discontent as follows;

> Contemporary Turkish Music, with its intellectual pretensions and official image, points to a genre that lies outside the interest of a significant portion of society. It also implies a level of visual and auditory experience of 'Sunday Concert' on TRT presented by the late esteemed conductor Hikmet Şimşek, which might then resonate with the public. Perhaps then, in response to a question about their profession, a composer might, on a day they feel particularly bold, say "I am a composer" instead of "I am a musician". Depending on their luck, they might be asked, "Do you write song lyrics?" if

> less fortunate, or "What kind of music do you compose, is it like this pop singer's song?" if more fortunate. Depending on the age of the person asking, they might refer to Hikmet Şimşek's "Sunday Concert" program and say, "like the music there", or describe it as "like the music played by an orchestra conducted by a man in a suit with a baton, consisting of a bunch of people playing instruments" … Identifying Contemporary Turkish Music as a genre seems to have become a task requiring considerable expertise. (Yengi, 2012, p.161)

Although it hasn't been developed comprehensively as a scholarly field, music literature has also been instrumental in the institutionalization in positive reception of TCM. Evin Ilyasoğlu and Filiz Ali's biographical books, the concert reviews, and various media programs in which they have been dedicatedly documenting the contemporary Turkish composers since the 60s significantly contributed to their legacy and the sympathetic reception of the TCM. Both authors who have been enculturated within state music institutions, as well as having close relations to many of the composers, they have formed a substantial amount of first-hand information and observations, which I have been greatly benefitted from during this study. Their narratives of events, artists, and works can be considered insiders' perspectives, and they often have a non-critical tone. Similarly, the significant part of the musicological writing produced in the state conservatories often has non-critical narratives of their life and the history of the institutionalization period. They often include an affirmative analysis of their music. *Sevda Cenap And Foundation* publications hold an important place among the literature in this line. While the foundation was officially established in 1973 by the And family, their activities in the field of music started as early as the 1940s (Şenürkmez, pp. 94-95). As part of their *Altın Madalya Serisi* (gold medal series), the And Foundation published biographies of many Turkish composers and performers whom they awarded each year. As several other authors have pointed out, the uncritical readings of TCM lead to further criticism that music literature is also ideological standing on a similarly nationalist/statist line (Yöre, 2016, pp.183-213; Kutluk, 2018, pp.231-246).

Having a sympathetic perspective towards the early period cultural policies is a prevailing social pattern in state conservatories today in Ankara and İstanbul, as it was my observation of various seminars and pre-concert talks that are often organized to honor those foundational figures. Those events have a static social quality in which the participants almost always have similar backgrounds; they usually graduated from conservatories and were employed in state music institutions, indicating a tightly close community based on an institutional belonging, which occasionally includes kinship and family relations. Rather than a rigorous Kemalist ideology, it can be said that their affirmative perspective towards the early institutionalization has a more grounded base in statism and nationalism rooted in the common institutional past that they were and are part of. Such an insider position also poses several barriers for critical reassessments of the historical as well as the current state of the initial institutionalization. As I will explore more in the next section, later in the 80s and 90s, this close sociality has also been accused of being intentionally exclusive for its institutional outsiders. For example, composer and musicologist Alper Maral quotes his teacher Ahmet Yürür's observation about the insufficient number of composition students accepted in conservatories in 80s as follows:

> Ahmet Hoca says, “Look at Evin İlyasoğlu's book of composers. There are generations born in the 1910s, 20s, and 30s, but there is no generation of the 40s, there is no one, it is empty”. The reason is those who did not accept students to the conservatory for 11 years; are our venerable great composers. They did not train students. They thought that composition was only their area of influence… If we all come together, we cannot be worth a minor significance, in comparison to Ahmet Adnan Saygun, he is that ingenious, okay. But at the same time, they withheld. (Maral, Personal Communication, 10 February 2021)

Despite the claims and critiques of exclusivity, conservatories in Türkiye can be considered as the institutions where EAM tradition is taught in the most systematical and profoundly technical sense, designed for a long-term program starting from an early age only for a handful of students each year. In combined effect of the intensity of the individual musical training, the highly concentrated specialization, the

competitive culture surrounded by ideological and inter-personal conflicts, as well as the hierarchical institutional culture that has been sustained for years without structural changes, conservatories are known for their difficult admission exams, demanding working hours, and psychologically challenging performance expectations and sociality. Hence the privileges of conservatories as free, holistic, and almost one-to-one music education institutions, raised critiques of institutional elitism. Manav reflects on the history of the claims of exclusivity in conservatories, referring to his early years in MSGSÜ:

> I was accepted in 1984. After that, no students were admitted to our department for the next 5-6 years when Saygun, Usmanbaş or Tanç served as the jury in the composition exams. At the door of those exams, I remember students who were enthusiastic about music, playing guitar, and trying composition. But the expectations about solfeggio and theory were rather high and students who cannot meet them encounter an obstacle at the very first stage...The jury was expecting a different culture; classical music with its own history...If they didn't get satisfactory answers when they asked questions about Bach, Brahms, and Beethoven, they were eliminated... I guess they expected an orientation, desire, enthusiasm, and knowledge that touches this tradition at least a little bit, at the end, they would come to the conservatory... After me, Nemutlu and Korucu were accepted, both transferred from Ankara State Conservatory. So that was the situation in the 1980s and I guess that's how that perception of conservatory is formed. Also, that generation, particularly Saygun, did not accept new students until their existing students graduated from all the courses. When they accept a student, they would be responsible for all his/her harmony, counterpoint, composition, and other courses, it was such an understanding of education. This situation was relieved after Saygun. Since he did not accept students and did not take part in the composition exams, the doors opened in an instant. (Manav, Personal Communication, 11 March 2021)

While this leads to the questioning of gatekeeping, as we have seen in Maral's critique, it is also true that the static structure has its own merits, enabling a long-term, technically depth, and socially framed enculturation for its insiders. This static quality

is also the base that facilitates a frame for forming a tradition or a school of musicking, which some of the later generation composers consider as a value that non-conservatory music education centers currently lack. In that sense, while the early *yeni müzik* composers who directly experienced the exclusivities have a more critical attitude towards the institutions of TCM, younger generations of the current scene have a more balanced view of this institutional tradition. For instance, Mert Moralı who has his composition degree in the music faculty at Bilkent University in Ankara, rather than the state conservatory, describes his view of the former tradition as follows:

> I was already seeking a different timbre orientation and I was thinking of continuing with the teacher I work with. My observation is that in the conservatory there was a clear definition of "music is this". It's like, "Composing isn't the place to do what you want anyway". Indeed, very few composers have walked their own path, like Mahir Cetiz and Yiğit Aydın. But most seemed to accept that institutional aura and its sociality.... the state is a guarantee, and I can understand that. At the same time, the entrance exams there were quite difficult. They had a different practice of elimination; 'talent', something that has not been fully measured. For me, thought is much more important; what the composer says, how he looks at the world. But of course, this is a matter of what kind of composer they are looking for. I find this level of musicianship in conservatories valuable. For example, Mahir Cetiz's musicianship is a product of this, there is a value there…. I consider composers in the conservatory tradition as people trying to do something within their own context or echole. I don't think that in itself is a bad thing. Yes, I personally find the aesthetic there unpleasant, but I'm not going to throw away the effort itself. (Moralı, Personal Communication, 5 April 2021)

Hence, while recognizing the endeavor that accumulated a particular cultural capital, the institutionalization of TCM remains as an issue that is attached to the political, socio-cultural, and aesthetic values inherited from the synthesis discourse and the music policies of the early republic. Beyond the historical situatedness, the prevailing patterns of institutionalism raises further deconstruction of the notions of Turkish contemporary music as well as the current social practices. However, it is also true that

the narrative presented here handles the issue through its agencies in the music domain, so the composers, institutions, performers, authors, as if they are the protagonists of such a nationalist ideology or musical institutionalism without any larger context. This is, of course, not true per se. The described notion of contemporary music, especially its nationalist and statist mark of course, stemmed from a broader political atmosphere than the developments in the field of music. In this context, the musical domain was an example of cultural capital that had to be subordinated to this broader nationalist outlook. As composer Altınel fancifully puts it, the synthesis idea was never just a musical one, but rather it was the 'holy synthesis' that profoundly shaped the conventions in art and culture of modern Türkiye as the normative habitus:

> In Türkiye, there is a collective national identity that is imposed on you when you make art, not just music. It existed in the 30s, 50s, 2000s, and it exists now too. It's not just something that happens around state conservatories. This is not only the state's view of culture, but also what the audience expects from the artist. This is what they expect even from an avant-garde composer. They say, "I heard the Anatolian steppes in your music". I don't know how they heard it, but that expectation is always there. I think this is due to the general cultural environment. The synthesis is a holy one. It is something that is expected from the artist forever" (Ahmet Altınel, Personal Communication, 4 April 2021).

While the synthesis discourse aimed for a particularly nationalist remark, to be identifiable within an 'international' category, with the following right-wing governments throughout the second half of the century, the international/Western claim of the synthesis discourse had gradually decreased. As one composer puts it, "after the 40s, everything moved backward so much further that nationalism in the synthesis discourse remained relatively a progressive one. Whereas it was a project that had already exhausted itself" (Moralı, Personal Communication, 5 April 2021).

As mentioned at the beginning of this historical narrative, *yeni müzik* has a relational position to what I tried to describe as Turkish contemporary music and its associations and markers. Among those, I have attempted to highlight the synthesis discourse functioning as the ideological base that set the scene for the institutionalization of the notions of contemporary music. It defined a pre-given extra-musical goal to the artistic

creation, production, education and set the parameters of the equation of the cultural interaction between the West and the Turkish Republic. In line with the ideology of a nation-state, during the 1930s, contemporary music was conceptualized as a particularly Turkish school of composition compatible with the 'international' contemporary world that brings together a selective and reinvented notion of 'Turkish musical idioms' with the polyphonic technique and canonic forms of Common Practice Period European art music. I have also tried to argue that due to its situatedness in state policies and institutions, TCM had a reception associated with an imposed modernization/Westernization representing the culture of the legal authority with its institutions, its model of bureaucratic artist, and audience. I have argued that this situatedness in state institutions and the nationalist expectation in the artistic creation adopted by the musicians who were active during the institutionalization, particularly Turkish Five as role models and authorities, as most mediated in Saygun's legacy. As I will discuss in the following chapters, this accumulation has been the base for subsequent criticisms and divergences after the 1990s, which gave a way for *yeni müzik* discourse and practices.

3.2. Roads to *Yeni Müzik*: The '50s Modernism', Pioneering Pieces, and the Performance Sphere of the 80s

As it is the case in the global histories, the 1950s in Türkiye triggered a brief period of changes in contemporary music, paralleling the political and social changes at the end of the Second World War. Since the country didn't participate in WWII, the changes were primarily due to internal politics, while few significant international events also have particular roles, such as Türkiye's inclusion in NATO and the effects of the Marshall Plan.

Undoubtedly, the most important of these changes is the transition to the multi-party system that started in 1946 and the beginning of the Democrat Party era in 1950, when the founding party CHP lost power. The new government prioritized economy and development and encouraged private initiatives alongside state investments. In the social area, it was a period in which the founding party CHP lost its public support not only in the administrational domain but also for cultural policies established in the early republic period. Along with these changes, the previously rigorous state

patronage for contemporary music and art has also been decreased (Şenürkmez, 2006, p.97).

For artists and intellectuals who were brought up with the ideals of the early republican period, the CHP's gradual loss of social approval and its transfer of power to the a rigth-wing opposition was perceived as a step back from modernization that signals a period of intellectual drought. With the decline in state support, there was a concern that there would be severe disruption in the development of contemporary Turkish music, which has not yet been internalized socially.

For the ten-year ruling period of the Democrat Party between 1950 and 1960, it is possible to observe that the previous steps taken in contemporary music slowed down. The last example of the state-supported institutionalization practice carried out within the scope of music reforms was the foundation of State Opera and Ballet, which was organized under the state theather houses in 1949, as a result of the proposal of the CHP government in 1946 (Solmaz, 2014, pp.48-52). Apart from the continuational enactments of the laws proposed by the previous CHP governments, such as the 'special talent law' of 1956, which was a continuation of the law that was enacted in 1948 to support the music education of pianist Idil Biret and violinist Suna Kan in abroad -which created contentious debates in the parliament (Ali, 2013; Birkan, 1997, p.22; Solmaz, 2014, pp.39-48)- DP government didn't initiate newly designed programs but rather concluded the already started institutionalization projects. In a study that systematically examines the music and art policies in the government programs - from the early republic period to the present-, Güray also observes that in the Democrat Party programs proposals regarding art were overshadowed by the economy-related goals, such as infrastructure or development projects (Güray, 2016, p. 238). Additionally, as officially belonging to CHP, People's Houses, which had a crucial social function as a center of education and dissemination of contemporary music, as well as Kemalist reforms, were closed in 1951 (Olgun, 2019, pp.96-106), which was followed by the abolishment of Village Institutes in 1954, during the Democrat Party period. Although the DP government followed social codes of the earlier period state patronage, such as the symbolic participation of government officials in the performances of state symphony orchestra, or the enactments of previously developed or proposed laws, DP policies were considered as a kind of

counter-revolutionary movement in some intellectual circles. For example, Filiz Ali claims that this political change started right after the 1946 elections when the CHP was still in power, and the main motivation of the policies was to retaliate with the progressivists ideas of the early republic period;

> The CHP almost lost the 1946 elections, and in the four years until 1950, the reactionary and conservative segment, who saw this defeat as the fault of the party's progressive members, took over the party. Hasan Âli Yücel was removed from the Ministry of National Education, and the reactionary Reşat Şemsettin Sirer, who led the way in closing village institutes and opening imam-hatip schools, was brought in. Sabahattin Ali was dismissed from his position at the State Conservatory. The chairs of professors of the Faculty of Language, History and Geography (Ankara University) such as Niyazi Berkes, Pertev Naili Boratav, Muzaffer Şerif, and Behice Boran were abolished, and they were dismissed as well. It was during this period that the argument that the People's Houses and Village Institutes were communist nests was put forward for the first time...German experts who directed and implemented our music policy before and during the war began to be replaced by other experts… While the Democrat Party initially dazzled the public with so-called democracy, no one understood that its view of culture and art was quite different from the old one. (Ali, 2013, Çok Partili Hayata Geçiş section, para. 2)

The 40s that this political turn took place were also the times when composers such as Usmanbaş, Arel, and Kodallı studied with the Turkish Five at the Ankara State Conservatory. These early students of the conservatory experienced both the productive period of the art scene in Ankara and the political transformation that started in 1946. Bülent Arel began at the conservatory in 1940 and studied composition with Necil Kazım Akses, piano with Ferhunda Erkin, and conducting with Hasan Ferid Alnar (İlyasoğlu, 1989, p. 83; Ali, 2002, p. 26). İlhan Usmanbaş became a composition student of Hasan Ferid Alnar at the conservatory in 1942 and studied cello with David Zirkin and chamber music with Lica Amar. Usmanbaş and Arel regularly visited Eduard Zuckmayer, staying near the conservatory (İlyasoğlu, 1994, s. 23). These

meetings, where the current examples and issues of EAM were listened to and discussed, provided an opportunity for both composers to discover the new music pieces and new aesthetics were effective (Ali, 2015, pp.39-40).

Accessibility to European and American art and culture trends developed gradually through the late 40s and early 50s. Starting with the end of WWII, the influence of the USA and European countries increased in the cultural environment of Ankara. First, Türkiye became a member of the United Nations in 1945, and the exchange of experts in different areas was started. In 1947, Türkiye was included in the Marshall Plan under the Truman Doctrine. Following the NATO membership in 1952, cultural exchange centers such as the Turkish-American Association and the English-Turkish Cultural Center were opened. This situation led to a population of American and European specialists in Ankara, as well as financial opportunities such as Fulbright scholarships. For the artists and intellectuals in Ankara, books, films, and records in those centers were influential as a new source of enculturation (Demirakın & Demirakın, 2019, p.331). The American cultural influence gained momentum in the 50s, also in the field of popular music. Especially jazz and rock and roll became popular among upper-class urbanites, and several local jazz musicians started to perform in Istanbul (Gedik, 2018, p.4).

For Arel and Usmanbaş, the artistic environment of TCM that they have been enculturated within, was already limited due to the prioritization of nationalist mark in its aesthetics, over the international new musical practices of the time, such as Twelve-tone technique, various uses of post tonality and electronic music developments. In addition to this aesthetic difference, the bureaucratic model of artist whom the 'national' responsibility imposed within the scope of identity construction was seen as a problem for artists who wanted to establish a civic and individual mode of art production. For those few young composers, namely Arel and Usmanbaş, the demilitarization/civilianization and individualization of artistic creation are considered an advancement that should emerge on the basis of and as a positive output of the earlier institutionalization of the TCM. In that sense, although their later musical output is highly different from the Turkish Five, they have never radically rejected what was already established before them. Instead, they remained tied to the institutions of Turkish contemporary music, although their notion of music differs

significantly. Such poistioning can be observed in Arel's following interpretation of the TCM;

> These five early composers had quite rightly established a close connection with Turkish folk music... These creative teachers never tried to force their students to accept this attitude. The younger composers they trained walked the path required by their own mental and nervous structures... With this attitude, the most important condition for the development of art was fulfilled: the condition of being able to create what one wants, misses, and wishes... (Arel, 1964, p.3, as quoted by Demirakın & Demirakın, 2019, p.324)

During their education in the conservatory, Arel and Usmanbaş were composing within the synthesis aesthetics, yet continuing their search for new music. Usmanbaş's *Symphony No.1* (1948), which he composed as the graduation submission, was performed by the Presidential Symphony Orchestra, conducted by Norman Del Mar in 1950 (İlyasoğlu, 1994, p.26). The piece was in line with the synthesis aesthetics, having both a neo-classicist style in his application of sonata form and nationalist aesthetics adopting the rhythms of *halay davulu* in the Allegro movement. Later Usmanbaş indicates that the piece was also influenced by Rey's *1st symphony,* which was performed in Ankara at that time, and additionally by Stravinsky's *Symphony of Psalms* (Usmanbaş, 2015, p.228). However, Usmanbaş's resourcing of *halay davulu* in the first symphony was less directly audable in its use of national idiom compared to Turkish Five. Similarly, Bülent Arel's early works, such as *Ballet Music for Children in old Style* (1948), had a more European sonority emphasizing the neo-classicism in which he stylized the national idioms as if they are European folk songs or stylized dances.

In 1950, Arel and Usmanbaş were already graduated from the state conservatory and worked in different music institutions in Ankara as teachers and accompanists. After 1950 they were especially interested in the continental modernist musical trends which had not yet influenced Türkiye's art music scenes. In fact, as İlyasoğlu points, 1950 was a highly interesting year in Usmanbaş's compositional career, as he was both studying the quartal harmonization system of Kemal İlerici, which nationalist composers significantly adopted, and at the same time studying Rene Leibowitz's

Schoenberg et son Ecole discovering the world of atonal (pan-tonal) music (1994, pp.26-27). In the same year, Usmanbaş composed his early Twelve-tone pieces; *Sözcü* and *Yaylılar için Senfoni.* Later in 1952 he composed *Üç Müzikli Şiir*, songs composed in the Twelve-tone technique, setting three poems by Ertuğrul Oğuz Fırat: *Zamanın Örümceği, Bitmeyen* ve *Güzellik Sevinci*. Fırat points that Usmanbaş's settings of poems in Twelve-tone technique both deconstructs and re-constructs the poem's meanings through the alterations between melodies and sprechstimme (speech-voice). Emphasizing the novelty of the piece in the local context of contemporary production, Fırat indicates that with these techniques, Usmanbaş brought "an astonishing power of meaning to his poems" and "until now, such songs have never been written in Turkish" (2015, p.35). Arel also composed his third symphony as a Twelve-tone composition in the same year (Köksal, 2015, p.17). What followed these Twelve-tone pieces was Usmanbaş's early integral serialist pieces *Daliden Üç Resim* (1952-55), where the rhythm was based on a row and *Five Etudes for Violin and Piano* (1953-56) in which dynamics were also organized according to series. As it has been happening simultaneously in Europe, this dynamic attempt toward the techniques of radical modernism has been considered to be connected to a 'global now' and 'international', described in Collin's contemporary category. However, the adoption of the serialist technique was a clear marker of *Neue Musik* and its critical claims, which was fundamentally not compatible with the idea of a nationalist school of composition.

Usmanbaş went to America in 1952 with Unesco scholarship. There he participated in contemporary music festivals in Tanglewood and Bennington. During his cruise from France to America, he met Luigi Dallapiccola, and in Bennington, he met Henry Brant. During this period, he read an article by Boulez on the Twelve-tone technique. In his visit to Italy in 1954, he also met with Luciano Berio, which also influenced him to change his compositional orientation towards musical techniques of post-war period (İlyasoğlu, 1994, p.28).

Along with their aesthetical difference from the nationalist aesthetics, the deliberate reduction of state support to contemporary music under the Democrat Party governments and the gradual staticization of state performance institutions made the situation even direr for the artists and intellectuals like Arel (Demirakın & Demirakın, 2019, p.328). Believing that a civilian art environment that is the free from the bagages

of the state support should be established, they founded the *Helikon Association* in 1952 with their own financial means (Şenürkmez, 2006, p.98). The founders of the association also included Bülent Ecevit, who later went into politics and became the prime minister, and the painter Rasin Arsebük. İlhan Usmanbaş's wife Atıfet Usmanbaş, who is an opera artist, were also active in the association (Ali, 2002, 32-33). The closure of the People's Houses in 1951 was among the triggering events that they see as artistic and intellectual retreats. As Filiz Ali quoted, Bülent Ecevit was describing their intent as follows:

> In the 1950s, both state support and public interest in fine arts decreased. The heated conflicts of the multi-party life, which was a novelty for the society, were attracting attention like an exciting match, and the art and cultural life was becoming more and more barren. Artists who were accustomed to the state support during the single-party period and the opportunities provided by the Community Centers seemed orphaned. In that environment, a handful of young people from different branches of art, science, and other professions came together to breathe new life into the dwindling artistic and cultural life of the capital and decided to establish an association.(Ali, 2002, p.33)

Among the artistic activities of *Helikon*, art exhibitions constitute a substantial part alongside concerts and music listening meetings followed by a discussion, workshops in painting and music, documentary and movie screenings, and drama practices. Helikon exhibitions included early abstract Turkish painters such as Adnan Çöker and Lutfi Günay (Ali, 2002, p.33) and aimed to be an interdisciplinary social center for artists and intellectuals in Ankara. During this period, Bülent Arel was also practicing abstract painting and sculpture, and his *mobile sculptures* were also exhibited in the 1955 group exhibition by *Helikon* artists (Demirakın & Demirakın, 2019, p.329).

Helikon concerts were organized between 1953 and 1955 and took place on the stages of state institutions. In 1953, *Helikon String Orchestra* was founded and gave two concerts in 1954 in the state conservatory in the hole of the opera house. Usmanbaş, Gülden Turalı, Necla, and Sümer Atak and Judith Davidoff Rosen were among the performers in 1954 concerts (Ali, 2002, p.35). Concert programs included old and new examples of the EAM tradition and pieces by Turkish composers. For instance, in the

first concert in 1953 titled as *Şan ve Oda Müziği Programı*, in which songs were performed by Leyla Gencer accompanied by Arel on the piano, works by Duparck, Musorski, Ravel, Falla, Brahms, and Franck were programmed along with Cemal Reşit Rey's *İki Halk Türküsü* and Bülent Arel's four songs from his cycle based on R.M. Rilke's *Les Roses (Roses, Güller*). The program of the March concert in 1954 which Arel was conducting the string orchestra, included Corelli's *D Major Concerto Grosso*, Samuel Barber's *Serenade*, Arel's *Six Bagatelles* alongside works by Vivaldi, Sutermeister, Debussy, and Respighi. In the concert in 1955, Arel's *Trio* for violin, cello, and piano was programmed together with the Buxtehude, Beethoven, and Walter Piston trios (Ali, 2002, pp.35-37). However, similar to the previous tendency to perform Common Practice Period works, programs didn't include pieces from the German *Neue Musik* tradition promoting radically modernist aesthetics, although both Arel and Usmanbaş were already composed of their pieces in Twelve-tone technique.

The mid 50s, when Arel was actively working in the *Helikon Association*, were also productive years for Usmanbaş as his international communications increased. During his trip to Rome in 1954 for a music congress, he met with Dallapicola in Florance and visited Berio in Milan (Ilyasoğlu, 1994, p.29). In 1955, his *Yaylı Dördül'47 (String Quartet'47),* which displays the influences of Bartok and Hindemith, won the Fromm music award after Virgil Thomson recommended the piece. The piece was performed in the United States by the *New Music Quartet* and recorded by Epic Records (Usmanbaş, 2015, p.226).

However, in 1955, as a result of the spread of the radio news announcing a bomb attack on Atatürk's house in Thessaloniki, attacks known as the '6-7 September events' or 'Istanbul pogrom', targeting the private properties of the Greeks of Istanbul, Orthodox churches and cemeteries took place. Within the scope of the investigations, the *Helikon Association* is closed down, taking its founders into custody due to the name of the association, which in Greek mythology means the holy mountain where muses gather (Demirakın & Demirakın, 2019, pp.328-331). Due to the lack of sufficient evidence and accusations, the association was reopened after a short time. However, losing their enthusiasm, the members of the association didn't continue their activities under Helikon Association (Ali, 2002, pp.37-38).

Although the association was officially closed, *Helikon Orchestra* and *String Quartet* performed in two more concerts in 1957, in the first of *Ankara Müzik Festivali* (Ankara Music Festival) organized by *Üniversiteliler Müzik Derneği* (Ali, 2002, p.41). The association was founded by students and amateurs in Ankara University, from faculties such as law, political sciences, and literature, rather than professional artists and musicians (Şenürkmez, 2006, p.98). One of the two goals of the association was to try to bring together amateurs and contemporary music listeners to provide a more socially oriented music situation, while the second was to provide a platform for the works of young Turkish composers (Ali, 2002, pp.41-42).

The pieces performed at the *Ankara Müzik Festivali* events, which lasted for three years, are critically important in the composers' careers and Turkish music history. Among the composers performed at the concert in 1957 were Bülent Tarcan, Saygun, Erkin, Arel, and Usmanbaş, along with the Türkiye premieres of Anton Webern's *6 Bagatelles, Op. 9* and Krenek's *Op.146* for strings (Sucuoğlu, 2018, p.32). In the second edition of the festival in 1958, Bülent Arel's *Music for String Quartet and Tape* was performed for the first time in the National Library. The piece represented a first in Türkiye regarding its inclusion of electronic sounds generated by an oscillator designed by Arel himself. The loudspeaker was hidden under the table placed in the middle of the string quartet on the stage. The piece attracted attention not only due to the use of electronic sounds but also due to Arel's new compositional syntax in his string writing, which can be described as a shift from pitch-melody-harmony orientation to the design of the sounding objects in time. Filiz Ali narrates that "it was worth seeing the listeners who are stunned when the first electronic sounds are heard among the sounds of the string quartet" (2002, p.42).

Following this performance, in 1959, Arel was awarded with the Rockefeller scholarship and went to New York to work in the newly established Columbia-Princeton Electronic Music Center with Vladimir Ussachevsky and Otto Luehning. As Arel tells the story to Filiz Ali, there was a Rockefeller representative at the concert where *Music for String Quartet and Tape* was performed in 1958, and he offered Arel a scholarship after the performance (Ali, 2002, p.43). In Columbia-Princeton, Arel worked closely with Varese and Mario Davidovsky, and composed for both acoustic and electronics. In 1960, he composed *Homage a Haydn*, a small-scale symphonic

movement organized in Twelve-tone technique (Ali, 2002, p.43). In the first concert of Columbia-Princeton Electronic Music Center in 1961, his *Stereo Electronic Music No.1* (1960) was programmed in the concert alongside Milton Babbitt's *Composition for Synthesizer* and works by Davidovsky, Ussachevsky, Loehning, and Wuorinen. *Stereo Electronic Music No.1*, which consists of entirely electronic sounds, received positive reactions from colleagues and the press. Davidovsky compared his music with the electronic works of Stockhausen and Berio, and he favored Arel's use of electronics as the first real example of pure electronic music since he doesn't use text, unlike earlier pieces. In his concert review, music critic Jonathan Cott harshly criticized Babbitt and other composers, while noting that Arel's music "was melancholic, unlike any modern musical work" (Ali, 2002, pp.58-60). Arel stayed in the USA until 1962. He worked as an assistant principal in the new laboratory of the Yale University Electronic Music Center with Mel Powell.

In 1961, he composed *Music for Sacred Service*, which was a piece that brought him a second success among Yale circles. In 1962 he had to return to Türkiye, as his visa to stay in the United States was not extended despite all efforts. When he returned to Türkiye, he wanted to establish an electronic music studio at the Middle East Technical University with the support of the Rockefeller Foundation. However, when the university board did not accept this project, he became a producer and tone-meister at Ankara Radio, in which his close friend Faruk Güvenç was the head of music programs, and Mimaroğlu was also hosting a program (Ali, 2002, p.72). At the radio programs, Arel introduced the electronic music practices and played electro-acoustic works by composers such as Varese. During his time at Ankara Radio, his *5 Sonnets* (1958), composed in the Twelve-tone system, was performed by the *Helikon Quartet*, which included İlhan Usmanbaş. The sonnets of İlhan Berk, an essential representative of *İkinci Yeni,* were read by the poet himself. In 1963 he composed the music of *Bulvar*, a musical driven by the *West Side Story*, staged in the Dormen Theater, with a libretto written by Turgut Özakman. Arel composed for a wind ensemble with brasses and a piano, and he included caz idioms and sonorities (Ali, 2002, p.78). In 1964, he became the conductor of the madrigal choir at the state radio. However, the choir started controversial debates as a result of *Tercüman* newspaper's smear campaign, accusing the choir for singing Christian songs. In the 1965 January 20 news of the *Tercüman*,

the headline was “Ankara radio that forgot Mevlana, formed a special choir for church music” (Demirakın & Demirakın, 2019, p.337). It was claimed that the radio was “against anything that is Turkish” and that “the radio administrators were responsible for the public's unappreciation of Western music in Türkiye”. In the parliament, a member of Justice Party (AP) claimed that an investigation should be launched against the radio administration for insulting citizens. However, the choir continued until Arel's return to the USA (Demirakın & Demirakın, 2019, pp.336-38).

While returning to the USA in 1965 after the job offer from Yale University, he decided not to return to Türkiye again (Ali, 2002, p.81). The pressure he experienced in the radio, the failure to establish an electronic music studio at METU, the inability to get the position as a composition teacher he wanted at the conservatory, and the financial difficulties stemming from all these were effective in his decision (Demirakın & Demirakın, 2019, p.336-38). Although he was a pioneer who produced the very early examples of new music in Türkiye and also enhanced the art scene around him, he didn't get along with either the DP and AP policies of the 50s and 60s or the ideology of the music institutions that were built in the early period. He considered the coup in 1960 as a progressive movement against the ‘reactionary’ policies of the Democrat Party, and he was hopeful for the 60s art scene in Türkiye when he was turning back in 1962 (Ali, 2002, p.52). However, he was known to have anti-militarist ideas since his student years in the conservatory. In fact, according to Ertuğrul Oğuz Fırat's statement, who was also a composer and a poet close with Arel and Usmanbaş since the early 40s, there were reports about Arel’s anti-militarist thoughts which considered as having “a nature to have a negative impact on his environment”, which limited his opportunities to work in government institutions after his graduation (Demirakın & Demirakın, 2019, p.325; Fırat, 1999, p.298). As several composers naratted anecdotes during our interviews, Arel is known for his criticsm of the synthesis aesthetics and the post-Saygun school, particularly on the resourcing of local idioms, often with a sarcastic tone. Rather he had particular importance in the Turkish contemporary music repertoire with his pionering pieces such as *Stereo Electronic Music No.1* (1960) and *No.2* (1964), his *Mimiana s*eries that he composed for modern dance ensemble between 1968-1973, and his *Fantasy and Dance for viols and Tape* (1974). Both with his discourse as well his musical production, Arel’s artistic identity represent a

significant divergent from the TCM insitutonalization. However, there was no opportunity to institutionalize his ideas or establish a long-term legacy in Türkiye. Instead, similar to İlhan Mimaroğlu, whose career was also developed in the USA in Columbia-Princeton Electronic Music Center, Arel had an international reception, especially accepted among electronic music circles in the USA both as a composer and an innovator of music technology.

However, different than Arel and Mimaroğlu, İlhan Usmanbaş gradually became a central figure. During the 50s, he had composed his early works in Twelve-tone technique such as *Üç Müzikli Şiir* (1952) and integral serialism such as *Three Movements for Two Pianos* (1957), and he was active in *Helikon* activities and *Ankara Müzik Festivali*, alongside of teaching music history in Ankara State Conservatory in 1956. Like Arel, in 1957 he was also awarded Rockefeller Scholarship and went to New York, where he met with Milton Babbitt, Henry Cowell, Elliot Carter, and Morton Feldman. After the successful performances of his *Üç Müzikli Şiir* in the USA, in 1958 he composed another serialist music *Şiirli Müzik (Music with a poem)* for mezzo-soprano and a small ensemble, which was based on his translation of W.C. Williams's poem *metric figure*. The piece was performed at the Tanglewood Festival and rewarded with Koussewitsky price. In the USA, he also visited Juilliard Music School and met with Vincent Persichetti (İlyasoğlu, 1994, p.30).

After turning back to Türkiye, Usmanbaş's international activities continued. In 1960 he went to East-West Music Encounter in Tokyo, where he met with Yannis Xenakis. In 1963, he was appointed as the instructor of musical form course at the conservatory and integrated the concepts from the 20th century canon into the curriculums there. In 1964, he became the conservatory director for five months, but he did not continue due to the problems he had with the Ministry of National Education. During his term as a director, he visited Romania as part of an official trip, and as reported he was very impressed by the music institutions there focused on folk traditions (İlyasoğlu, 1994, p.31).

While establishing his use of the serialist technique in the 50s with his mature works such as *Un coup de des (1959*) and *Repos d'été* (1959), Usmanbaş also started his early searches for partial indeterminacy using proportional or spatial notion. Especially

aiming to emancipate the temporal flow from metric system and rhythmic regularities, in his *Three Movements for Two Pianos* (1957), *Five Etudes for Violin and Piano* (1953-56) or *Daliden Üç Resim* (1952-55), he started using what he calls 'half-lines' under the staff indicating either beats or phrase groups, rather than bar lines. In his *Repos d'été,* he also used noteheads without stems of flags. After his first attempts in these works, he developed his own use of proportional and spatial notation, starting with his *Two Pieces for Violin and Violoncello* (1960), in which he first defined the metronomic time (bpm) for each beat and placed an equal number of equal beats in each phrase indicated with half-lines. The noteheads had spatial proportionality, and their durations were indicated by the length of the flags (Pöğün, 2015, pp.188-204). The piece was fully notated in proportional notation. He used this self-developed model of proportional notation throughout the 60s and his later works such as *Ölümsüz Deniz Taşlarıydı* (They were immortal sea stones, 1965), *Soruşturma* (Questioning, 1965), *Mavi Üçgen* (Blue Triangle, 1965) and *..ki yalnızdırlar* (..those that are alone, 1965). In many of his pieces, he used proportional notation together with the traditional notation.

The concepts of indeterminacy and openness gain a more central place in Usmanbaş's music after 1960, and his musical application of the concepts gets diversified. He employed formal level indeterminate structures starting with his series of *Raslamsallar I-II-II-II* (1967) and *IV-V-VI* (1968). As Yayalar and Yüceer analize, while in his previous works there was micro-level indeterminacy in the rhythmic domain, in *Raslamsallar I-II* the order of musical modules was left to the performer, and the coordination between the instruments was not arranged sharply, creating a formal level of indeterminacy as well (2015, p.178). This formal-level indeterminacy was also applied in his *Kaynak* (1968), in which he also used undetermined pitch clusters and spatially indicated glissandos.

In 1970, Usmanbaş used the concept of indeterminacy, this time in connection with the poetry of the *İkinci Yeni* movement, in his works such as *Şenlikname, Bakışsız Bir Kedi Kara, Özgürlükler* and *Kareler*. Rather than the literal meaning of words and lines, *İkinci Yeni* poems aim for an open interpretation in which the syntactical unity of meaning is broken in favor of the associativeness of words. While micro and macro levels of indeterminate elements changes in each piece according to the specific

qualities of the poems, Yayalar and Yüceer indicate that in terms of the diversity of micro-level open elements, *Bakışsız Bir Kedi Kara* has a special place among others having proportional rhythmic and pitch organizations as well as occasional uses of graphic notation (2015, p.182). In their analysis, authors also observe that in *Kareler*, which Usmanbaş set Necatigil's poetry, the soprano part is created by the performer by placing the words of her choice from the poetry on the given melodic lines. Parallel to his different applications of indeterminacy, in Usmanbaş's repertoire after 1970; we also see that extended techniques were applied alongside graphical notation. After 1980 his compositions also included quotation and collage techniques (Manav, 2015, p.55).

As it can be already inferred from the descriptions of their works and careers, Arel and Usmanbaş represent an aesthetical breakpoint from previously established synthesis discourse. Rather than focusing on combining the local idioms with the compositional techniques of Common Practice Period EAM music repertoire, these composers were particularly interested in the internationally cutting edge compositional trends often in line with the mid 50s European modernism and later in 60s American avant-garde aesthetics. Usmanbaş's works from the 50s are compositionally in line with N*eue Musik'*s aesthetics by application of serialism. However, his interest can be considered limited to aesthetics and technique rather than the larger critical discourse towards nationalism or capitalism that marked *Neue Musik*. Similarly, Arel's concentration on the electronic and electro-acoustic compositions was driven by his interest in music technology and abstract art in general, again pointing to an aesthetical priority rather than a critical discourse on the social function and meaning of music. Inline that aesthetical focus, their poetic discourse on music and arts was not discursively critical or negative. Instead, their biographies suggest a curiosity and embarrassment of anything musical, old or new, national or international, serialist or indeterminist, serious or popular. However, as I have tried to document through their works, the construction of identity through the use of national idioms has never been central in their composer identity. Instead, as Manav describes in relation to Usmanbaş's career, they "had stepped into all the lands that the first generation of Turkish composers stayed away from" (Manav, 2015, p.54).

As we have already seen, those lands refer to serialism, electronic music composition, indeterminacy, and the uses of post-tonal procedures and extended techniques in the musical domain. On the social domain, it has been already documented how those composers tried to initiate civic and socially oriented artistic environments with *Helikon Association* and *Ankara Müzik Festivali*, and how they have been pioneers in connecting the local contemporary music practice with the international scenes, benefitting from the American influence and financial support at the beginnings of the Cold War.

On the other hand, how Usmanbaş's and Arel's modernism differs from the first generation of composers can also be explained on the larger local intellectual and aesthetic domain that their pioneering works emerged within. In his introduction, Köksal (2015) offers a picture of the sphere of *Elliler Modenizmi* (50s Modernism) in Türkiye, as an interdisciplinary abstractionist movement that occurred in different artistic fields simultaneously. The common aesthetic basis was the deliberate breaking of the rigid formalism based on the nature models which had dominated art before 1950, in favor of formal and grammatical abstraction that enables an open-ended, associative, and polysemic interpretation. Hadi Bara, Zühtü Müritoğlu, Şadi Çalık, and Ali Teoman Germaner produced the early examples of abstract sculptures in the first half of the 50s. In fine arts, *Tavanarası Ressamları* formed by Nuri İyem and his students exhibited their first abstract modernist paintings in 1951 and 1952, creating an alternative to the figurative approach of the Academy of Fine Arts, which dealt with subjects such as the Turkish War of Independence and Anatolian village life, as part of the early republic period national culture policies. While Sadi Öziş and İlhan Koman were designing Türkiye's first modernist furniture, Turhan Selçuk opened the first abstract caricature exhibition in 1951 in which the meaning emerged from an abstract drawing rather than the texts (Köksal, 2015, p.16).

The second wound of the 50s is marked by the poems of the *İkinci Yeni* movement, one of the most important representatives of abstrac tendency in Turkish poetry. As Kökal describes, poets such as Edip Cansever, İlhan Berk, Turgut Uyar, Cemal Süreya, and Ece Ayhan, who tried to break away from the structure of natural language and folk poetry, searched for associative, symbolic, and abstract meanings that emerge from the sequencing of words and verses and the phonetic nature of poetry, rather than

literal, precise and cohesive meanings. Hence the *Ikinci Yeni* aesthetics was built upon the application of this new poetic technique of broken syntax in which meaning of the poem can only emerge from the internal relations of the words and lines, requiring as well as allowing a subjective engagement with the work on the side of the reader. In that particular quality, *İkinci Yeni* poetry had significant parallels with Adorno's description of *Neue Musik* aesthetics which the meaning crystallized in the structure of the music itself as a result of the technical procedures (Adorno, 2006/1949, p.8). Similarly, Arel and Usmanbaş's inclination towards the Twelve-tone and serialist technique also emerged in relation to abstract poetry, as it can be most explicitly observable in Usmanbaş's settings of Ertuğrul Oğuz Fırat's three poems in his *Üç Müzikli Şiir* (1952). Later, *İkinci Yeni* poems became a well fitting source for Usmanbaş's gradual adoption of indeterminacy and open form in his post-1965 works such as *Ölümsüz Deniz Taşlarıydı, Bakışsız Bir Kedi Kara* and *Kareler* (Öğüt, 2012; Köksal, 2015, pp.26-27). As Köksal points out, this abstractionist aesthetic had a stark contrast to the nationalist tendency of the cultural policies of the early republic. In that context, the 50s Modernism liberated the identity-retaining function of national art of the previous paradigm through abstraction.

The 50s Modernism represents an aura in which the pioneering examples of new music in Türkiye emerged on the base of abstraction both as a poetic and as a technical element. This abstract orientation has also brought with a music-it-self ontology, since now the composition becomes an organized sound object in its context, rather than a carrier of culturally coded signification, allowing composers to explore any material, procedure, or designing tool and technology as a compositional element. In this context, the 50s Modernism, especially Usmanbaş's production, has been received not only as a break from the national composition of school but also as a modernist break from the Romantic aesthetics, which was limited to the traditional means of composition, which in result allowed him to work on a variety of materials. Manav describes this shift in the compositional thinking through a comparison between the first and the second generation of Turkish composers as follows:

> Among the composers of the first period, there are composers with interesting works. But of course, the real break comes from the second generation. The

> second generation, especially Arel and Usmanbaş, tried to establish themselves in whatever the first generation did not focus on. For example, there are blues idioms in *6 Preludes*, one of Usmanbaş's early works. Can you imagine a jazz element in our first-generation composers? In addition, there is New Classicism in their productions in the 40s, which we did not see in the works of the first generation. For example, Usmanbaş has a sonata in Handel's style that he re-approaches to the Baroque style. Soon after that, they got to know the twelve-tone in the early 50s and composed the first examples. Apart from that, uses of clusters and sound masses, as in Ligeti's music, are seen in the second generation of composers, especially in orchestral music... If you think you are exercising a musical technique for the first time in Türkiye, I always advise checking the 50s and 60s, especially the production of Usmanbaş and Arel, as well as Cengiz Tanç's music afterward. You may encounter surprises! (Manav, Personal Communication, 11 March 2021)

Similar to Manav's description of Usmanbaş in providing the cuttting edge examples, a substantial part of his reception relates to his pedagogue role as a multifaced musicking person who opens new doors and introduces new sounds and ideas that no one has heard yet in Türkiye. For example, Filiz Ali refers to Usmanbaş and Arel as singular examples of "creators who walked in parallel with the developments in abroad" (2015, p.40). Here we see Collin's analysis of the 'contemporary'as associated with being connected to a 'common time' and 'common place' functions as a value, Usmanbaş being the linking figure between the local and global. Ali also adds that she and other young students in the 50s heard pieces such as Berg's *Wozzeck*, Webern's *Bagatelles*, or Schonberg's *Op.11* for the first time at the meetings in Usmanbaş's and Arel's apartment. She issues that "Usmanbaş and Arel were the ones who lead us to understand and wonder about the other facet of 20th-century music" (Ali, 2015, p.40). Similarly, Manav points out to different reactions of composer's when facing a new device or expression in music, and describes Usmanbaş' role in the Turkish music scene through this unique reaction in his article titled "*yeniyle yüzleşmenin çoğul serüveni*" meaning "the plural adventure of facing the new" (Manav, 2015, pp51-63).

Usmanbaş's reception is not limited to his innovative approache to composition and pioneering pieces. Another reason for his reception as the central composer of the 50s Modernism is that, unlike Arel and Mimaroğlu, Usmanbaş stayed in Türkiye and worked in almost every institution of the *yeni müzik* scene throughout the second half of the 20th century. In this context, the changes and developments in the music scene after the 70s and new institutionalizations of contemporary music after the 90s have contributed to his reception. Among those scene contexts, we can refer to two significant developments that have a role in both Usmanbaş's centrality and the centrality of Istanbul as the new home of contemporary music in Türkiye.

The first one was the shift of contemporary music's leading figures from Ankara institutions to the newly established state institutions in Istanbul. *Şehir Orkestrası* (City Orchestra) that was affiliated to the municipality and connected to the conservatory in Istanbul, which restructured under the influence of Cemal Reşit Rey since 40s to the late 60s. Following that the *Şehir Operası* (City Opera), which was established in 1961, was attached to the General Directorate of Fine Arts under the Ministry of Culture in the early 1970s. The City Opera was renamed as *the State Opera and Ballet* in 1970, while the City Orchestra was restructured as the *Istanbul State Symphony Orchestra* in 1972 (Şenürkmez, 2006, pp.99-100). Later in 1972, *Istanbul State Conservatory* (today MSGSÜ) was founded under the General Directorate of Fine Arts of the Ministry of Culture. As a result of those institutional changes, central compositional figures of Ankara State Conservatory namely Saygun, Usmanbaş, and Cengiz Tanç moved to Istanbul to teach in the new conservatory. Manav describes the effects of this shift in the early 70s as follows:

> In the early 1970s, the composition department of the Ankara State Conservatory lost some of its important instructors, such as Usmanbaş, Saygun, Erçivan Saydam, and Aydın Gün with the establishment of the Istanbul State Conservatory. Starting with Saygun, influencial musicians of that generation came to the Istanbul State Conservatory. That was actually our conservatory's luck. It was also very important that two innovative composers, Usmanbaş and Tanç, came to teach as well. In addition to that, the presence of Saygun, a first-generation composer, actually embodied us as a composition

> school from the very first stage of the establishment. (Manav, Personal Communication, 11 March 2021)

The fact that Saygun and Usmanbaş worked under the same roof positioned MSGSÜ as an institution where the modernism of the 1950s came together with the ideals of the earlier paradigm. Despite the aesthetic differences, it also established a common institutional history and a continuity between the first generation and the later composers. In this context, Usmanbaş became the central figure of a less political, more international, and more abstract understanding of contemporary music that did not reject the previous paradigm but departed from it in terms of aesthetics, while Saygun represented the national school of TCM institutonalized as part of the music reforms. Thus, in the last quarter of the 20th century, a transformation took place in which the centeral sphere of the contemporary music was transferred from Ankara to Istanbul, and the aesthetics symbolically shifted from the orientation of Saygun to Usmanbaş. One of the results of this transformation was Usmanbaş's reception as a figure of consensus between the two perspectives. At the same time, as one composer puts it, MSGSU gradually became representing the 'flagship' in composition in Türkiye. Composer Emre Dündar, who completed his composition education at MSGSU in the same period, describes the coexistence of these two main veins of MSGSU composition education, which have been established since the 70s and partly prevail today;

> In my time at MSGSÜ (the 80s), Saygun echole was still strong. I am a generation in between. I think things have changed toward new music more after me. Composers from the previous generation such as Özkan Manav and Mehmet Nemutlu may have lived the older paradigm harder than me. I first started working with İlhan Usmanbaş. I'm more oriented toward new music... However, if you ask what you worked with Usmanbaş, in fact, we studied style imitation, such as Bach, etc. rather than new music. Hoca (Usmanbaş) is a composer who is very fond of tradition. ... A traditional education partially continues at Mimar Sinan, as Saygun's students Özkan and Hasan are still instructors. On the other hand, Mehmet Nemutu is a student of İlhan Usmanbaş, and Ahmet Altınel is a student of Cengiz Tanç. That system of two

> orientations remains. Although it is not tight as 20 years ago, the traditional disciplines such as orchestration or the knowledge of form continue. However, there is also an accumulation in the field of new music. (Dündar, Personal Communication, 24 March 2021)

Similarly, composers Özkan Manav describes the 70s and 80s when these two central figures worked together at MSGSÜ as follows:

> Saygun of course did not like twelve-tone music or extended techniques. He tended to see them as some temporary enthusiasms and pursuits that did not bring a very special expression to the essence of music. However, there was never an approach to prohibit them in the conservatory, even in Saygun's attitude. In fact, he had a modest approach. He used to say "I don't understand those kinds of things. İlhan knows those, go work with him". On the other hand, the education of Usmanbaş and Tanç greatly valued Saygun's traditional composition teaching. They emphasized the importance of traditional idioms like sonata-allegro, variation, and prosody or the subtleties of conventional orchestration before the extended techniques. (Manav, Personal Communication, 11 March 2021)

As an institution that brings together both foundational notions of initial institutionalization and later new music tendencie, MSGSÜ composition department is often referred as an exception among other state conservatories, as it represents both a continuity as well as a divergence from the synthesis discourse and the national school of composition. Usmanbaş's views on the synthesis approach that left its mark on the previous generation were in a moderate tone, often criticizing the previous production but also considering the conditions of a newly established nation-state. For instance, in a radio interview given to composer Onur Türkmen, he criticizes the surface-level use of folk idioms in the production of the previous generation, while explaining the issue as a lack of expert knowledge of ethnomusicology, rather than adressing to the politics of synthesis discourse or the policies of the music reforms;

> We, composers, maybe consider folk music materials… to be an appropriate element in their musical simplicity that seems not to require to be reconstructed

> with a deep understanding. If we had done a real scientific study on the collection of folk songs, or if we had asked what kind of relations there are between these local regions and how they relate to other parts of the world, all these would require real musicological/ethnomusicological studies. We haven't done this seriously so far because we thought that the natural structure of these materials would be sufficient. Of course, the experts to do this was not yet trained...In addition, Turkish folk music does not end with the borders of today's Türkiye; you would need to study music in Romania, Greece, Yugoslavia, Azerbaijan, or Iran. In other words, it is something that is formed by the natural relations of human societies beyond borders, it needs to be studied seriously...As you can see, it is quite a difficult task... Just finding a 5/8 local material, then composing a 5/8 piece is taking the easy way out. (Türkmen, 2007)

Usmanbaş also displayed a critical yet respectful attitude regarding the Turkish Five's compositional education institutionalized in conservatories. In a 1994 interview, he answered İlyasoğlu's question "Who was the most innovative composer that led to you from the previous generation" as follows:

> Necil Kazım Akses is the most open-minded in terms of teaching. Ahmed Adnan Saygun and Cemal Reşit Rey are traditional in terms of education but open-minded in terms of their compositions. Saygun was a meticulous person to the point of maintaining tradition in his education. But when the students tried to do what he had done in his works, he objected. However, it should have been the other way around. If we had access to the pieces in different directions, then, maybe we could find evidence to show our teachers and say "look, you are preventing us". But I think that none of them had any concerns about establishing a very bigoted system. (Ilyasoğlu, 1994, p.79)

As part of my fieldwork, I attended several seminars and concerts dedicated to Usmanbaş's 100th birthday in 2021. The video seminars in which composers such as Manav, Nemutlu, Altınel, and Dündar presented their analysis of Usmanbaş's different pieces, also icluded performances by Diskant Ensemble and other MSGSÜ-based

musicians. A concert dedicated to Usmanbaş's works was programmed in *Arter* as part of the IKSV's music festival in August, including a video message from the composer. Additionally, some of his works were also performed by the *Hezarfen Ensemble* alongside other MSGSÜ composers' pieces in the Türkiye section of D*onaueschingen Music Day*s organized in Arter in November 2021. It was also my observation that the general reaction from the current *yeni müzik* scene was highly positive and appreciative regarding the legacy of Usmanbaş supporting his reception as a meeting of minds. Although the audience significantly consisted of the MSGSÜ circles in all mentioned cases, the events got a positive reaction from different agencies of the *yeni müzik* scene, as I have been able to follow from online platforms.

Usmanbaş's positive reception can also be observable in the edited book *Perpetuum Mobile İlhan Usmanbaş'ın Yapıtı* (Köksal, Nemutlu, & Şenürkmez, 2015), which deals with his life and works through the concept of open-form. In the book, which was named after Usmanbaş's two-part piece *Perpetuum Immobile-Perpetuum Mobile* (1988), his innovative personality and his musical output have been positively addressed by currently active composers of *yeni müzik* who are aesthetically distant from each other, and who were not enculturated within the conservatory culture, such as Onur Türkmen, Tolga Tüzün, Turgut Pöğün along with many of his students from the conservatory. Though from different viewpoints, their embracement of his music and ideas and his legacy as a pioneer of modernization in Turkish contemporary composition supports Usmanbaş's current reception as a figure of consensus.

However, some think that part of his reception is also related to social positions and institutional belongings. For instance, while recognizing the musical significance of his music, composer Alper Maral considers social relations and institutional identity of MSGSÜ as more effective than the appreciation of his compositional output, in shaping Usmanbaş's reception:

> Usmanbaş is a very good representative of the 'new' in the previous generation. After all, he represents the most contemporary discourse, which can be described as the 'old new music'; just like the reception of Berio today. Berio is very fundamental in new music, but today, maybe you don't look for Berio with curiosity at a concert, yet still want him to be there as a representation.

> Usmanbaş has such a place in Türkiye. He is a composer who has tried every innovation, but always in protocol. He works very cleanly, and everything is spotless, but you wouldn't say "let me listen to that piece again". The primary reason Usmanbaş is praised so much is the sociologism (*kulüpçülük*) around MSGSU. On the one hand, the wanted hero to represent MSGSU has been found. There are actually a few İlhan Usmanbaş. While the former Usmanbaş was a person who gave people a hard time, just like his teachers, over the years, he softened and took on a discourse that I am not sure whether is good or bad. When you show your work, he calmly turns his head to the side and says, "maybe...". The cult of Usmanbaş comes from the fact that he has never entered into any content debate and political discourse, that he has come from an advantageous position and remains advantageous, and that he is a person protected by the intelligentsia. (Maral, Personal Communication, 10 February 2021)

Despite his strong reception, it is also true that Usmanbaş's compositional techniques, ideas, and production have remained a singular exception until the late 90s. Apart from a few composers such as Ertuğrul Oğuz Fırat, a friend of Usmanbaş, who was part of the 50s modernist movement, or Cengiz Tanç who is a collegue from MSGSÜ, there are very few composers who have embraced the abstract tendency of the 50s Modernism and compositional techniques such as Twelve-tone, serialism, or various indeterminacies as a focus of their poetics. In this context, although Usmanbaş has a positive reception as the most known representative of the 50s Modernism, it can be said that his music and compositional practices have not been institutionalized as a school of composition, instead remained as an exception. As composer Tolga Tüzün puts it, Usmanbaş came to be known as "The composer who single-handedly was at the same level and at the same time with the global world" (Tüzün, Personal Communication, 11 November 2020). Similarly composer Tolga Yayalar reflects on his exceptionality within the overall course of local contemporary music as follows:

> In fact, Türkiye has never fully experienced modernism in terms of music. Modernism in the 1950s, including Usmanbaş, in my opinion, suffered a shocking blow in the 60s and remained in the background. It reappears in the

> 2000s. Of course, Usmanbaş continued his production, but there were not many other composers, who, for instance, composing serial music. Hence Usmanbaş remains singular; that is, his music has not been institutionalized. The 50s was a very problematic period politically, but there was still an opening. After the coup, Türkiye was a bit withdrawn. (Yayalar, Personal Communication, 14 April 2021)

While the 50s Modernism has not been institutionalized as a separate compositional approach, it provided the pionerring pieces of new music in the local context which later positively embraced as early references by the *yeni müzik* scene emerged after the 2000s. In a way, although it remains within insitutional continuity of the previously established school of Turkish Contemporary Music, it opened a way to an alternative compositional discourse. As we will see in the following chapter, Usmanbaş's central reception as the local forerunner of new music have been frequently honored within the *yeni müzik* scene after 2000s.

Alongside of the influence of the 50s Modernism, the last quarter of the 20th century has been witnessed other openings in the musical field that has prepared the path for the formation of a local new music discourse. Among other things, the transition to the free market economy in 1980, and the new support for the private sectors caused effective changes also in the field of music. The primary effect was the formation of new performance sphere of international musicians and ensembles in various musical traditions and genres. During that period the international and local examples of post-war new music tendencies have become more known in Türkiye through the performance domain. This newly emerged performance culture in Istanbul also effected the state performance institutions. In fact Usmanbaş's,Cengiz Tanç's and other Turkish composers' newly composed pieces were frequently performed during the 1980s. This new accessiblity to the contemporary music have been influenced many of the young composers in Istanbul who later involved in *yeni müzik* activies. Altınel describes the atmosphere as follows:

> In the 80s, the music of Usmanbaş, Tanç, or İlhan Baran was performed frequently, and of course, we could hear Sayguns everywhere. For example, look at the programs of the Istanbul State Symphony Orchestra in the late 80s;

> Usmanbaş or Tanç were played almost every season. They programmed Usmanbaş's *3rd Symphony*, *Concert Aria for Harp and Strings* and *Gençliğe Hitabe*, and Tanç's orchestral pieces such as *Viola Concerto*, *Sentez*, *Yankılar* and *Çağrışımlar*. Some of Usmanbaş's chamber music works were included in the programs of recitals or chamber music concerts. I even played it when I was a student... Pieces composed that year or the previous year were premiered... One reason why our generation is interested in new music is that we hear these works performed. My interest in new music first emerged with the music played in Istanbul in the late 80s. Different than today, there was such a thing. (Altınel, Personal Communication, 4 April 2021)

This active performance scene in 80s Istanbul could be traced back to the international music festivals organized by private sector-supported art foundations in the early 70s in collaboration with state music institutions. Founded in 1973, the *Istanbul Foundation for Culture and Arts (IKSV)* organized the *1st International Istanbul Music Festival* in the same year. The guest artists of the festival were Belgrade Philharmonic Orchestra, Budapest Philharmonic Orchestra, Polish Radio-TV Symphony Orchestra, Avramov String Quartet, Musica Antiqua Ensemble, Zagreb Soloists, Bucharest Madrigal Choir, Budapest Philharmonic Orchestra and Soviet State Ballet. Istanbul State Symphony Orchestra, Opera and Ballet, institutions affiliated with the municipality, and conservatories also participated in the festival. The program included Saygun's opera *Köroğlu*, but mainly consisted of well known examples of the Common Practice Period canonic works such as Wagner and Mozart operas. In addition, high-level performers such as Suna Kan, İdil Biret, Ayla Erduran, who were trained in early republican institutions, took the stage with world-famous performers (IKSV, n.d., music section). Another early festival formation was the first of *Ankara Music Festival* organized by *the Sevda- Cenap And Music Foundation* in 1973.

With those annual international festivals of the early the 70s, a performance sphere organized by private sector in collaboration with state instituitions have been developed, and after a stagnation period that came after the military coup of the 1980, the performance sphere experienced a new momentum in the late 80s and early 90s. *1s International Izmir Festival* was founded in İzmir in 1987 by *Izmir Foundation for*

Culture Arts and Education (IKSEV). In 1987 IKSV organized the first international *Istanbul Bienalle*. (Şenürkmez, 2006, p.100). Jazz music also gained a lot of visibility during this period, which also influenced many of the later *yeni müzik* composers. Among the earliest jazz festivals, the *1. Bilsak Caz Festivali*, was held in 1985 (Uyar, 2016, p.79). In 1991, *Akbank Jazz Festival* started. *Caz Derneği (Jazz Association)* was founded in 1991 in Istanbul and 1995 in Ankara.

Additionally effective music labels and radio stations, which became the most important dissemination centers for both new music and other alternative musics were also established in this sphere. Among others the independent record label *Kalan Müzik* founded in 1991 and non-profit regional radio station *Açık Radyo* founded in 1995 latter supported the dissemination of international contemporary music and the alternative trends in local contemporary composition alongside of other musics often diverges from the mainstream.

The most symbolic venue of this international performance environment in Istanbul was the *Atatürk Cultural Center*, which was first founded in 1969 as the *Istanbul Culture Palace* but was rebuilt after a fire and re-opened in 1978. AKM hosted very important concerts during the late 80s and continued to be a central venue for a generation of composers based in Istanbul until it was closed for renovation held between 2008-2021. Composer Tolga Tüzün describes the concert sphere of the late the 80s Istanbul as a learning place for jazz and avant-garde music as follows:

> I should especially mention the Istanbul Festivals at the end of the 80s. We were trying to learn jazz and classical music, and the doors of the institution where I could learn about classical music were closed, it was then. Now the situation seems a little different... In the 80s, we were trying to learn jazz through two or three book copies. But where we learned the most was the Istanbul Festival in the late 80s … In 1986, the Oscar Peterson Trio came; it was my first live concert. I couldn't believe it. And on the same day in Taksim, leftist friends were selling pirated books in the square, and I bought this book there (he shows *1844 Manuscripts of Marx*). My jaw dropped at the concert, and I said, "I want to play like this too". The next day it was Keith Jarrett Trio. The next day John McLaughlin and the Mahavishnu Orchestra. In 1988 I

> watched Miles Davis in the Açık Hava for three days in a row... At the Bilsak Jazz Festival in 1988, there was a Floros Floridis performance, one of the darkest avant-garde bands in music. The hall became almost empty when the man started sawing the guitar. We watched with open mouths with 10 people at the front... Those festivals were a school for us. It's hard to imagine in Türkiye today, but back then, we would camp in front of AKM three days before the student tickets went on sale. That queue was so long. We used to sleep and wake up there for the tickets. A lot of friendships were made there… A completely different cultural exchange from many different aspects. (Tüzün, Personal Communication, 6 December 2021)

While it created a whole new international musical exchange for the local audience and musicians, the programs of the late 80s and the early 90s heavily consisted of international quests, rather than local musical production. Additionally, with the increasing popularity of jazz and blues music, the focus of the festivals gradually came to overrepresent these music genres. Hence this new performance sphere later criticized as a one-way exchange between the global and the local musics. Onur Türkmen, interprets the performance-only concerts of world-famous musicians in Türkiye also as a part of ‘distorted globalization’ which doesn't necessarily support local contemporary art production, instead functions as a type of cultural import:

> When we invested so much in jazz in the 80s, we missed out on the private sector's funding for music at that time. So that's just a distorted globalization. Jazz festivals were held, with big money being spent. But you don't have an opera production here, you couldn't give commissions, or you couldn't create an atmosphere between a poet and a composer. Distorted globalization. I think this distorted way of 'opening the doors' has dealt a great blow to our art. After that, we have moved to the AKP period, we can hardly recover thereafter. (Türkmen, Personal Communication, 18 April 2019)

Another observation on the limitations of local production during this period was that, despite the frequent performances of Usmanbaş’s pieces both in festivals and programs of state symphonic orchestra, the general tendency of performers of state institutions

considered to be in favor of Common Practice Period pieces by canonical composers, rather than pieces by Turkish composers, especially the modernists. This view of state orchestras later became a commonly shared critique of performers from the perspective of the *yeni müzik* composers after 2000s, as I will explore in the later chapters. However, below description Alper Maral provides an early annecdote from 80s on this issue through the reactions of the Istanbul State Orchestra for a piece by Cengiz Tanç:

> When the Istanbul Festival was alive, our life was at AKM. We're going to concerts on Friday, on the second balcony. Then we go again on Saturday, sometimes it's not enough, and we watch the Friday rehearsals so that we will learn music. That Türkiye was what was mocked as the 'old Türkiye' today. A manager came and said let's play a Turkish composer at every concert. That's how I got to know, for instance, Cengiz Tanç. But you know what? The artists hated this principal. Performers, singers, audiences, everybody was just in a run-out-the-clock mood. Then they were playing a Mozart concerto and saying, "yeah, this is music"... the festival staff even gathered signatures from the orchestra members to prevent the programming of local composers at the Istanbul Festival. (Maral, Personal Communication, 10 February 2021)

None the less this performance sphere created a momentum that influenced many of the Istanbul based young composers. Özkan Manav describes that the 80s performance environment also included concerts particularly dedicated to modernist pieces and various examples of international contemporary music. Similar to Tüzün and Altınel, he describes the influence of this performances as follows:

> Starting from the 1980s, we had the opportunity to listen to very special concerts. For example, I think the New York Philharmonic went on a European tour in 1985. The orchestra came here with the conductor Zubin Mehta. They gave a concert in the Lütfi Kırdar Hall. Ravel's *Daphnis et Chloé Suite* and a contemporary orchestral piece by George Crumb were in the program. I was 18. It was the first time we heard Cramp, and we were very surprised at how different his orchestral writing was. Then, for example, the Strasbourg

> Percussion Ensemble (Les Percussions de Strasbourg) came and they performed Xenakis' Pléïades, a full 40-minute piece. It sounded like a Brahms symphony to me. At that time, I was working with Usmanbaş. I liked it so much that I listened to the same concert two days in a row at AKM... Also, İlhan Mimaroğlu presented one of his electronic music concerts at the Istanbul Music Festival. That festival brought together some special contemporary music examples to young composers of the period like us. I think it was also an important influence. (Manav, Personal Communication, 11 March 2021)

This performance-driven sphere was influential in the dissemination and visibility of the international contemporary music for the new generation of composers who were at the beginnings of their careers in the late 80s and 90s. Within this period, we also see an increasing number of performances of pieces by composers who were actively producing at that time, such as Usmanbaş and Tanç. As Altınel describes, this was also due to the increasing interest of a handful of performers commissioning contemporary music, which enabled a brief period of active collaboration between performers and composers starting form the 70s:

> Reşit Erzin requested most of Usmanbaş's solo cello music to be performed by himself. Cengiz Tanç composed the viola concerto because Ruşen Güneş requested it. Pianists Metin Ülkü and Nuri İyicil were very demanding from composers in this regard. They performed Tanç's sonata for violin and piano. Or the choreographer Aydın Teker was very interested in contemporary music. I started because of her. My violin teacher played in Usmanbaş's *'ki yalnızdılar'* ones. In the same year, I played in Aydın Teker's choreography called Aulos, with the aleatoric quartet written in 1970. There were such curious instrumentalists and choreographs. Usmanbaş composed a ballet for Duygu Erkal, and they collaborated very closely. (Altınel, Personal Communication, 4 April 2021)

As far as I could confirm, none of those music events, neither the ones in the 80s nor the earlier formations of the 50s, didn't particularly adopt a 'new music' discourse that would provide a radically new music-making mode or a discursive critical stand on

the inherited compositional practice and institutionalization. Rather, the pioneering production of the 50s Modernism and the international encounters after the 70s which is mediated through the performance sphere prepared the path to the *yeni müzik*, rather than constituting an emergence of a local *yeni müzik* discourse in Türkiye, that leads structural changes. However, as I have tried to document throughout the chapter, the 50s Modernism provided the pioneering pieces that grounds on abstract tendencies that alinges with the international mid-century modernisms. Although this dynamic attempt didn't institutionalize as a compositional school, associated composers, mainly represented in Usmanbaş's reception, had been provided a role model of the internationally composer of a abstract art music that provided a different poetic position than the earlier model of the composer. As documented later in the last quarter of the 20th century, contemporary music have been gained a second momentum with the performance-oriented sphere of the 80s and 90s in Istanbul influencing the younger generation of musicians to build an interest in abstract tendencies in composition, who will be central figures of *yeni müzik* after 2000s. Yet again, rather than establishing a viable discourse on abstract modern music, the concerts of the late 80s functioned as an encounter with the international scenes of contemporary, jazz and avantgarde traditions.

One can consider these developments both as a break from as well as a continuation of the previously institutionalized notion of Turkish Contemporary Music. The 50s Modernism and following music production, can definitely be considered as an aesthetical break, from the earlier nationalist mark of the synthesis discourse, in favor of internationally cutting edge compositional techniques. Yet, the 50s Modernism and following developments also constitute for an institutional continuity with the synthesis discourse, since they were emerged out of and by means of the institutions of the early republic period, as well as since the figures themselves enculturated with the values of such institutionalization. As I have tried to document, despite their embracement of the modernist abstractionism as a musical mean, it lacked a viable critical positioning towards the already established institution of TCM that would be followed and institutionalized. In that sense, the 50s Modernism, can be better think of an unclaimed or a not yet named new music movement, that historically functions as a bridge to *yeni müzik* formations to come. However, as we will see in the next

chapter, despite its lack of discursive positioning, the 50s Modernism and the following developments in the international accesibility after 70s, provided a transitional ground between the initial formulation of synthesis discourse that grounds the national school of TCM and the *yeni müzik* discourse and practices, which will emerge in the 90s and early 2000s.

3.3. The Emergence of the *Yeni Müzik* Discourse

The emergence and the spread of the *yeni müzik* discourse in Türkiye coincided with the 90s and early 2000s. In this section, two formations that shaped the current *yeni müzik* discourse will be the subject topics. The first of these themes is about the discourse and events developed in lead of the composer Ahmet Yürür: *Ankara Yeni Müzik Festivali* (Ankara New Music Festival), the composition seminars called *Istanbul'dan Yeni Müzik* (New Music from Istanbul), the establishment of Yıldız Technical University Faculty of Art and Design, and *Akdeniz Çağdaş Müzik Günleri* (the Mediterranean Contemporary Music Days). As I will examine through these events, Yürür provided the first viable *yeni müzik* discourse in Türkiye that takes its foundations not only from abstract aesthetics but also from the critical tradition of *Neue Musik.*

In the second half of the section, another formation of *yeni müzik* that was shaped around the two newly established music departments of the 90s and 2000s will be examined; the establishments of MIAM and Bilgi University Music Department (BilgiMusic), the early editions of *Bilgi Yeni Müzik Festivali* (Bilgi New Music Festival, BYMF), and the International Spectral Music Conference of 2003 held in MIAM. In this second formation, which more inlines with the post-Cage American vernacular avantgarde, I will examine the markers of the discourse concerning liberal tendencies that is often associated with postmodernism in music such as trans-traditionality, musical pluralism, interdisciplinarity, and transitivity among genres.

As I'll try to document in the following pages, those two formations of *yeni müzik* shouldn't be considered in a particularly antagonistic relationship competing in shaping the *yeni müzik* discourse in Türkiye. In fact they were almost simultenious emergences with many common motivations in regard to the local contemporary music

practices and due to smallness of the scene both formations were included common social and instiutional agencies in their activities. However, similar to the differences among concepts of *Neue Musik*, modernism, contemporary or avant-garde as it is discussed in the previous chapter, two formations have slightly different aesthetics and cultural influences; former being more in line with the notions of the critical tradition of *Neue Musik* and continental modernisms, and the latter with American vernacular avant-garde tradition. The separate handling of these two early formations of *yeni müzik* discourse is an effort to provide a detailed discussion of local manifestations of such differences. However, as the later history will reveal those two initial formations quickly consolidated after 2005, currently sharing a common small scene of *yeni müzik*.

As I have traced back in this study, the earliest record of the use of the phrase *yeni müzik* in Türkiye is dated in 25th of October 1989, in the *1. Ankara Yeni Müzik Festivali* (1st of Ankara New Music Festival) organized by composer Ahmet Yürür (b. 1941, İstanbul) in collaboration with the Ankara metropolitan municipality under the management of SHP at the time. As the leading figure of the first new music festivals and following formations, Yürür's background is essential to note in the beginning. Ahmet Yürür was a graduate of MSGSÜ in violin major in 1955. He first studied French literature and then political science during the early 60s. However, he turned back to music and was accepted to Hacettepe State conservatory composition department. There he was a pupil of Erkin and Saygun and continued to work with Saygun as a college when he moved to Istanbul to work in MSGSÜ in 1971. Yürür himself was also active in the foundation of the MSGSÜ. Between 1978 and 1981, he enrolled at Indiana Univerity and studied composition with John Eaton, Frederick A. Fox, and Juan Orrego-Salas, alongside musicology and ethnomusicology. He did his doctoral studies in ethnomusicology with Mantle Hood and Józef Pacholczyk at the University of Maryland and graduated in 1989. When he turned back to Türkiye, he first taught at the state conservatory in Ankara, and later between 1991 and 1998, he taught at the MSGSÜ (Albertson & Ron Hannah, 2017).

As a composer who enculturated within the state institutions, working with Saygun as a student and later as a colleague with Usmanbaş and Tanç, he had first-hand experiences of both the earlier notion of TCM and the 50s Modernism, as well as the

ideological, aesthetic and cultural codes of state music institutions. After the influence of his experience in the Indiana and Maryland universities in the USA, he initiated the first new music festival in Türkiye that adopts the discourse of *yeni müzik* and which is dedicated explicitly to newly composed pieces of living composers, including pieces by composition students. Organized in 1989, the first festival lasted long almost three weeks, and it aimed to bring young composers interested in new music and promote their compositions. Among the young composers of the time, works by Sıdıka Özdil, Kamran İnce, Mete Sakpınar, Turgay Erdener, Deniz İnce, and Mine Tongur were performed by Ankara Municipality New Music Ensemble, which was founded for the festival under the direction of Yürür (see Figure 3.1). Festival program included pieces by Ahmet Yürür and Cengiz Tanç, as well as music by composers of the 50s Modernism namely Usmanbaş and Mimaroğlu. Additionally, audio-visual documentation of IRCAM was screened on the last day of the festival (Ali, 1989, p.5).

Ankara Büyükşehir Belediyesi'nce düzenlenen 1. Yeni Müzik Festivali

Çağdaş insan kimden yana?

Bir yanda Tarihi Türk Müziği Toplulukları adıyla kurulmak istenen mehter takımları, bunlara ayrılan milyonlarca liralık bütçe; öte yanda çağdaş dünyayla boy ölçüşmemize ön ayak olacak nitelikte bir Yeni Müzik Festivali.

Bir tarafta koyun postunun altına gizlenmiş **kurt** kılıklı, reaksiyoner Kültür Bakanlığı yönetimi; öte yanda son derece çağdaş ve cesur Ankara Büyükşehir Belediyesi. Bir tarafta yirmi küsur kentimize **"Tarihi Türk Müziği Toplulukları"** adıyla kurulmak istenen Mehter Takımları ve bunlara ayrılan milyonlarca liralık bütçe; öte yanda müziğimizin çağdaş evrensel dünya ile boy ölçüşmesine önayak olacak nitelikte bir **"Yeni Müzik Festivali."**

Şimdi ben çağdaş bir Türk insanı olarak kimden yana olayım? Devrini kapatmış, tarihe mal olmuş bir kurumu kimbilir ne gibi art düşüncelerle yeniden hortlatmaya çalışanların yanında mı olmam gerek, yoksa ileriye dönük atılımlarla yaratıcılığa teşvik verenlere mi arka çıkayım? Hortlatmacılar, hazır hortlatmaya başlamışlarken, bari hadım ağalarını da hortlatsalar da eksik kalmasın eskiye dönüş...

Ankara Büyükşehir Belediyesi'nce düzenlenen 1. Yeni Müzik Festivali fikri hiç kuşku yok kadim dostum **Ahmet Yürür**'ün başının altından çıkmıştır. Ahmet Yürür kimselere benzemez. Örneğin, burada akademik unvanlar kapış kapış giderken Ahmet kalktı Amerika'ya gitti. Örneğin, burada işin kolayı varken, Ahmet, oradaki Indiana Üniversitesi'nde, Maryland Üniversitesi'nde doktora çalışmaları yaptı, saçını sakalını biraz daha ağarttı. Sonra, oralarda kalmadı, kalktı yine geri döndü ülkesine ve gaybubeti sırasında profesörlüğe yükselmiş arkadaşlarının önünde bir de doçentlik sınavı verdi.

Ahmet Yürür, çağdaş müzik dünyasında adımızın duyulması gereğine inanan ve bu uğurda kimi zaman tek başına uğraş veren bir arkadaşımızdır. Hiç unutmam, 70'li yılların sonunda Zagrep Bienali'ne katılmıştık birlikte. Zagrep'e ulaştığımızın ikinci günü bir de baktım, Ahmet, bienalin basın bürosunda eline geçirdiği daktilo ile çatur çutur mektuplar döktürmekte sağa sola. Bienale katılan çağdaş bestecileri İstanbul'a davet edermiş meğerse. **"Yahu Ahmet.."** demiştim o zaman, **"neyine güvenip davet ediyorsun bu garipleri İstanbul'a?"**

O, sadece, insanı çatlatan her zamanki sükûneti ile **"Hallederiz, hallederiz.."** deyip kesip atmıştı konuyu. Nitekim, birkaç ay sonra MSÜ'nün düzenlediği Sanat Bayramlarından birine Ahmet'in davet ettiği kişiler hem bildirileri hem de konserleriyle katıldılar, ben de bir daha Ahmet'e **"Neyine güveniyorsun?"** sorusunu sormadım.

25 Ekim 1989 tarihinde Ankara'da başlayan 1. Yeni Müzik Festivali 13 aralıkta, yani bugün ünlü besteci **Pierre Boulez**'in kurduğu Fransız Yeni Müzik Merkezi IRCAM'ın çalışmalarını belgeleyen **"audio-visual"** gösteri ile son buluyor. Ankara Büyükşehir Belediyesi'nce düzenlenen bu çağdaş etkinlikler dizisi konserlerinin çoğu Gençlik Parkı Kapalı Tiyatro Salonu'nda gerçekleşti.

Festival Komitesi Başkanı **Erkan Taneri**, basın bülteninde, **"bu festival ile dünyadaki bütün kardeş festivallere uzanmayı hedeflediklerini"** belirtirken, kentin adını taşıyan **"Ankara Belediyesi Yeni Müzik Topluluğu"**nun kurulmasıyla Türk bestecilerinin eserlerini yurtiçinde olduğu kadar yurtdışında da tanıtmayı amaçladıklarını ekliyor sözlerine.

Festivalin hemen her konserinde genç bir Türk bestecisi eserleriyle beraber tanıtılıyor. Böylece halen New York'ta yaşayan ve müzik çalışmalarını sürdüren **Mete Sakpınar**'ı; Michigan Üniversitesi'nin Ann Arbour Kampusu'nda doktora çalışmalarını sürdüren **Deniz İnce**'yi; MSÜ İstanbul Devlet Konservatuvarı'nda öğretim görevlisi olarak çalışmakta olan **İpek Mine Tongur**'u; Ankara'da senfonik rock, elektronik müzik ve Türk enstrümanlarıyla çağdaş müzik denemeleri yapan **Kemal Günüç**'ü; Londra'daki Kraliyet Müzik Akademisi'ni birincilikle bitiren **Sıdıka Özdil**'i; çalışmalarını ABD'de sürdürmekte olan ve Guggenheim, Prix de Rome, Koussevitzky, Lili Boulanger, ASCAP (ABD Besteciler Birliği) ödüllerine layık görülen **Kâmuran İnce**'yi; H.Ü. Ankara Devlet Konservatuvarı'nda yetişen **Turgay Erdener**'i; Gazi Eğitim Enstitüsü'nün yetiştirdiği **Turgut Aldemir**'i tanımış oldu Ankara müzik çevreleri.

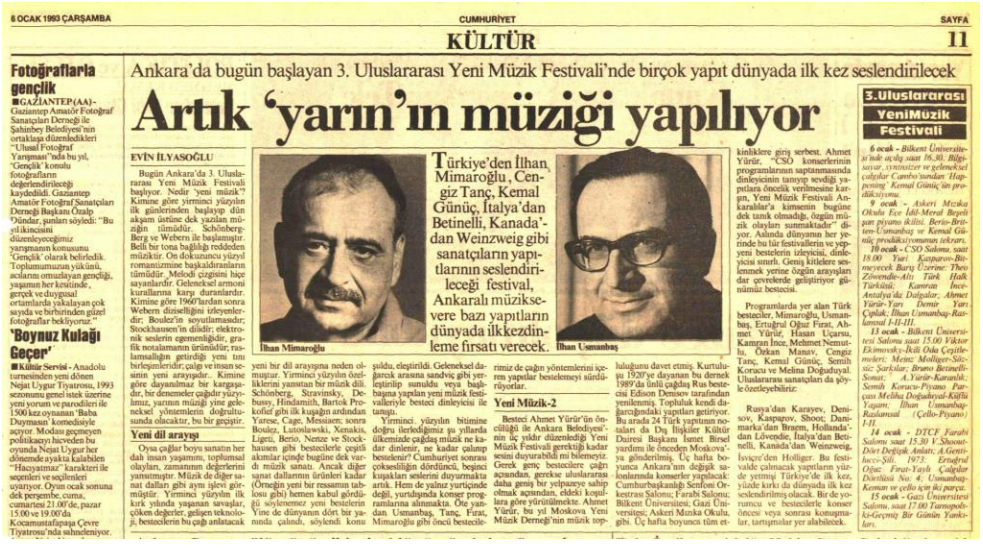
Festivalde **İlhan Usmanbaş, Cengiz Tanç** ve **Ahmet Yürür**'ün de eserlerinin çalındığı birer konser vardı. Böylece Yeni Müziğin yaşı olmadığı gerçeği de ortaya çıkmış oldu.

Bunca genç bestecimizi örgütleyip eserleriyle bir araya getiren Ankara Büyükşehir Belediyesi 1. Yeni Müzik Festivali'ni inşallah İstanbul da örnek alır dileği ile.

FESTİVAL BUGÜN SONA ERİYOR — Ankara Büyükşehir Belediyesi'nce düzenlenen 1. Yeni Müzik Festivali'nde İlhan Mimaroğlu'nun yaptıları da sunuldu. Bir süredir Türkiye'de bulunan Linda Wetherill de bir flüt resitali verdi. Festival bugün sona eriyor.

Figure 3.1 : Çağdaş insan kimden yana? (On whose side is the modern man?) Ankara Büyükşehir Belediyesi'nce düzenlenen 1. Yeni Müzik Festivali, 13 December 1989, Cumhuriyet

The festival's second edition was in 1991 in Ankara, and the third edition in 1993, organized both in Ankara and Istanbul. The Ankara section of the third festival is titled *3. Uluslararası Ankara Yeni Müzik Festivali* (3rd of International Ankara New Music Festival), and lasted for three weeks in January. Concerts were held in various stages in Ankara, such as Presidential Symphony Orchestra, Bilkent University, Gazi University, and Military Music Academy in Ankara. The guest group of the festival was the Moscow New Music Association. Program included Ahmet Yürür's *Yarı Demir Yarı Çıplak (1983)* and *Karanlık (1978),* İlhan Usmanbaş 's *Raslamsallar I-II-II* and *Two Pieces for Violin and Violoncello,* Ertuğrul Oğuz Fırat's *String Quartet No. 4* along with pieces by Mimaroğlu, Cengiz Tanç, Hasan Uçarsu, Kamran İnce, Mehmet Nemutlu, Özkan Manav, Kemal Günüç, and Meliha Doğuduyal. Additionally, pieces by Berio and Britten were performed alongside of pieces by Kara Karayev, Edison Denisov, Yuri Kasparov, Vladislav Shoot, Theo Loevendie, Bruno Bettinelli, John Weinzweig, and Heinz Holliger. In Ilyasoğlu's Cumhuriyet article (see Figure 3.2), Yürür introduces the festival as follows: "In contrast to the programs of CSO (Presidential Symphony Orchestra) that prioritize the pieces that the audience knows and likes, the new music festival offers unique music that no one has ever witnessed" (İlyasoğlu, 1993a, p.11).



6 OCAK 1993 ÇARŞAMBA — CUMHURİYET — SAYFA 11

KÜLTÜR

Fotoğraflarla gençlik

■GAZİANTEP(AA)- Gaziantep Amatör Fotoğraf Sanatçıları Derneği ile Şahinbey Belediyesi'nin ortaklaşa düzenledikleri "Ulusal Fotoğraf Yarışması"nda bu yıl, 'Gençlik' konulu fotoğrafların değerlendirileceği kaydedildi. Gaziantep Amatör Fotoğraf Sanatçıları Derneği Başkanı Ozalp Öndar, şunları söyledi: "Bu yıl ikincisini düzenleyeceğimiz yarışmanın konusunu 'Gençlik' olarak belirledik. Toplumumuzun yıkılmış, acılarını omuzlayan gençliği, yaşamın her kesitinde, gerçek ve duygusal ortamlarda yakalayan çok sayıda ve birbirinden güzel fotoğraflar bekliyoruz."

'Boynuz Kulağı Geçer'

■Kimse Servisi - Anadolu turnesinden yeni dönen Nejat Uygur Tiyatrosu, 1993 sezonunu genel istek üzerine yeni yorum ve parodileri ile 1500 kez oynanan 'Baba Duymasın' komedisiyle açıyor. Modası geçmeyen politikacıyı hicveden bu oyunda Nejat Uygur her dönemde ayakta kalabilen "Hacıyatmaz" karakteri ile seçmenleri ve seçilenleri uyarıyor. Oyun ocak sonuna dek perşembe, cuma, cumartesi 21.00'de, pazar 15.00 ve 19.00'da Kocamustafapaşa Çevre Tiyatrosu'nda sahnelenyor.

Ankara'da bugün başlayan 3. Uluslararası Yeni Müzik Festivali'nde birçok yapıt dünyada ilk kez seslendirilecek

Artık 'yarın'ın müziği yapılıyor

EVİN İLYASOĞLU

Bugün Ankara'da 3. Uluslararası Yeni Müzik Festivali başlıyor. Nedir 'yeni müzik'? Kimine göre yirminci yüzyılın ilk günlerinde başlayıp dün akşam üstüne dek yazılan müziğin tümüdür. Schönberg, Berg ve Webern ile başlamıştır. Belli bir tona bağlılığı reddeden müziktir. On dokuzuncu yüzyıl romantizmine başkaldıranların tümüdür. Melodi çizgisini hiçe sayanlardır. Geleneksel armoni kurallarına karşı duranlardır. Kimine göre 1960'lardan sonra Webern düşselliğini izleyenlerdir; Boulez'in soyutlamasıdır; Stockhausen'in dildir; elektronik seslerin egemenliğidir, grafik notalamanın ürünüdür; raslamsallığın getirdiği yeni tını birleşimleridir; çalıp ve insan sesinin yeni arayışıdır.. Kimine göre dayanılmaz bir karşaşadır, bir denemeler çağıdır yüzyılımız, yarının müziği yine geleneksel yöntemlerin doğrultusunda olacaktır, bu bir geçiştir.

Yeni dil arayışı

Oysa çağlar boyu sanatın her dalı insan yaşamını, toplumsal olayları, zamanının değerlerini yansıtmıştır. Müzik de diğer sanat dalları gibi aynı işlevi görmüştür. Yirminci yüzyılın ilk kırk yılında yaşanan savaşlar, çöken değerler, gelişen teknoloji, bestecilerin bu çağı anlatacak yeni bir dil arayışına neden olmuştur. Yirminci yüzyılın özelliklerini yansıtan bir müzik dili. Schönberg, Stravinsky, Debussy, Hindamith, Bartok Prokofief gibi ilk kuşağın ardından Varese, Cage, Messiaen; sonra Boulez, Lutoslawski, Xenakis, Ligeti, Berio, Nentze ve Stockhausen gibi bestecilerle çeşitli akımlar içinde bugüne dek varolmuş müzik sanatı. Ancak diğer sanat dallarının ürünleri kadar (Örneğin yeni bir ressamın tablosu gibi) hemen kabul görmüştür. Yirminci yüzyılın ilk yarısında yaşanan savaşlar, çöken değerler, gelişen teknoloji, bestecilerin bu çağı anlatacak yeni bir dil arayışına neden olmuştur. Yirminci yüzyılın özellikleriyle besteci dinleyicisi ile tanıştı.

İlhan Mimaroğlu

Türkiye'den İlhan Mimaroğlu, Cengiz Tanç, Kemal Günüç, İtalya'dan Betinelli, Kanada'dan Weinzweig gibi sanatçıların yapıtlarının seslendirileceği festival, Ankaralı müzikseverle bazı yapıtların dünyada ilkkezdinleme fırsatı verecek.

İlhan Usmanbaş

Yirminci. yüzyılın bitimine doğru ilerlediğimiz şu yıllarda ülkemizde çağdaş müzik ne kadar dinlenir, ne kadar çalınıp bestelenir? Cumhuriyet sonrası çoksesliliğin dördüncü, beşinci kuşakları seslerini duyurmakta artık. Hem de yalnız yurtiçinde değil, yurtdışında konser programlarına alınmakta. Öte yandan Usmanbaş, Tanç, Fırat, Mimaroğlu gibi öncü bestecilerimize de çağın yöntemlerini içeren yapıtlar besteleme sürdürüyorlar.

Yeni Müzik-2

Besteci Ahmet Yürür'ün öncülüğü ile Ankara Belediyesi'nin üç yıldır düzenlediği Yeni Müzik Festivali gerektiği kadar sesini duyurabildi mi bilemeyiz. Gerek genç bestecilere çağrı açısından, gerekse uluslararası daha geniş bir yelpazeye sahip olmak açısından, eldeki kopılara göre yürütülmekte. Ahmet Yürür, bu yıl Moskova Yeni Müzik Derneği'nin müzik topluluğunu davet etmiş. Kurtuluşu 1920'ye dayanan bu dernek 1989'da ünlü çağdaş Rus bestecisi Edison Denisov tarafından yenilenmiş. Topluluk kendi dağarcığındaki yapıtları getiriyor. Bu arada 24 Türk yapıtının notaları da Dış İlişkiler Kültür Dairesi Başkanı İsmet Birsel yardımı ile önceden Moskova'ya gönderilmiş. Üç hafta boyunca Ankara'nın değişik salonlarında konserler yapılacak: Cumhurbaşkanlığı Senfoni Orkestrası Salonu; Farabi Salonu, Bilkent Üniversitesi; Gazi Üniversitesi; Askeri Müzika Okulu, gibi. Üç hafta boyunca tüm etkinliklere giriş serbest. Ahmet Yürür, "CSO konserlerinin programlarının saptanmasında dinleyicinin tanıyıp sevdiği yapıtlara öncelik verilmesine karşın, Yeni Müzik Festivali Ankaralılar'a kimsenin bugüne dek tanık olmadığı, özgün müzik olayları sunmaktadır" diyor. Aslında dünyanın her yerinde bu lür festivallerin ve yepyeni bestelerin izleyicisi, dinleyicisi sınırlı. Geniş kitlelere seslenmek yerine özgün arayışları dar çevrelerde geliştiriyor gönümüz bestecisi.

Programlarda yer alan Türk bestecileri, Mimaroğlu, Usmanbaş, Ertuğrul Oğuz Fırat, Ahmet Yürür, Hasan Uçarsu, Kamran İnce, Mehmet Nemutlu, Özkan Manav, Cengiz Tanç, Kemal Günüç, Semih Koracu ve Melina Doğuduyal. Uluslararası sanatçıları da şöyle özetleyebiliriz:

Rusya'dan Karayev, Denisov, Kasparov, Shoot; Danimarka'dan Braem, Hollanda'dan Lövendie, İtalya'dan Betinelli, Kanada'dan Weinzweig, İsviçre'den Holliger. Bu festivalde çalınacak yapıtların yüzde yetmiş Türkiye'de ilk kez, yüzde kırkı da dünyada ilk kez seslendirilmiş olacak. Bir de yorumcu ve bestecilerle konser öncesi veya sonrası konuşmalar, tartışmalar yer alabilecek.

3. Uluslararası Yeni Müzik Festivali

6 ocak - Bilkent Üniversitesi'nde üçüncü saat 16.30. Bilgisayar, synthesizer ve geleneksel çalgılar Cambi'sundan 'Happening' Kemal Günüç'ün prodüksiyonu.

9 ocak - Askeri Müzika Okulu Eco Idil-Meral Bayrak'ın piyano ikilisi. Berio-Britten-Usmanbaş ve Kemal Günüç prodüksiyonunun icraları.

10 ocak - CSO Salonu, saat 18.00 Yurt Kasparov-Bitneçevik Barış Üzerine: Theo Zöverndie-Altı Türk Halk Türküsü; Kamran İnce-Anatolya'da Dolgular; Ahmet Yürür-Yarı Demir Yarı Çıplak; İlhan Usmanbaş-Raslamsal I-II-III.

13 ocak - Bilkent Üniversitesi Salonu saat 15.00 Viktor Ekimovsky-İkili Oda Çeşitleri; Meinz Molliger-Sözsüz Şarkılar; Bruno Bezinelli-Sonat, A.Yürür-Karanlık; Semih Koracu-Piyano Parçası Melihq Doğuduyal-Kâfka Yaşam; İlhan Usmanbaş-Raslamsal (Çello-Piyano) I-II.

14 ocak - DTCF Farabi Salonu saat 15.30 V.Shoot-Dört Değişik Anlatı; A.Gentinocci-Şiil. 1973; Ertuğrul Oğuz Fırat-Tayfı Çalgılar Düellosu No. 4; Usmanbaş-Kemen ve çello için iki parça.

15 ocak - Gazi Üniversitesi Salonu, saat 17.00 Tarımpolski-Geçmiş Bir Günün Yankıları.

Figure 3.2 : Artık 'yarın'ın müziği yapılıyor (Now the music of 'tomorrow' is being made), Cumhuriyet, 6 January 1993

In 19993 Yürür organized a similar festival in Istanbul titled as *1. Uluslararası Modern Müzik Festivali* (1st International Modern Music Festival). Held in Cemal Reşit Rey

Hall in April, the festival was organized with the support of the municipality as it was the case in Ankara. Although it is unclear why, Yürür and organizers preferred the title of "Modern Music" instead of *yeni müzik* suggesting an interchangeability among the terms (see Figure 3.3). The festival included a Viennese clarinet ensemble and French ensemble *Musique Oblique* among the quest musicians, and there was also a separate concert titled "Chaos Improvisations" (Ilyasoğlu, 1993b). The pieces by Turkish composers performed in a separate session called *Istanbul'dan Yeni Müzik* (New Music from Istanbul), a theme that became popular later in the scene. Concert included Ahmet Yürür's *Karanlık and Yarı Demir Yarı Çıplak*, Cengiz Tanç's *Imge 3* for piano (1990), and Semih Korucu's Piano Piece (1992), along with a piece by Betin Güneş. The festival program also included parts from Schoenberg's *Pierrot Lunaire*, premiered by Turkish musicians; among them, soprano Ece İdil's performance was "extraordinary" as İlyasoğlu reports (1993b, p.13). She considered the overall festival a refreshing rare event in her review. Yet, she also indicated that "the festival could reach a wider audience with better publicity" recognizing the limited number of audiences.

11 NİSAN 1993 ÇARŞAMBA CUMHURİYET KÜLTÜR SAYFA 13

Modern Müzik Festivali, izleyicisi az da olsa İstanbul yaşamına yeni bir soluk getirdi

Müzik özgürce deneniyor

►Modern Müzik Festivali'nde her topluluktu çalışısında ve konusunda usta yorumcular yer aldı. Festival, kapsamlı bir tanıtımla daha geniş izleyici kitlesine ulaşabilirdi.

EVİN İLYASOĞLU

Geçen hafta Cemal Reşit Rey Salonu'nda düzenlenen **Modern Müzik Festivali**, İstanbul müzik yaşamına yeni bir soluk getirdi. Her topluluktu çalışmada ve konusunda usta yorumcuların yer alması, izleyicisi az olsa da küçük çevede.

Chaos doğaçlamaları, Viyanalı klarnetçiler, **Musique Oblique**'in Messiaen'leri ve İstanbul'dan Yeni Müzik başlıklı dinletide ilk kez sesini duyuracak yapıtlar, kendi besteclerimizin, kendi yorumcularımızın modern müzik dünyasındaki yerini irdelemeye yol açtı.

Ahmet Yürür'ün sanat yönetiminde düzenlenen bu dinletide Schönberg'in konuşan, şarkı söyleyen insan sesi ve küçük bir topluluk için yazdığı **Pierrot Lunaire**'den bölümler dinlendi. **Fee Ishi**, gerçek gerçek üstü bir tonlama ile çağ başının renklerini yaşattı. **Leyla Pınar**'ın klavesinden Ustmurluş ve Ligeti'yi dinlerken, böylesi bir tarihi çalışmaya yeni müzisyeti rolünü bir kez daha düşündük. **Tanç, Güneş, Ahmet Yürür** ve genecek bir besteci, **Semih Korucu**'nun yapıtlarının ilk kez dinlediğimiz örnekler vardı. Korucunun kısacık piyano parçasındaki akıcılık, çağa özgü, zamana ekonomik kullanma anlayışa doğrusu övgüye değer.

Musique Oblique topluluğunun kurucusu **Rens Lerner** ile yaptığımız söyleşide bugünkü müziğin ilkli demeyle aşamasında olduğunu varguladı. Kendini yeni müziğe adamış bir sanatçı olarak genç besteclerden yapıt istiyor, bugüne dek hiç seslendirilmemiş yapıtları sorumlu yor. Örneğin Debussy'nin arkadaşı olan **Andre Caplet**'in yapıtlarını compact disc yapmışlar, dinlemeye doyuma olmuyor. Fransa'da yeni müzigin **Pierre Boulez** egemenliğinde olduğundan yakınan Lerner, yeni topluluklara radyo-TV ve plak şirketlerinin kapı açmasını, daha özgürce besteler yapılmasını gerekli bulduyor.

Yaylı çalgılar orkestrası

1. Modern Müzik Festivali kapsamlı bir tanıtımla daha geniş dinleyici kitlesi bulurdu kanısındayım. Özellikle tanınmamış besteci, bestecilerimizin ağırlıklı bir bölümünün bu festivalde boy göstermesi gerekli bulduğumuz bir noktaydı. Örneğin "Nachtgesang" başlıklı yapıtını dinlediğimiz **P.Hersant**'in yaşayışı yaşamadığını bile bilmiyordu, sahneye gelip selam vermeseydi!

1982 yılında kurulan **Musique Oblique** topluluğu **Elisabeth Glabcikman), Isabelle Veyrier** (viyolonsel), **Alice Ader** (piyano), **Rensi Lerner**'den (klarnet) oluşuyor.

Amoyal'dan Saint - Saens

İDSO'nun görkemli konukları yardı bu haftasonu: **ABD orkestra Herald Trumpets grubu. Alexander Schwieck** yönetimindeki orkestra, içinde fanfarlara yer veren yapıtlarını ağırlıkta olduğu bir program seçmişti. Copland'ın Fanfar'ında, Verdi'nin Zafer Marşı'nda ve Çaykovski'nin 1812 uvertüründe renk katan Amerikalı trompetçiler. Her ne kadar onların parlak renklerinin yanında orkestranın mutluğu biraz yamanın bir ton dengesi doğurduysa da bu tür eşitlik dünyalerine alımlı geliyor. Konserin en önemli bölümü, **Pierre Amoyal**'ın çaldığı Saint Saens 3. Keman Konçertosu oldu. Belki de bu yıl İDSO'nun getirdiği en iyi solistlerden biriydi Amoyal. Güzel bir Stradivarius'dan yükselen şıkır şıkır sesle, sanatın, dokunaklı ve coşkulu bir yorum getirdi.

15 Nisan gecesi Boğaziçi Üniversitesi'nde şef konseci Gulali'nin kurup çalıştırdığı Anadolu Üniversiteleri (Eskişehir) Yaylı Çalgılar Orkestrası'nı dinledik. Mozart'ın K.239 Serenadından sonra J.S. Bach'ın Fa minor piyano konçertosuna genç piyanist Alpaslan Ertüngealp solist oldu. Kendi çağını özgü, abartısız, tutumlu bir konçerto çaldı Alpaslan. Konserin son yapıtı olan Çaykovskinin Yaylı Çalgılar Serenadı için, böylesine zor bir yapıtı nasıl seçmişler sorusuna çok profesyonel bir yanıt verdi topluluk. Hepsi tek beden gibi tüm teknik zorluklarını aşmışlar. Her ezgiyi gönüllerinden söyleyerek, şefleriyle gözlerini ayırmadan bu zor yapıtı çaldılar. **Inessa Galanti**, onlara önyargısız, seyircin beğenisiyle olmayı öğrenciği kadar, yalnız oda müziği yapmayı değil, güzel müzikten zevk almanın tarzını da öğretmiş. Keşke olumlu çıkışı karşılarına da belli bir kuruluşun desteği ile bu topluluk müzik yaşamını sürdürebilse.

Müzik Festivali iptal edildi

■ **ANKARA(AA)**- Cumhurbaşkanı **Turgut Özal**'ın vefatı nedeni ile "30. Uluslararası Ankara Müzik Festivali" etkinlikleri, 23 nisan cuma gününe kadar süreyle iptal edildi. Festivali organize eden Sevda Cenap And Müzik Vakfı tarafından yapılan açıklamada "Milletin ve Vakıflar Dostu Cumhurbaşkanı Turgut Özal'ın kaybı nedeniyle" böyle bir karar alındığı ve iptal edilen etkinliklerin tekrarının mümkün olmadığı bildirildi. Açıklamada iptal edilen etkinliklerin biletlerinin bu ay içinde ödenleri halinde ücretlerinin geri ödeneceği duyuruldu. Cumhurbaşkanı Turgut Özal'ın vefat ettiği 17 nisan cumartesi günü Polonya müzik tiyatrosu ve Pronia Bales'nin rock balesi josserin ve Sirin Pancaroğlu'nun barış resitali gerçekleşecekti. Bugün ve yarın "Skylight Opera Theatre"nin sunacağı gösteri iptal edildi.

Senaryo Yarışması sonuçlandı

■ **ANKARA(AA)**- Kültür Bakanlığı tarafından düzenlenen "Sinopsis ve Senaryo Yarışması"nın ikinci aşaması olan senaryo yarışması sonuçlandı. Kültür Bakanlığı'ndan yapılan yazılı açıklamaya göre, **Gülşen Karakadioğlu** başkanlığında toplanan ve Tefi Halları ve Sinema Genel Müdür Yardımcısı **Gürbüz Matlı, Prof. Dr. Sami Şekeroğlu, Prof. Dr. Cemal Oskay, Doç. Dr. Naci Göçhan, Oktay Kutluğ, M. Tali Özgüven, Sabahat Erdir** ve **Fehmi Yaşar**'dan oluşan değerlendirme kurulunun 17 senaryo arasından ödüle değer bulduklarını söyle: **Mustafa Altıoklar**'ın "İstanbul Kanatlarının Altında", **A.Haluk Önal**'ın "Şarkı", **Turgut Yasalar**'ın "Sergüzeşt-i Darbe-i Hükümet", **Cemal Özmen**'in "Yedi Uyuyanlar", **Işık Çalışlar**'ın "İstanbul'u Arıyorum", **Özer Kızıltan**'ın "Welcome Missouri".

'Günaydın Berlin'

■ **Kültür Servisi**- Anadolu Tiyatrosu tarafından Berlin'de sahnelenen "Guterntmorgen Berlin" (Günaydın Berlin) büyük ilgi topluyor. **Erol Başpınar**'ın sahneye koyduğu oyun yerli ve yabancı Berlinlilerin gerçek hayatlarından kısa hikayeler aktarıyor. Faşizm, küçük mutluluklar, fakirlik, sevgisizlik, sürgün, oyun sağlama, mirası, devlet, gerilim, tesliyet, irkçılık, korku, iki dünya arasındaki

Figure 3.3: Müzik özgürce deneniyor (Music is freely experimented with), Cumhuriyet, 21 April 1993

After these initial new music festivals, later in the 90s, Yürür continued to organize new music events in Istanbul, this time in collaboration with a newly founded private art organization *Borusan Kültür Sanat Merkezi* (Borusan Art and Culture Center) - founded in 1997. In 1999, working closely with Teri Sisa, the music library manager in Borusan, Yürür, started monthly seminars titled "composers in their 20s" where he

introduced and supported young Turkish composers interested in new music. Among composers whom their music were introduced were Zeynep Gedizlioğlu, Serkan Özyılmaz, Cenk Ergün, Taner Aksoy, Mustafa Sezer, İrge Sezer, Koray Sazlı, Onur Nurcan and Hüseyin Evirgen (Erdoğan, 1999, p.15; Genç Besteciler Geliyor, 1999). Later the seminar title changed to "*Istanbul'dan Yeni müzik"* (New Music from Istanbul). As can be followed through *Cumhuriyet* announcements, the seminars continued to be held between 2000 and 2001. Seminars included the performances of an ensemble also called *New Music from Istanbul,* which was directed by Yürür and during the 90s they gave national and international performances (Bulut, 2007, p.20). As composer Maral describes, the event was "a unique opportunity" for the young composers of that time for their works not only to be performed but also to be discussed, as Yürür was providing a platform for in-depth critique for their compositions (Maral, Personal Communication, 10 February 2021).

In the late 90s, Yürür also initiated a music department in Yıldız Technical University under Art and Design Faculty, which was officially started education in 1999. Unlike the existing conservatories, the Music and Performing Arts was structured with three divisions: music ensembles, dance, and audio design. Yürür's idea was to create an intersectional space between the performance and the design of music to compensate for the intellectual and aesthetic separation between the two domains, which will lead to more collaboration and increase the performances of new music compositions in Türkiye. Therefore rather than structuring the program for solo instrument training, he wanted an ensemble program that will focus on not only the Common Practice Period art music canon's virtuosic solo or orchestral repertoire but instead promote small ensemble practices that will perform post-war repertoire and newly composed pieces. Another marker of the department was the choice of the audio design program rather than a composition major, which can include electro-acoustic studies and sonic arts, in parallel to what he had experienced in the USA institutions. Composer Alper Maral, who was a private pupil of Ahmet Yürür since the 80s and whom was active during the both early festivals and the establishment of the department, describes their motivation as follows:

> For the first time in Türkiye, we established a ‘music ensembles' program within the Music and Performing Arts department. Because we thought that solo instrument education alone, like the one at conservatory, could not be cultivated independently, and it was clear that the orchestra would not be formed. We loved the possibility of making a leap towards new music with instrumental ensembles. Unfortunately, even the teachers of the time made fun, saying, “music ensembles, what is that?”. The other program that Ahmet Hoca and I cared lot was the audio design program. We attached great importance to audio design because, after all, there is a field called visual design, developed separately from painting or sculpture. We thought, why not pave the way for this as audio design? Just like this, I have become his lifelong assistant... When we said audio design, we idealized a 'new music' in which we could include sound design beyond the standard music approach. To erode the boundaries of musicology, ethnomusicology, and music theory, to do something more permeable, and of course, to train music intellectuals. As you know, new music is an intellectual conceptualization. This is what should distinguish it from a standard harmony assignment... In the basic design course, we teach Twelve-tone to everyone from the first grade in order to make the first-year student become conscious of and able to account for every parameter of the music. Not because I believe in Twelve-tone music or love it, but just to give the notion of being able to answer the question of why f#, instead of unconsciously teaching I-V harmony. This is Ahmet Hoca's ingenuity, and the program trained three generations with this understanding. (Maral, Personal Communication, 10 February 2021)

In 2003, the collaboration of Yürür and *Borusan Sanat* evolved to an annual organization that will enlarge *yeni müzik*’s sphere of influence in Türkiye in later years, as new musical figures and institutions gradually involved in it throughout the 2000s; *1. Akdeniz Çağdaş Müzik Günleri* (1st Mediterranean Contemporary Music Days). The festival was a semi-diplomatic cultural event which aimed to bring together contemporary musicians from countries that have a coast to the Mediterranean Sea, in cooperation with the Italian Cultural Center, Cervantes Spanish Cultural Center, and the Greek Consulate Culture Office (see Figure 3.4). Apart from the contemporary

music emphasize of the festival, Italian violinist Giovanni Angeleri performed with Borusan Philharmonic Orchestra (Yezdani, 2003).

Borusan Kültür Merkezi ile İtalyan Kültür Merkezi ortak proje ve konserlere imza atacaklar

Akdeniz ülkeleri müzikle kaynaşacak

İPEK YEZDANİ

Borusan Kültür ve Sanat Merkezi, İtalyan Kültür Merkezi, Cervantes İspanyol Kültür Merkezi ve Yunan Konsolosluğu Kültür Ofisi, Türkiye'de ilk kez **"1. Akdeniz Çağdaş Müzik Günleri"** düzenliyor. Borusan Kültür ve Sanat Merkezi'yle İtalyan Kültür Merkezi'nin bu yıl imza atmayı düşündükleri ortak proje ve konserler kapsamında dünyaca ünlü İtalyan kemancı **Giovanni Angeleri** de Ekim ayında İstanbul'da konser verecek.

Kendini evinde hissediyor

İtalyan Kültür Merkezi Müdürü **Silvio Marchetti**, bugüre dek New York'tan Tokyo'ya kadar birçok dünya başkentinde kültür temsilcilik/enstitüsünde çalışmış, ancak Türkiye'de kendini **"evinde gibi"** hissettiğini söylüyor. Marchetti, **"Bu sadece Türkiye'nin coğrafyası ve ikliminin değil, tarihinin ve kültürünün de İtalya'ya çok benzemesinden kaynaklanıyor. Yaşam tarzlarımız ve hayattan aldığımız zevkler çok benziyor"** diyor. Her iki toplumda da insani değerler, iyi yemek, moda, mimari gibi ortak değerlerin ve zevklerin olduğunu belirten Marchetti, **"Bence insanların hayata uyum sağlamaları da bu dengeli yaşam felsefesinden geliyor"** diyor. Yıllardır İtalya ve diğer ülkeler arasındaki kültürel ilişkilerin gelişmesi için çalıştığını belirten Marchetti, **"Dünyada çıkan tüm krizler, iletişimsizlik, diyalog eksikliği ve kültürel paylaşım eksikliğinden çıkar. Farklı kültürlerin birarada yer aldığı bu dünyada birlikte yaşamanın yolu birbirinin kültürünü anlamaktan geçer. Bizim de hedefimiz insanları bir araya getirerek karşılıklı kültürel anlaşmalar yapılmasını sağlamak"** diye konuşuyor.

Marchetti, İtalyan Kültür Merkezi'nde müzikten sergilere, sinemadan söyleşilere kadar birçok etkinliğin yer aldığını ifade ediyor.

Marchetti, kemanı dalında en prestijli ödüllerden biri olan Paganinni ödülünün sahibi ünlü kemancı **Giovanni Angeleri**'nin 29 Eylül'de İtalyan Kültür Merkezi'nde, 1-2 Ekim tarihlerinde de Borusan Filarmoni Orkestrası'yla birlikte Lütfi Kırdar Kongre ve Sergi Salonu ile Kadıköy Halk Eğitim Merkezi'nde birer konser vereceğini söyledi.

Marchetti, Borusan'la birlikte düzenleyecekleri Akdeniz Çağdaş Müzik Günleri'nde de Akdeniz'e kıyısı olan Avrupa ülkelerinden çağdaş müziğin en iyi örneklerini sergilemeyi amaçladıklarını bildirdi. Bestecileri birbiriyle tanıştırmayı da amaçladıklarını belirten Marchetti, bu festivalin gelenekselleşmesini istediklerini vurguladı.

Onur konuğu İlhan Usmanbaş

Borusan Kültür Sanat Merkezi Genel Müdürü **Sami Caner** ise daha önce İtalyan Kültür Merkezi'yle düzenledikleri ortak projeleri bu yıl tekrar başlatacaklarını belirterek, **"Yıllık programımız içinde her ay Borusan Filarmoni Orkestrası'nın öğlen konserleri devam edecek. Ayrıca her hafta amatör ve profesyonel grupların klasik müzik, caz müziği ve etnik müzik konserleri düzenleyeceğiz"** dedi.

I. Akdeniz Çağdaş Müzik Günleri'nin onur konuğu, ünlü Türk besteci Prof. **İlhan Usmanbaş** olacak. Festivale İspanyol piyano-akordiyon ikilisi **Duo AN-Tifon**, Türk besteciler **Ahmet Yürür**, **Özkan Manav**, **Hasan Uçarsu** ve **Alper Maral**'ın da aralarında bulunduğu çok sayıda müzisyen katılacak.

►Borusan Kültür ve Sanat Merkezi'yle İtalyan Kültür Merkezi'nin bu yıl imza atmayı düşündükleri ortak proje ve konserler kapsamında dünyaca ünlü İtalyan kemancı Giovanni Angeleri de ekim ayında İstanbul'da konser verecek.

İtalyan Kültür Merkezi Müdürü Silvio Marchetti ve Borusan Kültür Merkezi Genel Müdürü Sami Caner Akdeniz Çağdaş Müzik Günleri'nde bir araya geliyor.

Figure 3.4 : Akdeniz ülkeleri müzikle kaynaşacak (Mediterranean countries will mingle with music), Cumhuriyet, 13 August 2003

The festival started with a meeting moderated by Ahmet Yürür in which İlhan Usmanbaş gave a speech on behalf of Türkiye. Türkiye's section of the festival took place on November 12th at the Borusan Culture Center. The works by Turkish composers Ahmet Yürür, Özkan Manav, Alper Maral and Hasan Uçarsu were performed by *Boğaziçi Üçlüsü* (Bosphorus Trio), Ametist Clarinet Quintet, Ensemble Wiener Coliage, and performers Metin Ülkü, Eylem Arıca ve Gary Berlind. In the Italy session of the festival, Alter Ego Ensemble performed Türkiye premieres of post-war Italian composers such as Nono, Berio, and Scelsi. Additionally, the festival program included screening of *boşluğa atlayış- ilhan usmanbaş* (2003), a documentary film about the composer produced for the festival by Uygar Asan (1. Akdeniz Çağdaş Müzik Günleri, 2003, p.15).

The second and third editions of the *Akdeniz Çağdaş Müzik Günleri* was organized in the November of 2004 and December of 2005, respectively. The format of the festivals' programs was the same; beginning with a seminar, in which the representative of participating countries discussed current issues in the promotion of new music. Turkish representative of 2004 was Usmanbaş, while it was Hasan Uçarsu in 2005, and Yürür moderated both. The Türkiye concert of 2004 was held on

November 25th at the Italian Cultural Center. The composers whose works were played at the concert were Mete Sakpınar, Ali Doğan Sinangil, Mehmet Nemutlu, Timuçin Şahin, Tolga Yayalar, Zeynep Gedizlioğlu and Aykut Çağlayan. Additionally, Netherlands-based *Divertimento Ensemble* performed a piece by Meliha Doğuduyal, as part of the Italian section, alongside pieces by Castiglioni, Donatoni, Gorli and Berio (İstanbul'da Akdeniz Müzik Günleri, 2004, Hürriyet).

At the festival in 2005, two separate concerts were held in which the works of Turkish composers were played in Italian Culture Center. At the concert on December 6, works by İlhan Usmanbaş, Hüseyin Evirgen, Eray Altınbüken, Erman Özdemir, Hüseyin Sermet, Koray Sazlı, and on 9 December, works by Yalçın Tura, Hasan Tura, Herman Özkalfayan, Leyla Pınar/Erol Parlak were performed (Yeni müziğin öncülerinden konserler, 2005). In addition, a piece by Alper Maral was performed at the guest countries' concert, which was held for the first time this year, with artists from Albania and Sweden (Koçoğlu, 2005, p.14). Aesthetically different than the previous festival programs, in the Turkish section of 2005 edition, some pieces included traditional Turkish instruments such as Hüseyin Sermet's *Puslu Anılar*/*Reminesences* (2005) for ney and large ensemble (Tezer, 2005, p.14), Tura's arrangment of famous folk song *Uzun İnce Bir Yoldayım*, or the collaboratively composed piece *Bağlama&Klavsen I&II* by Leyla Pınar and Erol Parlak for bağlama and harpsichord.

As it can be seen in the programs, *Akdeniz Çağdaş Müzik Günleri* was inclusive of several new music-related institutions in the Istanbul scene. However, Yıldız Technical University staff and students, primarily in the lead of Yürür and Alper Maral's efforts, were the base of the organization. In the 2005 edition of the festival, Istanbul Technical University's music center MIAM was also included. As stated by Hasan Uçarsu, who was the Turkish representative in the opening seminar of 2005, those newly established institutions and their musical activity were considered as formation of a *yeni müzik* scene in Istanbul that has been developed since the mid 90s, alongside state conservatories. Uçarsu indicated that this formation had been started with *Borusan*'s activities that introduced "provoking ideas" and with the developments of the new educational institutions, *yeni müzik* gained a prominence and has becoming diversified in Türkiye as well, starting to have a core audience in Istanbul. He indicated that he is in favor of civilian non-governmental music initiations such as

Borusan's *Akdeniz Çağdaş Müzik Günleri*, rather than state instiutions in promoting this new compositional sphere (Yuvarlak Masa Toplantısı, 2005).

Honoring Usmanbaş as the representative of Turkish sections, programing pieces by composers such as Tanç, Manav or Uçarsu, this newly emerged *yeni müzik* discourse and activity included MSGSÜ as well, yet as an exception among state instiutions. In fact Yürür's general discourse about the state music institutions in Türkiye were highly critical, positioning *yeni müzik* as an altenative of what was already established as the Turkish contemporary music inherited from the first generation of composers. In the *Cumhuriyet* interview he gave for the 2nd of *Akdeniz Çağdaş Müzik Günleri* (see figure 5), he answered to the question of why Turkish *yeni müzik* is less developed than European examples such as Italy, as follows: "We are students of Turkish Five. Turkish Five, as modernist people, prevented the entry of conceptions related to new music into Türkiye. We could meet with the values of the 20th century only in the last decade" (Koçoğlu, Çağdaş müzik masaya yatırılıyor, 2004).

SAYFA 14 — CUMHURİYET — 22 KASIM 2004 PAZARTESİ

KÜLTÜR kultur@cumhuriyet.com.tr

Bugün başlayacak olan etkinliğe Türkiye'nin yanı sıra İtalya, İspanya ve Yunanistan'dan müzik adamları da katılacak

Çağdaş müzik masaya yatırılıyor

SEVİLAY KOÇOĞLU

Borusan Kültür Merkezi'nin düzenlediği 2. Akdeniz Çağdaş Müzik Günleri bugün başlıyor. 26 Kasım Cuma günü sona erecek olan festivalde, Türkiye'nin yanı sıra İtalya, İspanya ve Yunanistan'ın eski ve yeni kuşak çağdaş müzik bestecilerini dinleme olanağı bulacağız. Festival kapsamında besteci, müzikolog Prof. **Ahmet Yürür**'ün yöneteceği **'Çağdaş Müzik'** konulu bir yuvarlak masa toplantısı da yer alıyor. Türkiye'de çağdaş müziğin durumunu ve dünyadaki gelişmeleri, bu müziği yakından izleyen, festivalin yaratıcısı Ahmet Yürür'le konuştuk.

- 2. Akdeniz Çağdaş Müzik Günleri'ne katılan ülkelerde çağdaşı (yeni) müziğin geldiği noktayı değerlendirir misiniz?

AHMET YÜRÜR - Bu ülkeler arasında İtalya bir yıldız. Venedik Limanı sayesinde tarih boyunca dünyaya açık olup Avrupa'ya yeni seçenekler sunma şansını elde ettiler. Yeni müzikte de **Berio**, **Nono** gibi birçok bestecileriyle öncü durumdalar. Yunanistan ve Türkiye'deyse gelenek zayıf. Ancak bu iki ülkenin geçmişlerinde bireysel kültür var. Bunun çağdaş bir biçimde yeniden üretilmesi farklı bir konu.

Yeni değerlerin ortaya çıkması

- Türkiye'nin bu müzikte geride kalmasının tek nedeni geleneğinin zayıflığı mı?

YÜRÜR - Bizler Türk 5'lerinin öğrencileriyiz. Türk 5'leri modernist insanlar olarak yeni müziğe ilişkin kavramların Türkiye'ye girmesini engellediler. Biz 20. yüzyılın değerlerine ancak son on yılında giriş yapabildik. Bu konudaki tek hareketi Ankara'da müzisyen **İlhan Usmanbaş**, **Bülent Arel** ve şair **İlhan Berk** oluşturdu. Son 5 yıldır ise Yıldız Teknik Üniversitesi'nde **Alper Maral**'ın başında olduğu bölüm çalışmalar yapıyor.

- 5 yıldır Borusan Kültür Merkezi'nde 'İstanbul'dan Yeni Müzik' başlıklı dinletiler gerçekleştiriyorsunuz...

YÜRÜR - Bu etkinlikleri ve dolayısıyla bu festivali YTÜ öğrencileri hem eserleriyle hem de dinleyici olarak yarattı. Nasıl dinleyeceğini, hangi kavramların var olduğunu bilen insanlar yetişti. Aralarından bazıları besteci oldu. Konservatuvarlar ise bu müziği içlerine hiç almamakla övünüyorlar.

- Sizce yeni müzik bestelerinin çalınmasının önemi nedir?

YÜRÜR - Bu müziğin özelliği bestecilerinin yaşıyor olması. Önceki çağlarda yirmi besteci arasında üç ya da dört, çok yetenekli besteci olurdu. Bugün dünyada yüzlerce yetenekli besteci var. Böyle bir sistemle artık heykeli dikilen, ilahlaşan besteci olmayacak. Ancak müzik, çok daha yaşamın içindedir. Geçen festivalde çalınan hiçbir besteci bu festivalde yer almayacak. Buna yeni değerlerin ortaya çıkması açısından özellikle dikkat ettik.

- Yani kalıcı olmaktan çok, yeni olmak, yaşıyor olmak daha önemli...

YÜRÜR - Benim bir sanat yönetmeni olarak görevim, insanların yaşamlarında dönüm noktası olacak eserleri sunmak. Devlet senfoni orkestralarının konserleri bizim açımızdan insanları aynı eserlerle uyuşturan zararlı konserler. Postmodernistler azınlıktadır, ancak her zaman tutarlı bir azınlık dünyayı değiştirmiştir. Bizim festivalde dünya prömiyeri yapılacak olan müzisyenler var. Biraz riske girip yeni eserleri de tanıtmak gerekir.

- Festival boyunca eski dönem müziklerinden sadece Bach'ın bir yapıtı var. Bu istisnanın anlamı nedir?

YÜRÜR - Bireyselliğin müzikte en çok öne çıktığı dönem Barok dönemdir. Yeni müziğe, yeni Barok desek yanlış olmaz. İki tarzdaki müziklerde her parti bireysel bir değer taşır. Barok dönem bestecisi **Bach**'ın eserine yer verilmesi tesadüf değil. Eseri seslendirecek olan **"La Folia"** topluluğu aslında bir Barok müzik topluluğu. Aynı zamanda çağdaş müzikleri de seslendiriyorlar.

'Çalmak, bir eseri yeniden yaratmaktır'

- Yeni müziğin yaratımı kadar çalınması da önemli olmalı.

YÜRÜR - Eserleri çalacak olan müzisyenler konusunda sorunlarımız var. Çalmak, bir eseri yeniden yaratmaktır. Her çalınışında eserin yeni bir yapıt haline gelmesi isterim. Türkiye'de yeni müzik üretecek besteciler yetiştiriyoruz ancak çalacak kişiler bulmakta zorlanıyoruz. Geçen yıl eserlerimi çaldırtmak için Viyana'dan bir müzik topluluğu getirtmek zorunda kaldım. Bu yıl da genç besteci **Zeynep Gedizlioğlu** Almanya'dan bir müzik topluluğu getirtiyor. Bu durum biraz futbol kulüplerinin yabancı futbolcu transfer etmesine benziyor.

- Sizin yöneteceğiniz ve Türkiye'yi temsilen İlhan Usmanbaş'ın katılacağı yuvarlak masa toplantısından söz eder misiniz?

YÜRÜR - Toplantıda bu yıl ele alınacak birinci konu besteci ve çalgıcı yetiştirilmesi. Bir diğer konuysa merkezden dışa doğru yayılabilmek. İtalya'da bir yasa çıkarılarak uzak bölgelere gidecek müzik öğretmenlerine yüksek maaş verilmeye başlandı. Bu uygulama sonucunda Sicilya, müzikte büyük bir atılım yaptı. Türkiye'de ise bence Türk müziği konservatuvarları yaygın olmaları ve Batı konservatuvarlarına göre daha az tutucu olmalarıyla yeni müziğin yayılması için çok uygun.

Borusan Kültür ve Sanat Merkezi'nin bu yıl ikincisini düzenlediği Akdeniz Çağdaş Müzik Günleri'nin yöneticisi, besteci ve müzikolog Ahmet Yürür, eskiden her dönemde ancak üç dört yetenekli besteci çıktığını, günümüzde ise yüzlerce yetenekli besteci olduğunu belirterek "Türkiye'de yeni müzik üretecek besteciler yetiştiriyoruz ancak çalacak kişiler bulmakta zorlanıyoruz" diyor.

Figure 3.5 : Çağdaş müzik masaya yatırılıyor (Contemporary music is put on the table), Cumhuriyet, 22 November 2004

At the seminar organized as part of the 2004 festival, he also indicated that serialist music was not taught in Türkiye until the 1990s, and even though a few enthusiasts explored serialism, it is not entered in the repertoire (Doğan, 2016). In the *Cumhuriyet* interview, he also added that "conservatories are proud of not including new music"

while their formation in *Istanbul'dan Yeni Müzik* seminars already created a generation of new music composers. Moreover, he indicated that, "Turkish music conservatories are more suitable for the dissemination of new music, as they are widespread and less conservative than Western-style conservatories". However, he highlighted that the lack of performers to play those newly composed pieces is the major problem in Türkiye, which they were also dealing with in the festival discussions. Relating the issue to governmental performance institutions he differentiates his activities as follows:

> My duty as an art director is to present works that will be a turning point in people's lives. For us, the concerts of the state symphony orchestras are harmful concerts that numb people with the same works… At our festival, there will be world premieres. It is necessary to take some risks and introduce new works. (Koçoğlu, 2004)

Yürür's negation of the state institutions relates to synthesis discourse and the early institutionalization of contemporary music. Since the Common Practice Period Eurogenetic Art Music canon constituted the 'Western' element in the formulation, the performance and education was generally oriented towards the same repertoire, excluding 20th century modernist and postmodernist aesthetics and techniques. Yürür considered this pre-20th century orientantion as a barier for new music to have a centrality in the music institutions, and he initiated alternative organizations promoting new music composers in Türkiye. In his organizations he rarely included figures from state conservatories and symphonic orchestras. Although he had collaborated closely with MSGSÜ, it is known and reported to me in the field that there have been personal conflicts that led organizational problems, program changes and cancelations during the events of *Akdeniz Çağdaş Müzik Günleri*. Although Yürür had a particular connection to Usmanbaş due to their common institutional background in the *Galatsaray Highschool* and later in MSGSÜ, and despite his honoring of Usmanbaş as a pioneer of early *yeni müzik* pieces, two composers had clear aesthetical disagreements. One reported example is that Yürür and Usmanbaş had explicitly opposite ideas about submitted pieces during the jury meetings of the ISCM Türkiye section. As reported, while Usmanbaş was criticizing certain pieces for "lacking a form", Yürür was answering "we are already trying to get them to leave the form"

(Maral, Personal Communication, 10 February 2021). In that sense Yürür's formation of *yeni müzik* discourse had a critical attitude towards the earlier notions and institutions of TCM, sometimes even towards its exceptional figüres such as Usmanbaş.

The most comprehensive primary source that Yürür adressed the core ideas of *yeni müzik* discourse that he was idealizing, is his digitital article *Processes in New Music in Türkiye* published in the official website of Les Arts Turcs (Yürür, n.d.). In this article, rather than giving a definitive explanation of what is new music, he positions it first in the global historical flow of 20th century, than within history of Turkish contemporary music. In his broader historical reading, he narrates that the new music started with "marginal attempts" at the turn of the 20th century, which had limited patronage during two world wars, and then it experienced a strengthening in Darmstadt period in the 1950s. However, he continues that during the 70s, Darmstadt composers were divided into two groups; first was the continental new music represented by Boulez, Stockhausen, and Berio who all funded by governments and make the new music "official art" and the second was American-postmodernist new music represented by Cowell, Partch, Cage, Crumb, Feldman who "were investing in experimental adventures in an effort to open themselves up to the 21st century". He adds that a third process, a "pop" one, took place around the same time in the 70s and 80s when American "mainstream" composers such as Lukas Foss, Samuel Adler, and Philip Glass started to use new music idioms in their music (Yürür, n.d.). As it can be inferred from his historical reading, Yürür mentions the differentiation of continental radical modernism under the influence of the critical tradition of *Neue Musik* and the American avant-garde experimentalism, similar to my examination of the discourse in the second chapter of this study. However, he further divides American avant-garde movements into categories of vernacular and art music.

In his narrower historical account of *yeni müzik* in the context of Türkiye, he argues that none of the mentioned processes of new music had correspondents in Türkiye for most of the 20th century:

> Türkiye has remained immune to the turn-of-the-century movements in music such as the futurismo, bruitisme, serialism, electronic, non-Western and

> alternative sounds, etc. In turn, the music idiom of Debussy and Ravel entered Türkiye almost simultaneously with that of Mozart, Chopin or Verdi, so the former innovative composers' idiom did not register in the Turkish audiences' mind as an element of change. None of the "Turkish Five" tried his hand in, say, serialism (an exception to this statement could be Saygun's second movement of the 3rd String Quartet, Southern Publ.). Saygun was a devout fighter against new music which he claimed is an ephemerous fad. So, atonality was never considered worthy of being taught in music schools. As a result of this, performers, even today, handle new music with reserve and the activities of new music ensembles in the country are scarce. (Yürür, n.d. Processes In New Music In Türkiye, original language)

Similar to his discourse in the festivals, he positions *yeni müzik* in opposition with the existing notion of contemporary often represented by Turkish Five and generations of followers sometimes referred as post-Saygun school, while he makes an exception for the composers of *Helikon Association* as the earliest occurences, and himself and Cengiz Tanç as the first composers developed an interest in American avant-garde and postmodernism. Throughout the article, Yürür argues that, because of the "restrictive and introvert" tendency towards new music, which was enculturated in the conservatory system, "a majority of Türkiye's pioneers in new music were not considering to join the buzzing process of globalization that attracted so many innovative artists to big metropolises" in the 50s, 60s, and 70s, except for few examples. Considering this situation as a backward for *yeni müzik*, he mentions that their motto in organizing the *yeni müzik* festivals in Ankara between 1989-1993 was "to create a gathering place for the future elite of the world" (Yürür, n.d., original language). In his model, the formation of small local communities of *yeni müzik* will enable artists and intellectuals to engage with global organizations and circles of new music. As his narrative of new music in Türkiye continues, he warns that "the eighties and nineties witnessed a tremendous extrovert process that resulted in an accumulation of Turkish composers in new music centers abroad. If Türkiye continues to remain immune to the rapid spread of new music, an evergrowing number of its musical elite is expected to emigrate" (Yürür, n.d., original language).

Yürür's negation of the earlier notions and institutions of Turkish contemporary music had an aesthetical base. What he had conceptualized as new music wasn't in line with the music of Turkish Five's as their neo-romantic nationalist production even excludes the early 20th century modernist attempts, as it can be infered from his historical reading of new music around the globe. As we can see in his programming of composers such as Schoenberg, Webern, Boulez and Berio in his festivals as well as his compositional tendency towards Twelve-tone and serialist technique, aesthetically, he was in favor of mid-20th century continental radical modernism.

However, his critiques goes beyond aesthetics, and also relates to social-cultural norms and the means of composition and performance, which we also see the influence of American avant-garde movement in his discourse. Positioning himself and the new music with postmodernism, and having clear similarities with Cage's social critique, Yürür was also promoting a musicking practice in which the composer is not at the top of social hierarchy and music is not considered as an 'disinterested' masterpiece as it was idealized in the late Romanticism. In the article, referring to himself and his observations in the USA, he promoted socially-oriented and small-scale new music performance practices:

> ... he observed the changing roles of composer, performer, conductor and audience, experienced the genuine creativity through a cooperation between a small ensemble and a composer. Witnessing a gradual decline of large orchestras patronized by central authorities, he realized the value of a concert life kept alive through a symbiosis of small subsidizers, small ensembles and innovative composers. (Yürür, n.d., original language)

In his interview given to Cumhuriyet as part of the promotion of *Akdeniz Çağdaş Müzik Günleri* in 2005 (see Figure 3.6), he argued that incontrast to accessibility of European art music of great composers, *yeni müzik* can gain an ecologically valid urban social context due to its living aspect as in the case of other contemporary arts:

> People who come from the countryside and suddenly have to integrate with universal values become like beaten. These people have to integrate with urban culture and values before universal values such as Bach and Mozart. In cinema,

literature, you can take street life into art, but in music, this is very slow and ineffective. Our contemporary understanding of music aims to include everyday life in art. (Koçoğlu, 2005)

SAYFA 14 CUMHURİYET 5 ARALIK 2005 PAZARTESİ

KÜLTÜR kultur@cumhuriyet.com.tr

İtalya, Yunanistan, Türkiye ve İspanya'dan müzisyenlerin katılacağı '3. Akdeniz Çağdaş Müzik Günleri' bugün başlıyor

Şimdi söz çağdaş müziğin

SEVİLAY KOÇOĞLU

3. Akdeniz Çağdaş Müzik Günleri bugün başlıyor. İstanbul'da düzenlenen etkinlik 10 Aralık'ta sona erecek. İtalya, İspanya, Yunanistan gibi Akdeniz ülkelerinin yanı sıra, bu yıl konuk olarak Arnavutluk ve İsveç'in de katılacağı festivalde çağdaş müzik bestecilerinin yapıtları seslendirilecek. Festival kapsamında bir de İtalya, Yunanistan, Türkiye ve İspanya'dan müzisyenlerin katılacağı '**Avrupa Topluluğu Kültürel Politikaları ve Çağdaş Müzik**' başlıklı yuvarlak masa toplantısı yapılacak. Ayrıca, festivalde seslendirilen yapıtlar, geçmiş yıllarda olduğu gibi, kaydedilecek ve Yıldız Teknik Üniversitesi Duysal Sanatlar Program Yürütücüsü **Alper Maral**'dan edinebilecek.

Festivalin yöneticiliğini, 1993 yılından beri hem Borusan Sanat Merkezi'nde '**İstanbul'dan Yeni Müzik**' adlı etkinliği yürüten, hem de Akdeniz Çağdaş Müzik Günleri'nin kurucusu olan, besteci, müzikolog Prof. **Ahmet Yürür** üstleniyor.

Prof. Yürür'le festival ve çağdaş müzik üzerine bir söyleşi yaptık.

'İstanbul'dan Yeni Müzik'

- Festivalin üçüncü yılında, geldiğiniz aşamayı değerlendirir misiniz?

AHMET YÜRÜR - Bu festivalin başlangıç ve gelişiminde 1993 yılında **İlhan Usmanbaş** ve **Cengiz Tanç**'la başladığımız, her ay bir kompozitörü tanıttığımız '**İstanbul'dan Yeni Müzik**' etkinliğinin çok yararı oldu. Böylelikle Türkiye'de çağdaş müzik bestecileri ile dinleyicilerinin buluşabileceği bir ortak zemin yaratıldı. Amacımız yıldız üretip dergilere kapak yapmak değildi. Biz daha geniş, daha uzun vadeli bir hareket içinde olmak istedik ve bunu son üç yıldır Akdeniz Çağdaş Müzik Günleri adı altında uluslararası platforma taşıdık. İstanbul'da Yıldız Teknik Üniversitesi Duysal Tasarım Programı, Mimar Sinan Üniversitesi Konservatuvarı, İstanbul Teknik Üniversitesi Müzik İleri Araştırmalar Merkezi gibi birçok okul ve programdan öğrencilerin gerek besteleri, gerek performanslarıyla katıldıkları, her yıl daha da gelişen bir festival haline geldik. 2010 yılında da Dünya Çağdaş Müzik Derneği'nin toplantısına bu sayede ev sahipliği yapacağız.

Fotoğraf: VEDAT ARIK

- Festivalde bu yıl Akdeniz ülkelerinin yanı sıra konuk olarak Arnavutluk ve İsveç'i de görüyoruz.

YÜRÜR - Akdeniz ülkeleri dışındaki ülkelerin bestecileriyle de ilişkilerimiz sürmekte. Özellikle İsveç'te çağdaş müziği üreten, çalan iki kültür merkezi ve bunu topluma sunan bir de dergi var. İsveç halkını bu müzikle buluşturmada oldukça başarılılar ve biz de bu konuda işbirliği sağlamak için bu yıl İsveç'i programa ekledik. Alper Maral'ın bir bestesini seslendirecekler. Onlarla bundan sonra da birlikte çalışmalar yapmak istiyoruz.

- Dünyada çağdaş müziğe bakışı nasıl değerlendiriyorsunuz?

YÜRÜR - Nasıl sinemada Hollywood etkisi varsa, daha bağımsız yapımlar ikinci planda kalıyorsa, biz de klasik müziğin şöhretlerinin arkasında kalıyoruz. Ancak ben bunu kınamıyorum. Klasik müzik şöhretleri inkâr edilemez, ama biz daha farklı bir hareketin içinde yer alıyoruz.

Festivalin yöneticiliğini üstlenen besteci, müzikolog Prof. Ahmet Yürür, "Kırsal kesimden kente gelip birdenbire evrensel değerlerle bütünleşmek zorunda kalan insanlar vurgun yemiş gibi oluyor. Bu insanlar Bach, Mozart gibi evrensel değerlerden önce kent kültürü ve gerçeğiyle bütünleşmek zorunda. Sinemada, edebiyatta sokak hayatını sanatın içine alabiliyorsunuz, ama müzikte bu çok yavaş ve etkisiz yapılıyor. Çağdaş müzik anlayışımız gündelik yaşamın sanatın içinde yer almasını amaçlıyor" diyor.

Onur konuğu Theodore Antoniou

- Festivalin onur konuğu Yunanistanlı kompozitör Theodore Antoniou'dan söz eder misiniz?

YÜRÜR - Theodore Antoniou Amerika'da yetişmiş, sonra oraya yerleşmiş, çalışmalarını ve eğitimciliğini orada sürdüren bir besteci. Ancak yılda bir dönem Amerika'da, bir dönem de Yunanistan'da dersler veriyor. Böylelikle ülkesine katkı sağlamış oluyor. Bugün Avrupa'nın lider ülkelerinden biri olarak kabul edilen Almanya, Fransa gibi ülkeler daha az gelişmiş, küçük ülkelerden yetenekleri alıp yetiştiriyor ve daha sonra onları müzik dünyasına kazandırıyor. Sanatçı belki ülkesine dönmüyor, ama en azından ülkesini, geldiği yeri kendi ismiyle yaşatıyor. Bu yıl Arnavutluk adına katılan sanatçı konuğumuz aslında İngiltere'de eğitim görmüş ve halen orada yaşıyor. Theodore Antoniou da böyle bir kompozitör. Bu da Avrupa Birliği'nin demokratikleşmeden söz ederken nasıl merkezileştiğini gösteriyor.

- Bu tür etkinliklere çoğunlukla müzik eğitimi gören öğrenciler katılıyor. Siz nasıl bir dinleyici kitlesi hedefliyorsunuz?

YÜRÜR - Kırsal kesimden kente gelip birdenbire evrensel değerlerle bütünleşmek zorunda kalan insanlar vurgun yemiş gibi oluyor. Bu insanlar **Bach**, **Mozart** gibi evrensel değerlerden önce kent kültürü ve gerçeğiyle bütünleşmek zorunda. Sinemada, edebiyatta sokak hayatını sanatın içine alabiliyorsunuz, ama müzikte bu çok yavaş ve etkisiz yapılıyor. Çağdaş müzik anlayışımız gündelik yaşamın sanatın içinde yer almasını amaçlıyor.

Figure 3.6 : Şimdi söz çağdaş müziğin (Now the floor is on contemporary music), Cumhuriyet, 5 December 2005

Similarly, in the seminar he gave as part of the 2004 edition of *Akdeniz Çağdaş Müzik Günleri*, he mentioned the growing number of young people living in the megacities as a ready-to-explode dynamic and stated that the *yeni müzik* matches with their dynamic mood due to its critical claims, and the anarchy and violent elements it contains, allowing youth to express their inner violance in a peaceful activity (Doğan, 2016). Interestingly, the social function that he assigned to *yeni müzik*, has strong paralels with role of *arabesk* in the social context of city life during 70s and 80s.

As music scholars frequently theorized it, the *arabesk* music of the 80s was considered as a reflection of people' moods in new suburbs trying to adapt to urban life (Karahasanoğlu & Skoog, 2009). In that sense, Yürür's y*eni müzik* discourse also aimed to break with the exclusivity attached to art music practices, and rather promoted for a musicking situated in the urban daily life. He considered the sociopolitical foundation of *yeni müzik* through shared experiences of marginalized and excluded communities. In Yürür's perspective, the new music practice belonging to the 'marginalized' elite class, who rebelled against the central institutional understanding

of art, could be embraced by the urban youth who were forced to be marginalized due to distorted urbanization and migration, as he was experimenting since the 90s starting with the early *yeni müzik* festivals in Ankara (Altun, 1997). Although in a significantly different context, a parallel view of *yeni müzik* with a critical societal function is later examined in Gürkan's study on whether new music grammar can be used to impose critical ideas functioning as propaganda (2019).

As I will explore more in the next sections in regard to the current situation of *yeni müzik*, although this social mission isn't achieved in terms of reaching the larger parts of the urban society with *yeni müzik*, these ideas influenced by American avant-garde practices did shape the current performance practices in the *yeni müzik* scene, as a diverging marker from state institutions and the earlier notion of contemporary music, as he was providing viable alternatives with his organizations. In that sense, Yürür aimed for a socially living urban tradition, by adopting notions of inclusivity and plurality, which he considered lacking in the former institutionalization of contemporary music in Türkiye. As part of this aim, in his organizations, Yürür aimed to include musicians, like Alper Maral, who thought himself excluded from music education and performance institutions due to the former understanding.

In that context we can say that Yürür's discourse of *yeni müzik* had two different directions; one is aesthetical and the other is socio-cultural. In terms of his aesthetical positioning, Yürür's poietics, as well as the pieces that he programed in his organizations, have clear alignment with continental modernism of the mid 20th century solidified in *Neue Musik* discourse, with an emphasis on Twelve-tone, serialist, and integral serialist techniques that gave a new domain for the compositional act as an intellectual and rational procedural process. On the other hand, his model of new music performance and dissemination was more in line with the ideas from the American avant-garde, particularly in line with the critiques of institutions, composers, and notions of art music, in favor of more socially situated, small scale performance occasions that will include non-institutional musicians and figures, which in turn will situate *yeni müzik* more organically in the urban daily life. It is true that his application of these ideas in regard to the socio-cultural practices of new music in Türkiye was important, as he initiated the first alternative platforms to the already established institutions and means of contemporary art music-making, by putting forwards the

application of student-oriented approach. Therefore, for the musicians who participated in these organizations during the late 90s and early 2000s, his initiative is often referred as an opportunity for the democratization of music education and performance practices of the earlier instiutitonalization which was considered as exclusive to professionals who had a background in the conservatories. Similarly, in terms of aesthetics, the musics introduced in his organizations often referred as a liberation from both the pre-modernist late Romanticism and the nationalist mark of the Turkish contemporary music, which have been considered as the only alternatives.

However, despite his adoption of musicking practices of American avant-garde and notions of postmodernism such as plurality, inclusivity or civil orientation, I think it is better to situate Yürür's formation of the *yeni müzik* discourse as a critical one that has more overlapings with the ideas originating in the *Neue Musik* discourse in the mid 20th century Europe. Undoubtedly, the most important reason for this is that Yürür's discourse raised solid criticism to the already established understanding of contemporary music, and builds his discourse based on this negation. Considering the prevalence of the lack of critical discourses due to the static and protective attitude in the state institutions, Yürür's critical discourse gains at least a historical significance, as opening a door to changes and alternative orientations. In that context, Yürür's discourse, had parallels with *Neue Music* understanding which promoted change by means of a clear critical stance about aesthetics and musicking practices, negating both musical nationalism and Romanticism, as well as the exclusivities of the instiutions of Turkish Contemporary music.

Another important overlap between Yürür's discourse and the critical tradition of *Neue Musik* is the negation of audiences as well as culture industiries's expectations, in favor of autonomous music, as it was most theorized by Adorno. Both in his article as well as his several public statements, Yürür mentions a third stream of new music that he calls 'pop' as a branch at the peripheries of the mainstream new music patterns in the 20th century (Yürür, n.d.). Although he embraces the pluralization of new music practices and aesthetics under the influence of American avant-garde notions, he also found it necessary to separate this third stream of vernacular music from the two mainstreams of new music. In his speech in the seminar of 2nd of *Akdeniz Çağdaş Müzik Günleri* in 2004, he explicitly indicates that he doesn't consider this third stream

of popular and more accessible types of music as part of *yeni müzik* discourse that he was promoting, also by criticizing the paralel events in Türkiye:

> In Türkiye, people are listening jazz and electronic music as new music … as in the case of the festival in Bilgi University where they played electronic dance music. This is not new music in the sense we understood it. It should rather be called New Wave that is a genre of light music combined with jazz, pop and other things…new music is intellectual, it is a music approached by mind. (Doğan, 2016)

With this clear negation of vernacular forms of new music, Yürür's conceptualization became more closely similar to the idealization of *Neue Musik* and its critical claims towards the popular music influences. His emphasise on the intellectualism and mind-oriented music has also strong paralels to the Adorno's negation of emotion-inducing musics due to their socially constructued meanings and cultural familiarities. Additionally, rather than providing a viable definition or aesthetical or social markers of what makes a piece of music a new music, similar to the discourse of Frankfurt School, Yürür discourse was formed by means of negative dialectics. As the video recording of the seminar continues, a participant asks Yürür about how to decide if a musical example is approached by mind, and about the criteria that divides between popular and the intellectual. The answer of Yürür was not clear in terms of whether he decides on the musical object so the music itself, or the composers's intentions and their intellectual/cultural capital. It was also unclear how to talk about the intellectual quality in composition that can be verified within the structure of music itself. Below, the dialogue between the participant and Yürür is as follows:

> Yürür: Ours (new music) is the music of intellectual people. In Türkiye, the word "entel" is used as an insult or blasphemy, but I am never ashamed to be called an intellectual. I am an intellectual… People who value life as having a mental meaning are called intellectuals. There are also people who live their life as it comes.
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> Participant: So intellectuals listen to new music, and non-intellectuals listen to popular music?

Yürür: Yes...

Participant: So where does the distinction begin?

Yürür: I don't know...The basic condition of this is to say to oneself that I am an intellectual. They asked Stravinsky "What is needed to be able to compose a piece?" Stravinsky said, "Sit down at the table, take a pen and paper, even if you can't write anything, this is the act of composing". The same is true in poetry.

Participant: In that case, what makes the intellectual in music, rather than the people, the listeners?

Yürür: Approaching with the mind. Look, a student is entering a music class, and it is explained to them that this is the treble clef, this C major, etc. An intellectual asks, why C major? Why is there a clef? The person who asks these questions has an intellectual approach. If they get a satisfactory answer, then they use the major tones consciously. But if they say that everyone uses C major, let me use it too. This is not an intellectual approach. (Doğan, 2016)

Here we see an aplication of the *Neue Musik* discourse in terms of its emphasis on the critical assesment of the musical materials and their 'historical state' as a sign of intellectually oriented approach to music. However in Yürür's discourse, this intellectualism can be varified through the composers's intentions and discourse which are situated in their poetic positions, rather than on the base of the music it self as it was claimed in the *Neue Musik* discourse. Nevertheless, in here we see the negative definition of "mind-oriented music" as the borders of what counts as new music drawn by negating from 'other types' such as the popular music being the 'other' in this case.

After the 3rd of *Akdeniz Çağdaş Müzik Günleri* in 2005, the festival was held two more times, in 2006 and 2008. Though it is not certain, it is most possible that Ahmet Yürür was not the art director in 4th and 5th editions of the festival as we can infer from the lack of mention of his name in the press news. He quited his position at Yıldız Technical University in 2003, and moved to İzmir to teach at Ege University where he initiated an audio design program, structurally similar to his initiation of the music department at Yıldız Technical University (Albertson, 2017).

Although he was the leading figure in the earliest formation of *yeni müzik* discourse during the 90s and early 2000s, in the current scene his reception is quite limited to a few people who had been worked closely with him. In contrast to the reception of Usmanbaş, neither his music nor his artistic personality has been promoted in his former institutions such as MSGSÜ or Yıldız Technical University. During my fieldwork conducted between 2019 and 2021, I have never seen his compositions programmed in *yeni müzik* events in Istanbul or encountered a historical record of his pieces programmed in other *yeni müzik* events. The only event that I have seen Yürür was mentioned in the *yeni müzik* scene was the presentation (Arter, 2020) of Alper Maral - his most devoted pupil in the scene- where Maral was honoring Yürür as the pioneer of the institutionalization process of audio design and sound art practices in Türkiye. His name was also didn't mentioned in my surveys on the field and rarely mentioned during the interviews, although many of the composers that I talked to knew him and his organizations. It is my impression that Yürür's critical discourse towards both the initial notions of TCM in the state institutions, as well as the later formations of y*eni müzik* in MIAM and BilgiMusic circles positioned him as a solo pioneer of truly critical discourse within the scene, putting a social barrier for his legacy to be adopted by these institutions, which are at the center of the scene today. As I will explore later, Yürür's particular interest and insistance on the *yeni müzik* discourse mentioned in a seminar titled *What is New Music?* which was held as part of the second edition of the *Bilgi Yeni Müzik Festivali* in 2006, in which Özkan Manav referred Yürür as "the most committed composer of new music" among composers in Istanbul (Altınel, et al., 2006).

In the late 90s, while Yürür was initiating *Istanbul'dan Yeni Müzik* seminars, two other new education centers were established in Istanbul, which gradually became central in the y*eni müzik* scene today; Istanbul Bilgi University Music Department (Bilgi Music) and Istanbul Technical University Center for Advanced Studied in Music (MIAM). This section concerns how these two institutions shaped the formation of *yeni müzik* discourse in Türkiye, through the Bilgi New Music Days organized jointly in 2004 which become the annually organized *Bilgi Yeni Müzik Festivali* (BYMF, Bilgi New Music Festival) since then.

First was the music department at privately funded Istanbul Bilgi University which was established in 1997 as a jazz music school (Bilgi Music Home, n.d.). Including many of the well-known jazz and alternative musician in its academic staff such as Ali Perret, Aydın Esen, Nükhet Ruacan, Timur Selçuk, Demirhan Baylan, Can Kozlu, Selen Gülün, and bringing together performance, recording and composition practices within the same roof, it was the first music school that was integrated with the urban alternative music scenes. Especially after the influence of international festivals of the late 80s, jazz music in Türkiye was experiencing a new momentum during the 90s (Uyar, 2016, p.80), and the department at Bilgi University was among the earliest of very few education centers who offer jazz music training. In such an atmosphere and with the influence of high-profile musicians teaching there, it quickly became educational hub in jazz music scene in Istanbul. While it was particularly a jazz department, it can be said that due to the figures such as Selen Gülün or Seda Ergül who are also active in avant-garde composition, improvisation, and various practices of experimental music, there has been a permeability between jazz and new music through the pivotal notion of avant-garde.

In 2005 the department was restructured as a general music program and the performance department is closed. The orientation of the department changed towards composition and sound technology without defining a particular music tradition (Bilgi Music Home, n.d.). During this change, Selen Gülün, Seda Ergül, Can Kozlu, and later after 2007 Tolga Tüzün - who become the head of the department in 2010- was effective in shaping the new structure of the program. Those musicians have a similar approach to music-making in terms of multifaced practices that combines composition, improvisation, performance, and sound technology, and they have a fluid understanding of traditions informed by both jazz and 20th Century contemporary composition. In parallel, the curriculum aimed to combine composition and sound technology with an equal distance from all areas of music, blurring the concept of composition towards the creation of any music with 21st Century practices. The program included courses such as ‘creative ensemble’ that combine performance, improvisation, and composition, or a music survey course covering readings from Cox’s and Warner’s edited book *Audio Culture* (2006) (Tüzün, Personal Communication, 6 December 2021).

The other newly founded institution of the late 90s was the Center for Advanced Studies in Music (MIAM) which was initiated in 1999 in lead of composer Kamran İnce and violinist Cihat Aşkın, under Istanbul Technical University (MIAM history, n.d.). In 1998, as part of the 225th anniversary celebrations of the university, the rector Gülsün Sağlamer commissioned a piece from Kamran İnce, composer based in Memphis in the USA after his early music education in Ankara State Conservatory. After the performance of Ince's piece *Academia* (1998) for orchestra, the collaboration between the composer and the university developed, and with the sponsorship of a graduate Dr. Erol Üçer, MIAM was initiated (Uras, 2006). While Kamran Ince has remained as the foundational figure in establishing the orientation of the MIAM, it was Pieter Snapper, Mark Lindley and Mark Wingate who were working regularly with students and organizing composition seminars. In the early years of MIAM, İlhan Usmanbaş and Hasan Uçarsu were also teaching composition and orchestration classes, creating an instiutional tie between MIAM and MSGSÜ. A few years later Robert Reigle and Michael Ellison joint to the academic staff, who later effective in shaping the orientation of MIAM with new performance practices, conference organizations and formations of various ensembles.

MIAM was the first graduate degree offering music education center entirely in English. As composer Ince explains their vision in founding the MIAM was to fill the gap in higher music education by initiating master's and doctoral programs that "pursue the world and the current issues in music, and approaches music with an investigative approach" (Kısaoğlu, 2010). The structure of programs was similar to graduate music programs at the United States in having an student-oriented approach with an emphasize on practice, and the academic staff mainly consisted of international professors. In time, along side of performance and composition, programs included concentration areas such as musicology, ethnomusicology, music business and management, and sound engineering and design. In 2000 MIAM Dr. Erol Üçer Music Library was founded as the largest music library in Türkiye, and in the same year, MIAM Recording Studio is opened. With the library including contemporary scores and recordings that are rarely available in Türkiye at the time, its high-tech recording studio and free access to digital sound processing and design programs, as well as with

its international staff and organizations, MIAM became the flag institution of progressiveness and up-to-dateness in music education.

However, a more significant difference was that, contrary to the state conservatories, MIAM accepted students who have not been trained in formal music education in EAM tradition but rather experienced in popular and alternative music genres while having a Bachelor's degree in fields outside of music – often engineering and social sciences or in music other than EAM. Thus, it became the main alternative for musicians who don't have a particular belonging to EAM tradition, the 'canon' of the Common Practice Period and the institutional sociology of the conservatory education. Since the music reforms of the early republic period, the conservatory was the only field of professional music education and it created an institutionally defined notion of 'composer' who compose music within the institution of the conservatory as a prerequisite. Many of those early composers of MIAM in fact expresses that even though they were well equiped musicians composing highly complex music often informed by advanced techniques of 20th century composition, vernacular avant-garde musics or the jazz composition of the 'Third stream', they weren't really fitting with the already established notion of composer, as it was requiring an institutional belonging to the conservatory. For instance, composer Tolga Tüzün who started MIAM in 2000 was a graduate of political and administrative sciences at Marmara University. When he decided to apply MIAM, he gad already released his first fusion-jazz album *nix* (2000), he was an established pianist, and well informed by the sound technologies available at the time in Türkiye. However, despite his multifaced background, the institutional opportunities for formal education were limited until MIAM's foundation, as the conservatory education was both inaccesible as well as not well-fitting with his musical interests. Bellow, he reflects on his early experience at MIAM and describes his thinking in between the music traditions and the local institutional boundaries:

> MIAM opened in 1999, and I entered in 2000. I thought they wouldn't accept me since I didn't study music... I visited MIAM to get some information. After I passed through the corridors of the language and history department back then, MIAM looked like a space lab to me. It had just been built, and everything

> was sparkling. I knocked on Peter Snapper's door, and said, “I think I'm a composer”. He looked at my music and said “yes, you are a composer” and I applied after that. But before MIAM, there were almost no options. I didn't know anyone who had the chance to study at the conservatory without having a music background there. I was trying to learn Twelve-tone on my own, as far as I understood from the books since the internet was not available yet. But the conservatory never made me feel that it was open to me. I was also interested in electronic music and I had some midi controllers, but I thought I would probably remain in the jazz field because I thought that the door of that classical tradition was closed to me..Maybe, I closed it myself too partly. (Tüzün, Personal Communication, 6 December 2021)

Another of MIAM's early composers Tolga Zafer Özdemir describes the importance of MIAM in creating an alternative institutional space for musicians like himself as follows:

> The bond of having a conservatory background is important. Symphonies are also like a continuation of the conservatory. When you look at it, government institutions are a closed box and people like me without a conservatory background are kept out the door. In this sense, MIAM has opened a huge door. It is actually due to MIAM that I, Tolga Tüzün, Onur Türkmen, Tolga Yayalar, and many others were able to find a path to become composers. (Özdemir, Personal Communication, 13 September 2019)

Onur Türkmen, describes a similar story on his decision to enroll MIAM. As a graduate of Berkely Collage of Music, Türkmen’s early engagement with composed music was influenced by ‘the Third stream’, a composed jazz music tradition informed by contemporary composition. When he returned to Istanbul in 2000, his friends from Boston, Selen Gülün and Tolga Yayalar, were already studying composition at MIAM. They invited Türkmen to a concert there programming the string quartet pieces by Gülün, Yayalar, Tüzün, and other composition students. Below he describes how the concert at MIAM changed his self-reflection on being a composer:

> I'm not a conservatory musician. At the time, the conservatory was very distant to me, like something that I could never reach. Being a composer was a distant dream. I was always aching to be a composer, and I guess jazz was a cover for that, when I think about it now. But for those reasons, I was approaching it with dread and timidity. At that concert, I was very happy because I thought I could be a composer, and it actually happened and I started at MIAM. (Çınar, 2007)

In fact this notion of composer based on the conservatory prerequisite, still functions as a sign of belonging to the school of TCM. For instance, when I asked composer Onur Türkmen, if he now - as a well-established composer in Türkiye- considered himself as a continuation the estabslihed school of TCM, he answers that "I cannot see myself as a continuation of the composition school in Turkey, because there is a common acceptance that conservatory education is a must for this" (Türkmen, Personal Communication, 18 April 2019).

Creating an official alternative to have a degree in music education, also enabled a new and socially different scene. The early students of MIAM such as Tolga Zafer Özdemir, Eray Altınbüken, Toygar Işıklı, Tolga Yayalar, Tolga Tüzün, Selen Gülün, Onur Türkmen, had diverse musical backgrounds and interests in jazz, rock, traditional *makam* music, experimentalism, computer-aided composition and various applications of sound technologies, rather than having a particular belonging to the Eurogenetic Art Music tradition referring to Common Practice Period canon. Moreover, since well-established musicians who could not find an institutional alternative were registering the MIAM, the early students were often very high-profile musicians and active figures. Providing a roof for the formerly unfitting musicians, MIAM became a place of open-mindedness for fluidity among diverse traditions and aesthetic styles as well as considered as the democratization of the compositional field with a whole new sociology. This new enviroment fostered a voluntary based civic initiative by early students of MIAM, and mobilized a small yet effective community of composers.

Among the early events were the *Açık Sahne* (Open Stage) concerts sponsored by Yapı Kredi Culture and Art, which took place monthly during the spring seasons of 2003 and 2004. These concerts were organized by a collective of composers led by Eray Altınbüken and Onur Türkmen without the involvement of any corporate organization,

making it a significant movement due to the limited concert opportunities available for composers at that time. Furthermore, it contributed to the spirit that would later lead to the formation of the *Journey of Sound* festival (Altınbüken, Personal Communication, 5 July 2023). A similar initiative was *MIAM SUNAR* (MIAM presents) radio programs, produced and hosted by Onur Türkmen and Cem Çınlar, on the newly established radio station *Açık Radyo* between 2006 and 2007. Program included interviews with MIAM composers and staff and presented their recent production.

MIAM's fresh environment not only led to artistic mobilization but also allowed for great music diversity within this newly forming community. Previously sidelined traditions of music found their places within the affirmative inclusivity of the MIAM sphere. Below is the description of composer Tolga Yayalar's experience in MIAM in its early days:

> It was a very good time. … I had formal music education, but in a different musical field. Among us, some had never been trained in music as well. But everyone was so open-minded, and it was a very productive environment… MIAM was a savior for me. I am a jazz graduate, but I wanted to compose classical music. I went to two interviews in America, but they could not understand what I was trying to do. I was writing serial music but in jazz. It was a strange approach, you know the 'third stream'. It involved collective improvisation but also serial composition. MIAM was very liberating because it was open to weird things like this. It was very difficult for me to find another graduate school. I didn't want to study jazz. I wanted new music, that's for sure, but of course, classical music schools weren't very fond of someone who had studied jazz. (Yayalar, Personal Communication, 14 April 2021)

Similarly, Robert Reigle expresses that MIAM's inclusive approach to music education in between traditions was ahead of many of the conservatories and music departments in the USA at the time. Following, Reigle describes his comparison as follows:

> The other reason why I applied for the theory job is that the job advertisement was written in a way that it give hands and clues that there was an extreme open mindedness at MIAM. I could tell just from the advertisement that this was a avantgarde, forward thinking, thoroughly international ethos and perspective at MIAM. And that attracted me ... because I though, okay we can really look at theory from a very broad stand point, not just like Schenker and like the mainstream of Eurogenetic art music education. But theory could really be approached with the truly international perspective... When I got to MIAM what I expected turned out to be true. MIAM had this wonderful atmosphere of embarrassing newest ideas, especially in composition...Pieter snapper, as far as I can tell, he was really the main drive behind making MIAM so progressive, so up to date and modern. It was his vision, and also his awareness of what was happening around the world, I mean at most American universities. I did my masters at Queens College, it is part of City University of New York. So it is a very respected school for composition but in many ways, it was extremely backward-looking. It was anywhere near as up-to-date as MIAM was. … When I did my studies in the 80s, they were still intrench in by 12 tone serialism, thinking that was modern. I have to say that my education at Queens, even though it is great in many ways, it wasn't up to date as MIAM. (Reigle, Personal Communication, 12 February 2021, original language)

The program was not rigidly separated into official specializations and the center was not structured based on a particular music tradition, while there were and are main sets of courses for different concentrations. However, the primary intention is given to interdisciplinarity and integration with the current international scenes and literature. Often combining skills and ideas from multiple practices, instructors and early students' profiles contributed to the transitivity among musical differences. Due to these qualities, the debate of trans-traditionality has remained as a frequently discussed topic at MIAM. Especially the close connection with the Turkish Music State Conservatory (TMDK) -also structured under ITU- via the pivotal role of Cihat Aşkın as a graduate, and the inclusion of Turkish traditional music in the ethnomusicology, performance, and composition programs has been remained as a marker of MIAM, regarding the conflicting history of the TCM with the *makam* tradition. Such reception

of MIAM as a meeting place of contemporary composition and *makam* tradition is often described as a positive development in the current scene, similar to Maral's following statement that "the biggest achievement of MIAM was to promote an affirmative postmodernism and cross-cultural permeability that brings together the tradition established in the TMDK and composition at MIAM" (Maral, Personal Communication, 10 February 2021). As I will later explore more, this initial interaction with traditional *makam* music later enabled a trend in contemporary composition that employs traditional instruments and *makams*.

While it has been inclusive of various traditions of music that led to MIAM's reception as a democratic and inclusive institution, it is also true that the institution had primarily valued for its Euro-American ground in its curriculum, which aims to equip students with practices, materials and techniques, and current trends in the international centers. For instance, many of the composers express that the use of digital notation programs such as Finale or Sibelius was first introduced in MIAM, or the application of extended techniques or computer-aided composition and analysis procedures were first included in composition courses in MIAM. Additionally, MIAM provided an opportunity for the performance and recording of the newly composed pieces often by *MIAM Modern Music Ensemble* and musicians such as Amy Salsgiver who were among the few experts in new music performance, as well as later by *Hezarfen Ensemble*. The standardization of such technical equipment, performance opportunities, and the general international atmosphere in MIAM enabled many of the early graduates to continue their education abroad, and some continued their careers there. Therefore, as a remaining association in the current scene as well, MIAM is often valued as a benchmark as well as a gate to international music institutions enabling competible education in composition. Below, composer Alper Maral provides an outsider view on the contribution of MIAM in shaping the new standards of compositional teaching in Türkiye:

> I think MIAM had the right understanding of composition for that period in Türkiye. They said, let's give a very solid foundation. In the beginning, not much happened in the name of contemporary music In fact, composers like İlhan Usmanbaş or Hasan Uçarsu were also giving lectures at MIAM or Bilgi,

> but they had to start from scratch, like Haydn-Schubert. However, there was also Mark Lindley, who taught solid analysis courses. Michael Ellison, on the other hand, was leaning towards an affirmative postmodernism, but a rather cautious and conservative one. And, of course, paths crossed with electronic music in some way... Additionally, the realization of the students' pieces by a few positive musicians like Amy Salsgiver and the later formation of the Hezarfen Ensemble was a very serious motivation…. There everyone became able to write a piece using Sibelius or Finale, or the advanced techniques came to be known and used by everyone. Even if the music is not yet fulfilled, the protocol has been fulfilled, as all of Europe and America have experienced. MIAM provided this, it's very important. (Maral, Personal Communication, 10 February 2021)

As already hinted by Maral's description, although many people appreciate those new accessibilities, the opportunities offered by MIAM are often considered as an achievement only compared to its alternatives in Türkiye. In comparison to international centers, many composers that I have talked to express various limitations in regard to attributions of up-to-dateness, performance opportunities, as well as limitations on a critical discussion in regard to institutional history, the ideology, and the underlying philosophy of the newly imported compositional practices. Composer Turgut Erçetin, who enrolled in MIAM in 2006, and later completed his doctoral study at Stanford University, provides a well-rounded critical reflection on the positive reception of MIAM:

> A fair point should be raised here, as we are addressing multiple issues in relation. One might indeed suggest MIAM's codes of conduct cared inclusion and encouraged creative thinking. As mentioned earlier, one was given complete freedom in choosing the academic field or scope to further their studies, and there was not any particular aesthetic approach forced upon students. It was a place and time where re-imagining was encouraged to further unpack that which had already been institutionalized in Turkish academia in regard to contemporary music. Therefore, there is a grain of truth in what is articulated by the early graduates. But following their graduation, during those

> 6-7 years, no-one was able to continue their studies abroad except Recep Gül and me, as far as I know. Even during my time, the curriculum was not able to address the ongoing discourses of that time, which were setting pre-conditions for the New Music scene at large. This is not to suggest that MIAM did not have any role in enabling entry points for discussions as such, as one had direct access to collections of scores and recordings. Yet, I believe that the institution, at that point of time, was not necessarily equipped with the necessary tools or the environment to offer a "world-wide education" for contemporary music, as claimed. (Erçetin, Personal Communication, 14 April 2021)

By the same token of cathing the international standards – whether achieved or not- it is also true that the curriculum had an underlying Eurogenetic Art Music priority, despite all the efforts for transtraditionality and cultural fluidity. For instance, Robert Reigle, describes the contradictions on the claimed neutrality and equal inclusion of different traditions, from the perspective of postcolonial ethnomusicology:

> I think we were the only graduate level program that would accept those students. Other universities couldn't except them because the students didn't have enough training in music. So that is why we had the preparatory semester, where students were given a crash course, a very rapid teaching of music. But I have to say, it was extremely Eurocentric. So, the whole program as great it is and was, it is still based on the idea that you have to know that sonata allegro form is the important thing and you have to know what a Neapolitan 6 chord is, either wise you are not fit to study music. I don't know, to me that was always sort of a contradictory thing, on the one hand, you have this incredibly forward-looking, well-informed perspective, and then, on the other hand, we would still be insisting on an idea that when we say the word music it means Eurogenetic Art Music. (Reigle, Personal Communication, 12 February 2021, original language)

In terms of compositional styles, MIAM was inclusive of all the 20th Century orientations including serialist procedures, computer-aided models, various applications of indeterminacy, neo-classicism, post-minimalism and improvisation-

driven aesthetics. A neo-tonal and post-minimalist tendency has have a consistent place at MIAM since the early days, as it is most represented in İnce's music and in many of his students such as Tolga Zafer Özdemir. Another approach that is grounded on the trans-traditionality between new music and *makam* tradition has emerged through the music and discourses of Onur Türkmen, Michael Ellison and Ozan Baysal. This new tendency became more popular after 2010 and it is sometimes referred as 'new locality' (Demirel, 2015), that also includes works of composers outside of MIAM. As I will later eloborate, the trend had been developed in parallel to the influence of *Hezarfen Ensemble* which consisted of both traditional *makam* instruments alongside Western instruments. Alongside of those, free improvisation-based musicking practices often led by Robert Reigle were also central/intersectional in MIAM commonly adopted by musicians having different backgrounds. Varieties of electronic and electro-acoustic practices were also intersecting with composition and improvisation, and later after the opening of the Sonic Arts program in 2010 sound art became more established as a separate category intersecting with new music.

Alongside of this diversity, it is also true that, from its early days to the present times, there has been a linage of composers at MIAM, who have particularly favored styles that is often referred as 'serious music' which took its philosophical ground from the critical tradition of continental modernism and its aesthetics from the post-war modernist continuations such as Spectralism, New Complexity and *Musique Concrète Instrumentale*. Although the compositional means and practices varies greatly, such tendency for 'serious music' can be described in terms of the resulting sounds that often have dissonant sonorities created through a system of pitch organizations that are not audible but analyzable, primarily negating the functional harmony and tonal centers. It is also true that the inharmonic sounds and variety of noises contributes to the similarities in sound, often caused by the frequent use of extended techniques. Similar to the negation of tonal centers and consonant harmonies, the related repertorie of modernist composers of MIAM also shared the tendency to have discontinued temporal flows, that often avoids the surface level repertition and regularity, which on the perceptual level cancels the auditory expectation- realization modality of music.

On the philosophical level, the tendency can be considerable in paralel to *Neue Musik*'s notion of automous music, in prioratizing the musical material, the means of the

expression and the analytical organization of the composition it self over culturally constructed meanings, conventions and musical familiarity. Although all having different stylistic bases, such broadly defined tendencies can be observable in production of early MIAM composers such as Tolga Tüzün or Tolga Yayalar and later in Turgut Erçetin's complexisist music. As I will explore later, alongside of mentioned composers associated with MIAM, a similar tendency can be observable in the works and discourse of Istanbul Composer Collective (ICC), particularly in music and practice of Mehmet Ali Uzunselvi, Onur Dülger and in the '*musique savante*' notion of Emre Dündar. Alongside of Bilkent, MIAM and Bilgi Music departments, currently, the composition departments in MSGSÜ, Kocaeli University and Yaşar University are among the instiutions that graduates composers influenced by the notions of modernisms and its post-war continuations applied in compositional styles such as Spectralism, New complexity or Musique Concrète Instrumentale. Yayalar describes the repercussions of the tendency in the early years of MIAM as follows:

> (at MIAM) There were some commonalities between the composers. For example, Kamran Ince used to criticize us a lot; "There is no music left in the world like this! (I mean, post-serial music under the influence of Boulez or avant-garde or something). Look, there is post-minimalism in America, with tonal chords and stuff like that" he used to say. Because many of us were composing serious music. I think it continues in Türkiye. I mean, I keep the post-Saygun school separate; it continues in its own institutions, but generally, young composers like avant-garde things more, and things like minimalism or neo-tonal works are not in demand a lot. So it was the same situation back then; everyone was after such avant-garde ideas. Kamran Hoca always complained to me, saying "There is no such music; this is old music". (Yayalar, Personal Communication, 14 April 2021)

When I asked Tolga Tüzün how such an orientation towards modernist ideas were influencial within MIAM circles, regarding the foundation of the institution on American postmodernisim such as represented in Kamran Ince's composer identity, he stress that this association of MIAM with liberal tendencies in the scope of composition education has been developed after 2003. He indicates the composition

studies in the early years were often concentrated on modernist works and techniques of the early 20th century. Below Tüzün provides his view of two tendencies and how they coexisted in MIAM's instituonal identity:

> At that time (the early 2000s), I think MIAM's institutional identity was not fully formed. I have very serious doubts about what postmodernity is in music, we talked about it already, but it was Kamran Ince who represented postmodernism and had a more dominant role in terms of institutional identity at that time. Pieter (Snapper) was more into modernist and spectral genres at that time. He began to work in postmodern discourse and more popular genres in music later. Marc Wingate was like that. Fernando Benadon, who was teaching harmony, was not very postmodern; I mean, we were analyzing Bartok's string quartets together... I also think that the modernist tendencies at MIAM were also influenced by those who were accepted as students, such as Tolga Yayalar. On the other hand, it does not seem right to talk as if it is divided into camps, because there were also composers such as Turgut Pöğün and Onur Türkmen who reflected different approaches. (Tüzün, Personal Communication, 6 December 2021)

The coexistence of such broadly defined tendencies of musical modernisms and postmodernisms at MIAM goes beyond the discussion of 20th century compositional styles, extending the issue towards the discussion of transtraditionality among musical cultures. This can be well examplified through the *Istanbul Spectral Music Conference* organized in 2003. In the early years of MIAM spectral music has been already gained a particular popularity among the composers, following an IRCAM style application of the term referring to the use of computer-assisted analysis of sound spectra as the main mean in compositional design. However spectral music was also an interest of Robert Reigle whose notion of timbre has been influenced by *Tambaran* sounds in the Ngaveo ritual from Papua New Guinea, as well as influenced by Italian composer Giacinto Scelsi and the Romanian composers Ana-Maria Avram and Iancu Dumitrescu who distinguished themselve from the French tradition, rejecting the priority of the analytical approach in working with timbre. The interest led to the organization of the *Istanbul Spectral Music Conference* in lead of Robert Reigle,

Michael Ellison, and Peter Snapper in 2003. Many of the early students of MIAM who now are central composers in the current *yeni müzik* scene were also active in the conference such as Türkmen, Tüzün, Altınel, Altınbüken and Mehmet Can Özer.

Taking a much radically inclusive approach to the definition of 'spectral music', in his presentation Robert Reigle argued that the term "can no longer remain limited to the genre spawned by Romanian and French composers" and recognizing the 'near-universality' of timbre in world musics and its vital role in spoken languages, he proposed it should be redefined as "any music that foregrounds timbre as an important element of structure or musical language" (Reigle, 2008, p.1). In parallel to the such conception, conference included ethnomusicologists drawing on the role of timbre in non-Eurogenetic musics such as Nilgün Doğrusöz on traditional Turkish music, Cornelia Fales on Burundi culture, or Eve McPherson on timbral qualities in the *ezan*, alongside top-notch composers of spectral composition such as Tristan Murail, Iancu Dumitrescu, Xavier Dayer, Ana-Maria Avram, and Joshua Fineberg. Despite there were no outstanding polemical debates, it can even be inferred from the transcriptions of the discussions that composers' perspective was often highly focused on the analysis of the spectra as an object that affects perception, while the ethnomusicologist's presentations as well as discussions from the perspective of performers and improvisers where much holistic including the context, human body, and meaning, creating an observable separation between the conceptualizations of spectralism. In fact, the underlying tension that creates boundaries can also be analyzed as such that Reigle's definition was an effort to emancipate the spectralism from its culture specificity and its association with the institution of 'composer', while 'composers' discuss the definition in terms of techniques of dealing with spectra and the materiality of sound. This underlying tension was not truly addressed -except Reigle's footnote in the proceedings of the conference that he expresses that he uses the word 'composer' for anyone who create music (Reigle, 2003, p.1) – yet it was on the social surface of the conference. Bellow Reigle describe the atmosphere of the conference, answering my question about the reactions of composers to such debates of the conference:

> I would say they didn't really have enough time to engage very much with musics that were happening. Partly because Tristan Murail, or Iancu

> Dumitrescu they … also recorded their music there so they were kind of busy doing their own thing, rather than fully participating in the conference. In fact, I was little bit disappointed, they didn't participate when they have free time, they didn't listen to each other's papers, they didn't engage with the whole conference. Basically, they just want to present their own thing and they didn't want to learn from the conference… I think it was also interesting that Cornelia Fales … called out the spectral composers at the symposium that we have. There was a roundtable with Murail, Dumitrescu, Ana-Maria Avram and Cornelia Fales, she pointed out one of the contradictions that a lot of spectralist composers use. When a spectral composer simply has instruments in equal temperaments just pile on like components of overtone series, you immediately sort of loose the overtone series, because it is no longer the overtone series. And she pointed this in the roundtable. Also, there was a little bit of a different perspective between Tristan Murail and Iancu Dumitrescu. Iancu Dumitrescu really allows his ear to guide him on the creation of the sound, and that is the final arbitrary of whether it is a good sound or a desired sound. Whereas Tristan Murail insists that there has to be a mathematical analysis in order to have a good quality that he seeks. (Reigle, Personal Communication, 12 February 2021, original language)

In contrast composer's view of the conference was different as described by Tüzün. By 2003, Tolga Tüzün was already working within spectralism and he was closely working with Murail in New York alongside of his doctoral study at City University. His review of the conference reflects on the difference between the composers' understanding of spectralism in terms of techniques and materials, as opposed to the more culture fluid definition of the term:

> I think there was a very interesting atmosphere. It was a very comprehensive conference. I think it was far-fetched to evaluate Turkish music or various local music within the scope of spectral music. After all, it was not very convenient to label something as spectral whenever you saw a microtone. It made Tristan a little uncomfortable, too. He said that "Turkish music is not a microtonal music" and it is really not. Just because we use other intervals (unequal

> temperaments) doesn't make it microtonal. There was quite a bit of confusion, obviously. For instance, there was a Kani Karaca concert, but it is not clear why. I also talked to Robert, but I'm not very convinced why these elements are also included within the spectralism. On the other hand, the participation of Romanian composers was very correct. Because they have started very early. French spectralists have been working in a more institutional way since the 70s, but Rădulescu, Scelsi, Ligeti, and so on are people who have taken up spectralism much earlier in their works… In that sense, the spectral music conference was like putting all of them in the same basket. Other than that, there were some very good things too. Fineberg was there. Murail was there. The atmosphere and the communication between people were very good. (Tüzün, Personal Communication, 6 December 2021)

While there has been a lineage of composers oriented towards the critical tradition of continental modernisms that later became influential in the current scene, the institutional identity of MIAM should better be considered as more in line with American vernacular avant-garde. Especially after 2003, MIAM gradually became more fluid, and intersectional space for differences in musicking practices, that also effected compositional production. In fact, it was this American vernacular avant-garde tendency that multiply entangles with neo-tonality, post-minimalisms, popular and alternative industrial music, world musics, improvisatory practices, varieties of experimentalism, electro-acoustic music, and later sound art practices, which more effectively shaped the formation of *yeni müzik* discourse during the mid 2000s. Among other events, the early editions of *Bilgi Yeni Müzik Festivali* (Bilgi New Music Festival, BYMF) organized in 2004, 2005, and 2006 jointly by MIAM and Bilgi Music Department, were important as they display early discourses of vernacular avant-garde in Türkiye.

The festival was held for the first time in 2004 under the name *Bilgi Yeni Müzik Günleri* (Bilgi New Music Days) which turned into an annual festival in the following year. The festival program of 2004 edition was focused on percussion and electro-acoustic music with three concerts and workshops (see Figure 3.7). The guest ensemble was the Brooklyn College Percussion Ensemble which previously included

percussionist Amy Salsgiver who has been based in Istanbul since 2003, teaching at MIAM and performing with MIAM Modern Music Ensemble and Borusan Philarmonic Orchestra. Along side of two percussion concerts, percussionists Morris Lang and Brian Willson conducted several workshops on improvisation, performance, and compositional use of 'contemporary rhythms' (Bilgi'de 'Yeni Müzik' Günleri, 2004). The first edition of the festival also included an electro-acoustic concert, and George Skip Brunner gave a lecture on electronic music.

Figure 3.7 : Banner of Bilgi New Music Days (Bilgi Yeni Müzik Günleri), 2004

2004 edition was among the first examples of a type of new music concert in Türkiye, that has been aesthetically based on minimalist and post-minimalist repertoire, as well as draws from experimental and improvisatory practices in line with the 'Downtown School' in the USA typically exemplified in Bang on a Can's productions. Salsgiver's concert organizations both in collaboration with MIAM and Borusan, her performances with the percussion ensemble *SA.NE.NA* that she co-founded, as well as with Hezarfen Ensemble as a member were effective in the formation of this vernacular avant-garde practice of new music in Türkiye. Similar to the Downtown School, this formation also intersects with the alternative culture industry, drawing from jazz, rock, and alternative electronic dance music. Among the current examples of this vernacular avant-garde concert practice that is now becoming relatively more integrated with the industry, Borusan's *Nova Muzak* series and more recently Arter's *Rainforest* series can be included.

While the 2004 edition was oriented towards performance with a focus on percussion music, BYMF 1 and 2 organized in 2005 and 2006 included panels before the concerts,

that reflects on the main debates of the newly emerging *yeni müzik* discourse. Discussions were covering the issues on what is new music in regards to close concepts such as avant-garde or modern, how does electronic music, and improvisatory practices fit into the new music composition, and whether or not new music has culture-specific connotations. As composer Türkmen announced in the opening of the panel on Cage and Scelsi organized in 2005 in the French Culture Center, these panels aimed for a formation of a new music discussion that "will gradually develop with the participation of everyone who makes new music in Istanbul" and to provide further "discussion about the content of new music in Istanbul, in addition to educational purposes" (Türkmen et al., 2005).

In the same panel on Scelsi and Cage, through a listening session on Scelsi's *Fourth String Quartet*, Reigle argued that Scelsi' music distinguishes from other composers of Eurogenetic art music primarily due his improvisation-based practice of composition. Another issue Reigle drew attention to was that, similar to Cage, Scelsi's music builds a bridge between Eastern and Western philosophies through composition. Reigle emphasized that Scelsi's approach was different from continental musical modernism. Similarly, Zeynep Bulut, who spoke on Cage's music in the same panel, draws attention to the following distinction between the concepts of avant-garde and modern in terms of the function of abstraction and the experience of 'new':

> If we think of avant-garde aesthetics – that is, the state of doing something new – we are talking about something that historically stands in opposition to modern art forms. What do we understand by the modern art form or the modern? What the modern evokes for us are things like progressive, standard, systematic, rational, clear logic, and clear framework. Avant-garde interprets it as follows: with the abstraction, modern creates a world that is disconnected from life and has no organic connection with life, and this world is ahead of us. It's kind of a projection, actually. In other words, there is always an ideal, a point to be reached, and it is as if the point to be reached was clear from the very beginning. It's a fictionalized story with a definite end and beginning and via particular means. The 'new' in the avant-garde is the opposite of this; in fact, it shows something that has an organic connection with life, has a fault,

> has a deficiency, has a loss. Because it has no goal, no beginning, and no end. Therefore, the avant-garde's proposal of 'new' is about change… that is, it turns into a story that is closely intertwined with the present. Therefore, we are talking about something that has a chance to penetrate more into the subjectivity of all of us… The proposal of the 'new' in avant-garde also stands in this change. So what can avant-garde say differently from the modern? Unlike modern, avant-garde works express incompleteness, openness, unfinishedness, and site-specificity, that is, the transformation of something into something else in another place... What happens in avant-garde works and new music is actually a bit of that effumability. (Türkmen et al., 2005)

In the Q&A session, in response to Türkmen's question on the cultural identity of new music, it is discussed whether all these conceptualizations of new, modern, and avant-garde are culturally centered in Europe or America, or whether art can be supra cultural or trans-traditional. There was also the question of where a composer in Türkiye fits within the 'East-West' discussion. Another participant raised the problem of lacking an antithesis that is often considered as core motive in new music as 'a break with tradition', and asked about what constitutes as the tradition of a composer in Türkiye to break with. Although there is no complete consensus among the participants, the discourse expressed by Zeynep Bulut and Selen Gülün was in line with the fluid and individual poietics that can be found in the post-war vernacular avant-garde tradition, considering artistic motivations and creative processes as individual and organic processes that can transcend the given cultural histories in personal experience. On the other hand, Türkmen raised the question of whether it can be the case that "what we define as beyond-culture can be already West-oriented?" (Türkmen et al., 2005).

Another event of the 2005 festival that contributed to the outlines of this newly formed *yeni müzik* discourse was the presentation of Michael Ellison on the concept of abstract art and the means of abstraction in music. Touching briefly on the relationship between the paintings of Kandinsky and the serial technique of the Second Viennese School composers, Ellison suggested that the concept of abstraction, which is one of the core ideas of the new music, can also be achieved by other approaches that became alternative to 1950s continental modernism. Similar to Zeynep Bulut's differentiation

of modernism from vernacular avantgarde, Ellison pointed towards a *yeni müzik* conceptualization that can also include minimalism and early spectralism - in the style of Romanian composers-, arguing that various methods of temporal prolongations in both styles contribute to the elimination of figure and increases the percieved abstraction in music:

> Up to this point, I may seem to suggest a direct equality between the concept of abstraction in painting and atonality in music. In fact, the reality is quite different from that. As a composer, one of the things I find illuminating about the metaphor of abstraction is that there are many possible ways to apply it to music… We find the abstraction of the figure in music not only in pointillism and post-war avant-garde serialism, but also in two very different "tonally open" attitudes: early minimalism and early spectral music. In fact, composers avoided the (figurative) object aided by the saturation of undifferentiated motifs and by the use of motifs that were too long to be understood where they began and ended. Thus, they realized that even if they used resonant and tonal sounds, they created a new and fresh art form that gave them a taste of abstraction… So the suppression of the motif or gradual modification of the motif can be seen as elements that increase the feeling of abstraction in music. (Ellison, 2005)

Alongside of temporal qualities that can be found in minimalism and specralism, Ellison also mentiones that electronic sounds, multimedia works and use of found objects are among other trending means of abstraction in music. In line with the orientation of the vernacular avant-garde discourse, 2005 festival program (see Figure 3.8 for the banners of the festival) included a concert, titled as *New Electronic Music* held on 25th of March. Before the concert, Pieter Snapper gave a presentation on the 'Values and Aesthetics in Electro-acoustic Music Production', and the concert included pieces such as *Malifornia* by Snapper, *Perpetual* by Barkın Engin and Burak Tamer and *Bir Varmış* by Mete Sakpınar. Two other concerts of the 2005 festival- held respectively on 26th of April and 29th of May - also pointed towards stylistic plurality and an aesthetically inclusive understanding of new music that can be observable through the coming together of pieces such as Türkmen's *Question*, Esin Gündüz's

Universal Bicycle, Selen Gülün's *Uzaklar*, Turgut Pöğün's *Yüksel In Berlin*, Murat Yakın's *Planet X*, Mehmet Can Özer's *Öznel Gerçeklik*, Oya Çınar's *Brezee*, Erdem Helvacıoğlu's *Personal Crisis*, Bilgehan Öziş's *Music For a Toilet* alongside a free improvisatory performance by Ex-Impro and performances of percussion pieces by David Lang, Kakraba Lobi or Javier Alvares.

Figure 3.8 : Banners of the first edition of the Bilgi Yeni Müzik Festivali (Bilgi New Music Festival), 2005

Many of these composers, who were at the beginning of their careers at the time, created musics from highly individualistic poietic stands, differing from each other as well as from the already established practice of Turkish Contemporary Music. Hence this formation of *yeni müzik* grounded on an aesthetic diversity and plurality, which also indicated a change in the way the *yeni müzik* is defined. Rather than pointing towards a particular genre, style or category based on specific musical qualities or materials, as it is represented in the program of BYMF, the term came to function as a discourse about music that might potentially include any musical practices. The BYMF was among the earliest organizations that are effective in establishing the current use of *yeni müzik* as an umbrella term to refer to a diverse range of musical outputs based on individual poietics. The notion was also more in line with what Clarke refers to as 'musical crystallization' meaning an individualization of styles that has been effective in Euro-American contemporary music scenes since the the last quarter of the twentieth century (Clarke, 2018, p.415). This formation of *yeni müzik* was also in line with vernacular avant-garde discourse in terms of the notion of what

constitutes an artwork. Similar to Piekut's description of vernacular avant-garde (see 2nd chapter) that is triggered by experimentalism, ear-based practices, and use of materials and techniques that are not traditionally used in composition which changed the notion of composition as score, towards a 'data-base' model of art work (Piekut, 2018, pp. 439-440). In Türkiye, the first editions of BYMF provided an early base for such a shift in the notion of musical work, which has now become much diverse in its current use.

The second edition of the festival held in 2006 (see Figure 3.9 for the banners), consisted of four seminars, each followed by concerts. In the concert that took place on February 24, the string quartet pieces by İlhan Usmanbaş, Wolfgang Rihm, Mustafa Tınç, Dirk Stomberg, and Onur Türkmen were performed by MSGSU-based ensemble *Saygun Quartet*. At the pre-concert seminar, Michael Ellison made a presentation on Rihm's practice of "overpainting" referring to the reuses of already existing musical materials in his compositions, and he discussed the composer's negation from the notion of 'original work' in the context of postmodernism (Ellison, 2006). Similarly, *Yeni Elektronik Müzik Konseri* (The New Electronic Music Concert) that was held on March 3, included works drwaing from postmodernism by musicians such as Selçuk Artut, Tuna Pase, Mehmet Can Özer, and Pieter Snapper, who are now among the well-established figures of the current sound art scene in Türkiye. Before the concert, composer Meliha Doğuduyal gave a presentation on electronic music in which she surveyed several examples depicting the increasing use of electronic means in 20th century composition (Doğuduyal, 2006).

The April concert entitled *Solo Enstrümanlar için Yeni müzik* (The New Music for Solo Instruments) was more oriented towards the critical tradition of *Neu Musik*, as already hinted by the blurred Schoenberg portrait on the concert poster (see Figure 3.9, last image). In the pre-concert session, Tolga Yayalar talked about the various uses of microtonality in new music composition. In addition to the detailed discussion of French Spectralist and *Instrumental Concrete* approaches, pieces by Ligeti, Xenakis, Scelsi, Lou Harrison, Ben Johnston, James Tenney, La Monte Young, and Wendy Carlos were also discussed.

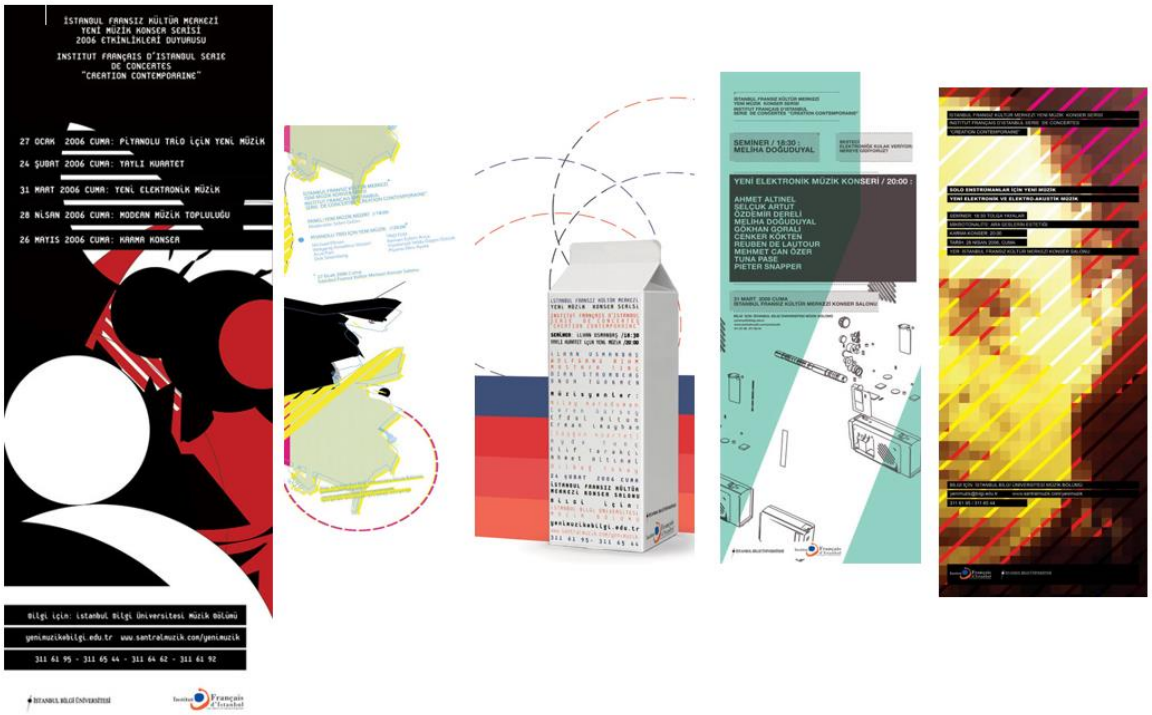

Figure 3.9 : Banners of the Bilgi Yeni Müzik Festivali II (Bilgi New Music Festival II), 2006

However, the event that directly addressed new music as an American vernacular avant-garde tendency, was the opening session held on the 20th of February. Suggesting a highly broad definition of new music, the program in the opening concert consisted of trio pieces by Mozart, Arvo Part, Michael Ellison, and Dirk Stomberg. The issue of the inclusion of Mozart, as one of a typical example of the 'classical canon', and Arvo Part as a prominent figure in post-minimalist music was also discussed in the pre-concert panel. Another interesting detail was the programming of Dirk Stomberg who is also a member of the Istanbul-based free improvisation band *Islak Köpek*. The band formed by top-notch improvisors in Istanbul such as Korhan Erel, Şevket Akıncı, Volkan Terzioğlu, Volkan Ergen, and Robert Reigle. Their album with the same name (Islak Köpek, 2008, A.K. Music), is a significant as well as early representative of vernacular avant-garde in Türkiye. In that context, the event was an early example of inclusion of improvisatory and experimental practices within *yeni müzik*, which later gave way to a more established subscene that closely intersects with composed music. A more diverse picture of vernacular avantgarde style in Türkiye can be found in the complition album, *An Anthology of Turkish Experimental Music*

1961-2014 (Sub Rosa, 2016) that brings together modernist composers of the 50s such as Bülent Arel and İlhan Mimaroğlu with the later experimental artists such as Alper Maral, Tuna Pase, Erdem Helvacıoğlu, Cevdet Erek and Mehmet Can Özer.

In the 2006 edition of the BYMF, alongside musicians and scholars from MIAM and Bilgi Music Department, MSGSU composers, and performers were invited to the festival. In the panel held before the opening concert was entitled as *Yeni Müzik Nedir?* (What is New Music), in which the speakers heavily consisted of MSGSU composers. Moderated by Ahmet Altınel, composers Hasan Uçarsu, Özkan Manav, Mehmet Nemutlu, and Turgut Pöğün discussed the attached meanings of the new music, often reflecting on its stand on the axis of musical modernisms and postmodernisms. One of the prominent consensus points was that 'new music' denoates a period after the 50s, in response to the need to break from the strict progressivism in musical modernism, therefore in contrast, new music has a positive reception that is free from the baggage of the modernist critical tradition and its associations with authority, autonomy, and exclusivity. For instance, Uçarsu points to the difference between the progressivist association of avant-garde often used in the 1950s and more recent concept of new music:

> What was wrong with the term avant-garde music that was used frequently 40 years ago? Why is it not used today? ... You know, this is a term that describes progressive, modernist, and innovative art. It is even a military term… It carried with it the idea of a determined and cumulative evolution for the better. It was the artistic equivalent of the idea of technological progress, like "every good is new and new is good, and it is beautiful"... But if you ask me, the reason why this 'new music' term has emerged in the last few decades is that it has a content that can respond to the postmodern situation. In other words, rather than referring to the idea of progress rising in a certain direction, as in the avant-garde, I consider new music as a concept that announces difference that allows going beyond the monolithic conservative content of that avant-garde. (Altınel, et al., 2006)

Similarly, Özkan Manav discussed the recent use of the term 'contemporary music' referring to "what is being composed today" as a response to the "need to move away

from modernism" mentioned by Uçarsu. In line with the postmodern tendency of the BYMF events that are inclusive of vernacular and popular tendencies, Manav underlined the current use of the term 'contemporary' as encompassing 'popular' trends and traditional materials, in contrast the boundaries of modernism. He explained the discursive ways that constructs the differences between 'popular contemporary music' and 'serious music':

> The music produced today can also present itself as very conservative… perhaps, trying to make use of tonality or still using traditional playing methods. Music that does not make much use of extended techniques and innovations in the field of performance can be described as popular contemporary music. For example, sometimes contemporary music tries to establish a relationship with ethnic musics... The works that are produced by staying away from abstractions, unlike the tendency of modernism, are perhaps called popular contemporary music. Here, in fact, a kind of camping also manifests itself. In other words, seems like some call musical understandings other than their own, 'popular'. (Altınel, et al., 2006)

Manav also indicated 'new' can also be achieved by means of new listening modes, rather than materials and techniques as in the case of the minimalist approach. However, he also underlines that new music, some way or another, should have an innovative quality, and he slightly criticizes the programming of Mozart in a '*yeni müzik* 'entitled concert.

Turgut Pöğün was another speaker who also referred to the neutrality and inclusiveness of the recent term 'new music', which tries to compensate the exclusionary legacy of radical modernism inherited from the critical tradition of *Neue Musik*. Pöğün raised that as a more recent term new music relates to the "composers' desire to communicate with the audience again" after modernism. He states that modernism, especially integral serialism, was grounded on "science and mathematics, rather than culture and nations", but as composers moved towards postmodernism, especially after the 1980s, new music also gained a more 'positive' reception, different than *Neue Musik*. Similarly, Nemutlu raised a cultural and historical analysis of this positive reception. He argued that despite all the radical elements of continental musical modernism, it

produced a break still within the European art music tradition, unlike the criticism of American vernacular avant-garde which led to the shift of the notion of 'center' from Europe to America. He stated that the shift is in parallel with a postmodernist tendency to diversification and crystallization of centers, which he considered as a way to recover from the previously "enclosed and self-reproducing" systems, associated with continental modernism (Altınel, et al., 2006).

As I have tried to document, similar to the direction of the previous BYMF festivals in 2004 and 2005, the 2006 edition and specifically the panel on *yeni müzik* point towards a fluid and intersectional conceptualization and practice of new music. Often in line with the institutional identities of the newly established Bilgi Music Department and MIAM, the *yeni müzik* discourse that emerged in the early BYMF editions has various overlaps with the 50s and 60s American vernacular avant-garde movements, particularly based on the inclusion of previously defined 'others' of continental modernism and the critical discourse of *Neue Musik*. This inclusivity and the given value to the transitivity among traditions and different practices of musicking often manifested as a tolerance to the popular music influences and integration with alternative music scenes, opening a space for electronic and electro-acoustic genres and compositional styles, rethinking of 'tradition' as an agency of 'new' and individual po,etics, and adoption of free improvisation as an intersectional practice that deconstructs the boundaries between the 'popular' and 'serious', 'traditional and contemporary', or 'composition and performance'.

In this section, I tried to document the events and orientations central in the emergence of the *yeni müzik* discourse in Türkiye through two formations of the late 90s and the early 2000s. The first half of the section aims to provide an account of Yürür's critical discourse of *yeni müzik* that is observed through the early editions of *Ankara Yeni Müzik Festivali*, *İstanbul'dan Yeni Müzik* events, *Akdeniz Çağdaş Müzik Günleri* and the establishment of Yıldız Technical University Music and Performing Arts department. The second part concerns the American vernacular avantgarde practices of *yeni müzik* formed in the newly founded institutions, namely MIAM and Bilgi University Music Department, and the early surrounding activities such as *International Spectral Music Conference* in MIAM, and the first three editions of the jointly organized *Bilgi Yeni Müzik Festivali*. While I have projected these two

formations as simultaneous, yet separate emergences of the *yeni müzik* discourse in respect to their different social and institutional conditions, and their different bases on the 20th century art music tradition, it would be misleading to suggest an antagonistic relationship between them. In fact, both occurring within the larger common atmosphere of digital connectivity and globalization that strongly shaped the urban cultural life and music in Türkiye since the 2000s, one can find more agreements, similarities, as well as common social and institutional agencies between these two discourses of *yeni müzik* that shaped the *yeni müzik* scene today.

Of the importance, in both of cases, one can observe a parallel effort to negate the definition of 'music' that refers to the Common Practice Period EAM history, tradition, and institutions. The festival programs of both of the formations heavily consisted of 20th century European and American repertoire, one particularly highlighting the mid-century continental modernism and the other highlighting the post-war American avant-garde practices. As discussed through the coexistence of different compositional approaches, the broader scope of the *yeni müzik* discourse in Türkiye often tends to include all 20th-century music with its modernist and post-modernist tendencies. As I have tried to document through the discussions of early *yeni müzik* events, the pivotal role of abstraction constituted a common ground for the coexistence of varying compositional approaches. While the means for musical abstraction can significantly vary on a continuum from strictly controlled and analytical approaches up to radically free, contextual, and ear-based practices, the centrality of the abstraction marks *yeni müzik* as a post-Romantic stand.

Alongside aesthetics, the post-Romantic stand also has repercussions in the social, cultural, and institutional practices of musicking. In both formations of *yeni müzik* we can observe an effort to created alternative education institutions and performance platforms that are structurally more fluid and multifaced than the previously established conservatory system, allowing entanglements with composition, improvisation, performance, sounds technology not only in the context of contemporary art music but also interaction with popular and traditional musics. The broad scope of the 2003 Spectral Music Conference, or the similarities between the programs in MIAM, Bilgi Music Department after 2005, and in Yıldız Technical

University Music and Performing Arts can be descriptive examples of such common tendency in early institutionalization. It was also a common aim in both of the formations to break with the exclusivities of the conservatory system and create alternative professional spaces for musicians who are not enculturated in the state conservatories and EAM tradition. As I have tried to document, such new orientation enabled a whole new sociology of composers with different backgrounds, who are formerly not eligible to study composition due to the institutional exclusivities functioning in the state conservatories. Hence, regarding the accessibility of composition education, both formations of *yeni müzik* can be considerable as an effort for the democratization of the field of contemporary composition.

However, regarding the institutionalization of the *yeni müzik* outside the state conservatories and other governmental institutions, it is crucial to note that MSGSÜ composers and performers were actively involved in both of the *yeni müzik* formations, representing an exception among the state institutions since the early 2000s. Furthermore, as I will explore more in the following chapters, this exceptionality of MSGSU composition department can also be read as a bridging function between the former notion of TCM and its institutional practice and the *yeni müzik* formations after the 2000s. A significant output of this connecting position of MSGSÜ between yeni müzik and TCM, is *Sesin Yolculuğu Genç Besteciler Festivali* (the Journey of Sound: Young Composers Festival), which is the largest event that provides a platform for the consolidation of composer's activity in Türkiye by participation of both state conservatories and later music departments. Officially organized for the first time in 2006 in lead of Özkan Manav, the festival brough together composers from MSGSÜ, Istanbul University State Conservatory, Bilgi University and MIAM. As I will explore more on the following section on the current scene, developed through the participation of more than ten composition departments from both scenes, the festival constitutes the largest and most accessible performance and dissemination platform for early-career composers in Türkiye.

In terms of performance practices, I have documented the increasing value given to the performance opportunities for the newly composed pieces, especially in creating platforms for the dissemination of student pieces in both formations. Based on the shared problem of the limited opportunities in performance, both formations

prioritized the festivals and concerts, particularly performing music of young composers in the local scene and valued the efforts of a limited number of local performers and ensemble initiatives focusing on new music performances. The events, festivals, and performances turned to be the main sites of the formation of the discourse, shaping the newly emerging *yeni müzik* scene in Türkiye often through collaborating performers and composers on field. Furthermore, in parallel to the post-Romantic musicking practices, both of the formations aimed to create an alternative concert situation, which is more socially integrated with the current urban city culture, in comparison to state music performance institutions such as symphony orchestras and opera and bale houses. Often organized in small scale capacity art and culture places such as French Culture Center in Beyoğlu, and in collaboration with privately funded art promoters such as *Borusan* Art, both formations aimed to break the institutional context and the formal sociality associated with the 'Classical music' concert situation in governmental institutions. Although both remained limited in achieving a reception beyond academic circles, in both of the discourses we see an intent to engage with the larger audience groups similar to other urban alternative music genres.

As it is self-evident from the early activities of *yeni müzik*, both of the formations have emerged within non-governmental institutionality with new sociological agencies that constitutes a significant divergence from the former national school of composition and its institutional practice. As part of this divergence from the former local practice of contemporary music, we have seen that both the vernacular avant-garde orientation represented in BYMF editions, or Yürür's *yeni müzik* events in parallel to the critical tradition of continental modernism, *yeni müzik* formations aimed to have more integrated relations with the international scenes, practices, and knowledges of new music. In both of the formations, one can observe the functioning value of being 'technically compatible' in working with the newest sound technologies and being 'informed' by the newest trends of composition techniques and aesthetic trends in European and American 'centers' of new music. As one of the conditions that enable such an integration, we have seen that the *yeni müzik* formations had been heavily invested in the Anglo-Saxon spheres of enculturation and education, as it emerged within the early 21st century digital connectivity and globalization.

As will be further elaborated in following chapters, this orientational change in the axis of nationality and internationality constituted an early base for the later development of *yeni müzik* as an international practice over locality. We will see that this international orientation later became a signifier of the separation of two scenes of composition after 2010s, also functioning to set a distance from the national identity construction that underpins previously established notion of Turkish' Contemporary Music rooted in the synthesis discourse and the closed compositional practice in the local institutions. While the desired distance has been primarily based on a negation of the aesthetics of the synthesis discourse that is often considered as a pre-modernist tendency that put a barrier for progressivist ideas in composition, it also pointed towards new conceptualizations of non-singular cultural identities that are based on individual enculturation and personal poietics which are believed to be transcending the singular narrative of a 'Turkish' musician. In that sense, although *yeni müzik* discourse emerged as a local cultural manifestation of new music concept and although it aimed to create a local social scene with particular leading figures, institutions, and performance practices, it wasn't an effort to claim a heterogenic Turkish identity or a new Turkish school of contemporary music, not even a social group with a particular idea or practice. On the contrary, it can be read as a reformulation of the synthesis discourse, particularly its overly defined components of what constitutes the 'Western music technique' and 'Turkish national identity', towards a radically fluid and plural understanding of trans-traditionality in composition that results from the diversity of individual experiences with 'local' and 'global' urban cultures of music in the late 20th and the 21st century.

3.4.Further Developments That Set the Current Scene

From the mid-2000s to the present day, the ideas, and music-making practices of *yeni müzik* that were put forward during the emergence of the discourse have been institutionalized, albeit to a limited extent. Education institutions such as MIAM, Bilgi Music Department and Yıldız Technical University continued to be central institutions of *yeni* müzik dissemination, and as their early graduates came to positions in other music institutions, *yeni müzik* also gained an educational continuity in Türkiye. Non-governmental art spaces like Borusan Art, and international culture institutes that

played key roles in the formation of the discourse have continued to be the central venues of the local scene. Although few in number, similar civil formations of ensembles and performance venues have been formed after the 2010s, such as the *Hezarfen* Ensemble and the *Diskant* Ensemble, or the art venues like *Arter, Salt* or *Gedik Sanat*, which have been facilitating the performance and the visibility of new music. The present section concerns these further institutional developments, which make up the current scene of *yeni müzik.*

MIAM as a graduate level education institution that enabled a new sociology of musicians, continued to have an important role in this further development of *yeni müzik*, as its early graduates later came to academic positions in other institutions. MIAM also remained central in the scene, since it continued to be an intersectional place after 2010s for trans-traditional encounters and the hybrid practices of new music that entangle with composition, improvisation, and sound art. In terms of musical practices and production, *yeni müzik* at MIAM after the 2010s can be understood in three orientations that frequently intersect with each other, and also partially mirrored in the overall scene of *yeni müzik* as well: electroacoustic practices and sound design, a more mainstream new music composition (often acoustic) that in line with post-war styles of the 20th century music, and the recent encounter of *yeni müzik* with *makam* tradition.

The Sonic Arts Program opened in 2012 (MIAM history, n.d.). Collaborating closely with the SED program (Sound Engineering and Design) at MIAM and the Music Technologies department in ITÜ-TMDK, sound art has come to be a sub-scene of its own. During the 2010s, Pieter Snapper, Reuben de Lautour and Can Karadoğan were in lead of sound art and electro-acoustic practices, and Gökhan Deneç, Cevdet Erek and Konstantinos Vasilakos have become the leading figures starting from the late 2010s to present. Alongside many one-off projects, *Maçka Elektrikli Müzik Günleri*, first organized in 2016 (see Figure 3.10), has become one of the central festivals of electronic new music in Türkiye. The first edition of the festival which was named after the Maçka district where MIAM is located, and included many leading musicians and their significant works such as Mehmet Can Özer's *Piano Xpanded*, Erdem Helvacıoğlu's *Sadness*, Alper Maral's *Zehra Sahipsiz Değil*, Candaş Şişman's *Flux*, Gökhan Deneç's *Amorphite Sair*, Sinan Kestelli's *Kontraste*, Tuna Pase's and Barkın

Engin's *Time Rent*, İpek Görgün's *Dendrite* or the live performances of Mustafa Ceylan and Cevdet Erek and the RAW duo consisted of Selçuk Artut ve Alp Tuğan (İTÜ TMDK Müzik Teknolojisi Bölümü, 2016). The program included both fixed media works, some having visual elements, and live performances that combine design, performance, and improvisation. The compilation album *MIAM Electroacoustic* (2017), produced as part of MIAM's 20th anniversary celebrations under the art directory of Dr. Reuben de Lautour, can be considered a representative of the recent electroacoustic compositional practice in Türkiye. The album includes many of the recently active electroacoustic musicians and sound artists such as Fulya Uçanok, Emre Malikler, Zeynep Özcan, Sabina Khujaeva and Gökalp Kanatsız.

Figure 3.10 : Banner of the first of Maçka Elektrikli Müzik Günleri (Maçka Electronic Music Days), 2016

On the acoustic composition, MIAM continued to be a place where different styles of contemporary composition can meet and coexisted. This stylistic diversity which then became a marker of MIAM can be observed through compilation album, *From Istanbul* (2017) which was recorded at MIAM and included pieces by Kamran İnce, Adam Roberts, Reuben De Lautour, Pieter Snapper, Eray Altınbüken, Amy Salsgiver-Dorsay, Jeremy Woodruff, ve Robert Reigle. Through the album one can observe contrasts between approaches and styles. For instance, the first movement of İnce's *Zamboturfidir* (2012/2013) is a large ensemble composition with regular beat induction and repetitive figurations in a neo-tonal harmonic language disrupted with expressive attacks. The sectionally organized sound streams with a particular continuity as well as the audibility of particular harmonic centers significantly differentiate the piece from the rest of the album. An extreme comparative example

could be the first movement *(Hide)* of Pieter Snapper's *The Curse I Refuse* in which the highly fragmented and gesture-based voice part is accompanied by the piano creating a highly pointillistic but also transparent texture. In terms of both the sonority as well as the overall expression, the piece has strong parallels with the expressivity of Schoenberg's free atonal style that one can find in *Erwartung* or the *String Quartet, No.2*. The album also includes post-war compositional styles that explore timbre, instrumental gestures through the use of extended techniques such as Adam Roberts's *Flight Patterns* and Reuben De Lautour's *Sextet*. A more musico-conceptual approach to composition can be observed in Woodruff's *Occupation for Strings* which he explores the idea of continuum via the ascending heterophonic use of strings from one pitch to other creating subtle textural and spectral shifts. On the other hand, Reigle's *No Essence* significantly contrasts with all the pieces with its improvisatory manner.

While such diversity of the 20th century compositional styles remained as the mainstream *yeni müzik* tendency, a particular pattern that has become associated with certain MIAM composers from the mid-2000s to the present day has been established: the encounter of *makam* tradition (the traditional Ottoman Art Music) with compositional practice of *yeni müzik*. The tendency has been started out and developed through the collaboration of musicians from MIAM and TMDK on the incorporation of the traditional instruments of Turkish/Ottoman Art Music tradition within new music composition, as well as incorporation of *makam* as a system of pitch and melodic relations. Hence, the *makam* tradition, which had been excluded as a local element in the previously established synthesis formula and in the state institutions of the music reforms, became visible in contemporary composition in Türkiye, having an institutional base in the collaboration of MIAM and TMDK where the notion of trans-traditional musical practice was particularly promoted.

While the foundation of the institution was already claimed such integration as part of its vision, the encounter of *makam* tradition and *yeni müzik* composition have been developed through the collaborations between the performers of traditional instruments and various composers. Among the early examples of such collaborations, Türkmen's early studies on *makam* instruments in collaboration with kemençe performer Nermin Kaygusuz has an importance, as their collaboration later turned into long-term projects that became influential in the last 10 years. Before his enrollment

to MIAM, Türkmen learned traditional *makam* music with Kaygusuz and the ney player Yavuz Yekta. In 2001, he composed one of his earliest pieces for traditional Turkish instruments, *Karşılama* for two *kemençes, kanun, ud* and violoncello. Nermin Kaygusuz played the kemençe part in the premiere which was part of the Istanbul Spectral Music Conference Concert held in 2003 and released in 2008 with the conference proceeding CD (Türkmen, 2008). After he started at MIAM, he studied and performed with Robert Reigle and Michael Ellison. Between 2007 and 2009 he continued to collaborate with Nermin Kaygusuz and several other performers based at TMDK, experimenting on utilizing extended instrumental techniques in traditional makam instruments. During that period, he also collaborated with theorist Ozan Baysal on just-intonation and modality (Türkmen & Baysal, 2010), that inspired his utilization *makams* as web of resonance relations similar to natural relations/ratios in the overtone series. In his doctoral dissertation titled "*Contemporary Instrumental Techniques Applied to Turkish Music Instruments: Kemençe, Ud, Kanun and Ney*" (Türkmen, 2009), he documented several applications of extended techniques that enables an idiomatic writing for each traditional instrument namely kemençe, ud, kanun and ney, as well as their use as small ensembles. During this time, he also developed a notation practice to indicate pitch frequencies originates in the Turkish *makams* to be used by performers of both traditional and contemporary music. As part of his dissertation, he started to develop his compositional concept of *hat* (line) and composed a collection of pieces for Turkish instruments, *The Book of Hat*, including 4 solo, 6 duo, 4 trio and 2 quartet pieces for kemençe, kanun, ud and ney. In his early *hat* pieces such as *Hat: a line for two musicians for piano and vibraphone* (2009) and *Hat for 3 percussion players* (2011) he described the concept as follows:

> Hat (literally means a line, generally used as calligraphy) is a compositional approach that is not constructed through a dialectic on the oppositions, contradictions and polarizations of the musical material(s) but rather on a dialectic between composer's psyche and hat. Hat – a line of maqams penetrating and merging into one another – is gradually sought, communicated with and eventually revealed by the composer. Being inextricable from its single unity, this line is only a phenomenon restricted by composers seeking, communication and revelation. Therefore its beginnings and endings are

> ambiguous; it is not a structure; any instance that occurs within the hat does not dictate the existence of another consequent moment.
>
> Although there are reminiscences, a hat does not incline towards a reference to a certain culture. Rather it is just another occurrence within a universe with no other diversity than itself: a simultaneous unity of time and space that ceaselessly continues and expands. (Türkmen, 2011)

Inspired by the relations of lines in the Islamic calligraphy, Türkmen's concept of *hat* fuses the linearity and heterophony of *makam* music with the timbre-explorations in new music, resulting in a highly fused single stream auditory experience that blurs the binaries between monophony and polyphony or between figurative and non-figurative elements. Türkmen's concept of *hat* not only refers to the inclusion of tradition within *yeni müzik*, but also have diverging marks from the mainstream new music tendencies of the 20th century composition. Among others, his negation from the post-tonal harmonic language in favor of resonance relations, as well as his subjective approach to compositional technique as an act of immediate 'remembering' manifests a break from both coherency of the continental modernisms and the post-Cagean experimental orientations of the vernacular avantgarde. Türkmen describes his stand on the issue in one of our interviews as follows:

> I think the subject is completely silenced in 20th-century music by objectivity. I personally interpret John Cage's 'silence' as something very militaresque. I think it's a shut-up order. Because "listen" means "you shut up". So, to say that "everything can take place in music" means to say, "shut up and listen!". So, I tried to build an approach that is active and dynamic between the subject (me) and the object. The 'remembering' is about this experience… At this point, I can say without hesitation that I feel much more at home with Wagner than when I am with John Cage, or Schoenberg. I think the subjectivity in Wagner is a healthy one. I want that subjectivity in my music, too. I want my own existential reflections. (Türkmen, Personal Communication, 18 April 2019)

Both his engagement with the *makam* tradition as well as his post-new music stand in regard to the musical modernisms continued to be the bases of Türkmen's later

production and his later concept ‘ritualistic drama’. The early mature of examples of *hat* pieces which he composed in the 2010s includes *Hat: a line for 3 percussion players* (2011), *Hat for Kemençe and Ensemble* (2011/2012), *Reminiscences, Evocations and Echos of a Common Memory* (2011-2012) and *Beautiful and Unowned on the “The Land of the Beautiful Horses” theme* (2013). Among others *Hat for Kemençe and Ensemble* commissioned -supported by İTÜ BAP project- and premiered by Nermin Kaygusuz in 2011 received a noticeable success. In 2012 *Hezarfen* ensemble commissioned a version of the piece to be performed at *MaerzMusik Festival* in Berlin in 2013, (Berliner Festspiele, MaerzMusik Programme 2013) and since then the piece has been performed several times. After Türkmen moved to Ankara to teach at Bilkent University composition department, Kaygusuz and Türkmen initiated a project, *NK Ensemble (Nermin Kaygusuz Ensemble)*, which “is a new music ensemble that aims to develop a research platform for composers on the usage of particular traditional instruments in contemporary music” (Bilkent NK Ensemble Buluşmaları I, 2018). In 2019 the collaboration between NK Ensemble and Bilkent composers – alongside Türkmen included Emre Eröz, Aslıhan Keçebaşoğlu, Engin Dağlık, Arda Yurdusev- resulted in the album *Lahza* (NK Ensemble, 2019) released by Bilgi Music Label. In the current scene Türkmen’s concept of *hat* gained a positive recognition and helped with the visibility of *makams* in *yeni müzik* contexts. His work is generally received well among other composers and his name frequently come up as a reference of a ‘sincere’ way of engaging with *makams* and local materials during my interviews with composers.

In the process that developed after the 2000s, alongside Türkmen, there have been other composers from MIAM and different institutions who also composed for traditional *makam* instruments. Within this repertoire the approach to the use of instruments as well as the compositional style varies greatly. Among the performed works from the early 2000s, Hasan Uçarsu’s *Eski İstanbul' un Arka Sokaklarında* (2001) for kanun, violoncello, clarinet, harp and percussion, Kamran İnce’s *Istathenople* (2003) for voice, kemençe and ensemble, Michael Ellison’s *Ağırlama* (2003) for cura/fretless guitar and string quartet, Pieter Snapper’s *Kıvranan* (Wriggler) (2003) for kemençe and live electronics, Evrim Demirel’s *Four Folksongs From Anatolia* (2004) for ‘intercultural orchestra’ that includes ney, kanun, kemençe and his

Makamsız (2005) for tenor recorder, kanun, vibraphone, darbuka, viola da gamba, double bass and Gökçe Altay's *Epiphany II* (2005) for ud and tape can be listed. Notable works from the later 2000s includes Mehmet Can Özer's *Buz Mağarasında (In the Artic Cave)*(2006) for piano, ney and electronics, Michael Ellison's '*Turkish' Concerto* (2008) for *ney, kemençe, kanun, ud, bendir*, cello and orchestra, Sadık Uğraş Durmuş's *İmece* (2008) for kemençe, ney, kanun, tanbur and ensemble, Enis Gümüş's *Başına Bağlamış Astar* (2009) for clarinet, kanun, violin and violoncello, Kamran İnce's *Concerto for orchestra, Turkish Instruments and Voices* (2009) for kemençe, ney, zurna, voices and orchestra.

Among other developments, the foundation of *Hezarfen Ensemble* in 2010, which aims to develop "projects that facilitate intercultural exchange… that explode the very notion of separate cultures or traditions" was effective in terms of the spread of both the new music performances of Turkish composers as well as the incorporation of traditional instruments" (Hezarfen Ensemble, About-Mission, n.d. original language). The ensemble was co-founded and co-directed by Michael Ellison and viola performer Ulrich Mertin as a MIAM-based collective, and the members included many of the top-notch contemporary music performers in Türkiye; Cem Önertürk on flute, Müge Hendekli on piano, Ozan Tunca and Gökhan Bağcı on violoncello, Özcan Ulucan on violin or Amy Salsgiver on percussion. Among the prominent projects of the *Hezarfen,* large scale productions with the intercultural ensembles such as Ellison's stage works *Say I am You – Mevlana* (2012) and *The Sea-Crossed Fisherman* constitute importance as being among the few examples in this form. Having a long-term collaboration with Nermin Kaygusuz on kemençe, and occasionally collaborating with various performers of traditional instruments, *Hezarfen* commissioned and performed significant part of the relevant repertoire formed in the last ten years.

Although it remains a niche area in the *yeni müzik* scene, compositions incorporating *makam* instruments have significantly increased in number after 2010s. In addition to the *Hezarfen* and *NK* ensembles, kanun performer Esra Berkman's collaborations with *yeni müzik* composers such as Tolga Zafer Özdemir, Enis Gümüş, Uğraş Durmuş, Onur Türkmen, Semih Korucu that resulted in the album *New Music for Kanun & Piano* (Berkan & Tonella, 2021, Turkofon Records), contributed to the formation of the repertoire. Similarly, Tolgahan Çoğulu's 'Adjustable Microtonal Guitar' which he

designed in 2008 to enable to perform all microtones, both in Turkish *makam* or any other system via moveable frets, and his commissions for this particular instrument has already been formed a repertoire of its own, occasionally including pieces by *yeni müzik* composers such as Türkmen's *İki Gitar İçin Çizgiler* (Lines for Two Guitars) or Turgut Pöğün's *Three Bagatelles*, released in the album *Duoists-İki elin sesi (It Takes Two)* (Birol, & Çoğulu, 2011).

Although many of the mentioned composers did not have much in common - in terms of their poietic positions, styles, or compositional techniques and materials they use- other than the incorporation of the traditional instruments and their performing agencies, the emergence of a cumulative repertoire of pieces using *makam* instruments and pitch relations is sometimes referred as a trend called 'new locality' (Demirel, 2015). The tendency is interpreted as a postmodernist one that is different from the identity-retaining mark of the national school of TCM in reapproaching the traditional idioms, as being a 21st century approach informed by the historical consciousness of musical modernity, yet embraces the whole musical accumulation, including the traditional Ottoman art music.

A current view of this encounter of *yeni müzik* with *makam* tradition can be observed through the composer seminars titled *Türk Müziği Çalgılarının Yeni Müzikte Kullanımı* (The use of the Turkish instruments in New Music) held in TMDK on the May of 2021 (see Figure 3.11). One of the topics that the event coordinator and composer Oğuzhan Balcı underlines at several points during the sessions, was that the primary purpose of this event is to "see how wide a scale Turkish musical instruments have reached in their use in new music". Balcı stated that the discussion of what is meant by the concepts of Turkish Music or new music, and their cultural-historical backgrounds are questions belonging to this geography, which have always been pushed away, and answering them at this meeting is not their intention. As a consensus, it can be said that a significant part of the participating composers used the concept of new music in a highly inclusive and tolerant definition. Within this use, new music functions to refer to the compositional activity of today, including resourcing of old and new materials, techniques, and sounds. In such conception whether or not the compositional act is concerned with innovation and/or critical stand, or to what extent a new music composition can resource the traditional music practices, don't function

as markers of new music, setting a particular distance from the ideals of musical modernism. While this was the working definition within the generally tolerant sphere of the meeting, a more modernist definition of new music was also noted by a composer who described that new music as a concept differs from this broad definition, as it is a research-based practice, particularly in search of innovation of a kind.

Figure 3.11 : Banner of Besteci Buluşmaları, Türk Müziği Çalgılarının Yeni Müzikte Kullanımı (Composer Meetings, The use of the Turkish music instruments in new music), 24-25 May 2021

Another discussion where postmodernity in music was valued and paired with pluralism and eclecticism, was the issue of cultural identity functions through the musical traditions in this recent encounter of *yeni müzik* and *makams.* Many of the attending composers, both the ones musically enculturated within the traditional Turkish Art Music and in the Eurogenetic Art Music traditions - expressed that they do not see themselves as a bearer of either tradition, claiming a culturally marked musical identity. In this sense, it has been implied from time to time that their engagement with the *makam* tradition has a different attitude from the Turkish Five and the national composition school, as they negate from the musical construction of cultural identity. Talking through his approach to composing *Four Folksongs from*

Anatolia (2004), Evrim Demirel described the positive effect of his background in jazz music and improvisation in "breaking down the barriers" brought by the local history of music in Türkiye. Demirel also emphasized the flexibilities in composing in collage technique when resourcing traditional musical materials.

While the number of examples of *makam* related- new music composition has been increased since 2010s, the practice remains as a niche within the larger *yeni müzik* scene. A more mainstream *yeni müzik* which can be understood as an amalgam of 20th century compositional styles in Europe and USA that were already introduced during the early 2000s, have become more central and gained an institutional continuity in music education. Many composers who were at the beginning of their careers during the early 2000s when the *yeni müzik* discourse was started to be discussed in Istanbul circles at MIAM, Yıldız Technical University or Bilgi Music Department, later came to administrative and academic positions after 2010s. Many of these composers took part in shaping the compositional orientation of the new institutions and formed new performance platforms, or they were active in reshaping the composition departments of existing institutions. In other words, the efforts put forward during the formation of *yeni müzik* discourse during the early 2000s, enlarged its institutional sphere in the late 2000s with new departments, ensembles and festivals which altogether constituted the *yeni müzik* scene today.

The theory and composition department at Bilkent University is an interesting example of how *yeni müzik* discourse replaced the former understanding of Turkish Contemporary Music and how it gains an institutional power. Türkiye's first Faculty of Music and Performing Arts, Bilkent's MSSF was founded in late 1986 in lead of Ersin Onay, who is a pianist trained in Ankara State Conservatory (Bilkent MSSF, Hakkımızda, n.d.). Having political and financial advantages of being Türkiye's first foundation university, it was designed as a large-scale conservatory that provides education in music and theater. The music concentration areas have remained as theory and composition, instrument, and voice majors, and today in MSSF music education is offered to all ages including an early childhood training program, primary school, and high school education. In 1993, the Bilkent Symphony Orchestra (BSO, About the Orchestra, n.d.) and in 1994 the Bilkent Saygun Center were established. An important part of the educators and performers of the faculty consisted of musicians immigrated

the former Soviet countries and Turkic Republics. Although their influence has gradually decreased after 2010s, they were effective in shaping the early establishment of the educational orientation and today the influence of Azerbaijani and Uzbek teachers continues to some extent in instrument education. This situation was also reflected in the education programs, instrument repertoires, and composition styles that ideologically and aesthetically resonates with the synthesis discourse as they have their own experience of musical modernization/Westernization.

In its early years, the composition department was also in line with the teaching in state conservatories, focusing on the Common Practice Period EAM canon in teaching compositional techniques, harmony, orchestration, and form. The repertoire of 20th century music was rarely discussed or performed in MSSF. The compositional teaching was also in line with the conservatory in terms of adopting the synthesis discourse and its mission of creating a national school of Turkish composition, as well in having the discourse of reaching the public with an advanced, yet national music. This alignment can be well observed for instance in Ersin Onay's book titled *Topraktan Sahneye: Anadolu'ya Senfonik Yolculuk* (From Earth to Stage: The Symphonic Journey to Anatolia) about the story of MSSF's foundation and the early concerts in Anatolia (Onay, 2017). Additionally, among the early composition teachers, Necil Kazım Akses, a composer of Turkish Five who's known for his symphonic works and mastery in orchestration, gave a certain direction to compositional teaching in Bilkent. Later after the 90s, Muammer Sun who was teaching at the Ankara State Conservatory and dedicated to a much sharply populist notion of synthesis discourse, also took part in the compositional juries at MSSF. Mehmet Can Özer, who was a composition student at MSSF in 1998 describes the general sphere in the department as "heavily oriented in traditional classical music" which he describes as later gave him a well-established technical compatibility. Yet, as he points the approach to compositional teaching wasn't 'analysis based' and in fact he learned about the whole repertoire and ideas of new music later during his graduate studies in Geneva. He describes that "an aesthetic with Turkic influences was not imposed, but it was implied" (Özer, Personal Communication, 29 November 2021). Similarly, Turgut Pöğün, who was also a composition student at the time tells the story that in one of the composition juries where Muammer Sun was a member, his music was criticized as having "no

personality" (*kişiliksiz*) since it didn't include Turkish elements in it. As Pöğün's narrates, Sun also questioned his titling of the piece in English, saying, "Your piece has nothing related to Turkish music, and you named it in English. What do you think will happen? Will this music be performed abroad? Like you, your music is impersonal" (Pöğün, Personal Communication, 20 October 2021). One can observe the parallels between the Sun's reference to personality as national identity and Saygun's concept of '*şahsiyet rengi'* (color of personage) (see page 46), as well the nationalist implications of the concern.

Turgut Pöğün continued his graduate study first in MIAM and after 2002 went to Codarts in Rotterdam. In 2004, he returned to Bilkent to pursue his doctorate, and in 2005 he started teaching various courses at MSSF. Over time, he first became the head of the composition department, then the vice dean, and then came to higher administrative positions. He describes the change in composition department in MSSF during his administration as follows:

> For that age, I was given more power than necessary. I felt that I had the power to change the negativities I observed during my student years and that I had to do it while I could. Friends around me also supported this...there was an idea to create a rigorous composition department. Azeri instructors had just retired, and first Onur Türkmen came, then Gökçe Altay, Yiğit Aydın and Tolga Yayalar joined... I tried to bring together composers from completely different backgrounds with different aesthetic preferences...because I thought this was the updated view. Rather than trying to create a school, I wanted to be able to offer a wide spectrum of what is happening in the world, especially to undergraduate composition students. (Pöğün, Personal Communication, 20 October 2021)

Among the early events after the shift in MSSF composition, Pöğün organized concerts in art venue *Ankara Çağdaş Sanatlar Merkezi* between 2006 and 2009 that regularly programed pieces by *yeni müzik* composers such as Usmanbaş, Fırat and Manav. These concert series also included electroacoustic sections organized by Mehmet Can Özer (Pöğün, Personal Communication, 20 October 2021).

In 2011 the first *Bilkent Yeni Müzik Günleri* (Bilkent New Music Days) was started and continued as an annual festival until the 6th edition organized in 2016. The program of the first edition in 2011 (see Figure 3.12) included many of the well-established composers of the *yeni müzik* scene today. Bilkent Ensemble performed Evrim Demirel's *Saz Semaisi No. 2*, Uğraş Durmuş's *Trioirt*, Onur Türkmen's *Bir Topluluk için Çizgiler*, Mahir Çetiz's *Logos*, Turgut Pöğün's *İkinci Kalite* and Tolga Özdemir's *Döngü Etütleri*. The Hezarfen Ensemble also participated in the festival, performing Zeynep Gedizlioğlu's *String Quartet No. 2* and Füsun Köksal's *1. Yaylı Sazlar Dörtlüsü* having a more European mainstream new music tendency. Similar to BYMF editions, Bilkent New Music Days also included a separate electroacoustic music concert that programmed Tolga Tüzün's *Le Déchirement des Pétales* (2003-2005) for bass clarinet and electronics and Gökçe Altay's tape trilogy *Mooi maar goed* (2002-2005). As it became a standard convention of *yeni müzik* events by the time, pieces by the students of the composition department were also performed in a separate concert, such as Mert Moralı's *Selenefobi*, Ece Merve Yüceer's *Dilsiz Öyküler*, and Mert Kocadayı's C*oncerto for clavichord and string ensemble* (bilkentcomposition, n.d.).

After 2011 Turgut Pöğün moved to Istanbul to teach at Bilgi University Music Department, and Türkmen and Yayalar took the lead of the department. In 2012 alongside of the second edition of Bilkent New Music Days, the department organized a special concert *in memoriam John Cage* (Figure 3.13) to celebrate the 100th anniversary of his birth – also known as John Cage Day- where his *TV Köln*, and some iconic works like *4'33* and *Imaginary Landscape No.4* for radios and *Sonatas and Interludes* for prepared piano were performed.

In the 2013 and 2014 editions of the Bilkent New Music Days, *Nodus* Ensemble which was formed by Bilkent performers such as Cem Önertürk, Nazlı Avcı, Gözde Yaşar, Ceren Baran, Gamze Kırtıl and Cem Güngör performed canonic pieces by composers such as Crumb, Kagel, Kurtag and Saunders. The programed pieces by Turkish composers had a more post-war compositional orientation as can be seen in pieces such as Yayalar's *Gravity Well* for trombone and piano or Murat Çolak's *Razorblades (of time)* (bilkentcomposition, n.d.).

Figure 3.12 : Banner of the first of Bilkent Yeni Müzik Günleri (Bilkent New Music Days), 2011

Figure 3. 13 : Banner of the tribute concert; in memoriam John Cage. 100. Doğum Yılında John Cage (the 100th anniversary of the birth of John Cage), 2012

In 2017, *Bilkent Composition Academy (BCA)* started under the art directory of composer Mark Andre. The second edition of the festival was held in June 2019 and the guest ensemble was the Arditti Quartet. Arditti Quartet gave two separate concerts, performing the works of Turkish composers: Zeynep Gedizlioğlu's *Susma*, Deniz Aslan's *Gri* and Arda Yurdusev's *Senri*, alongside of Türkiye premiere of Lachenmann's *Grido* (Bilkent Composition Academy, 2019). Among other organizations in collaboration with figures from the international mainstream new music scene, the department hosted Chaya Czernowin during the pandemic in 2020 November, as part of their regular composition seminars. With its master and doctorate programs that aligned with higher compositional education in the USA universities, the opportunity to work with high-profile ensembles, and its close cooperations with other institutions on the local scene, currently Bilkent composition department came to be a prominent institution of the *yeni müzik* scene.

While this was Bilkent Composition Department after 2010s, another institutional restructuring took place in Istanbul Bilgi University Music Department. As was already described in the previous section, the department was founded as a jazz music school and later, after 2005 it was restructured as a general music undergraduate program with a broader orientation based in composition and sound technologies, without a focus on a particular musical tradition or style. During the restructuring, composer Tolga Tüzün was effective in collaboration with Selen Gülün and Seda Ergül, and later after 2010 he became the head of department (Tüzün, Personal Communication, 6 December 2021). The program designed during the restructuring has been preserved to present day without major changes, and the Bilgi New Music Festival (BYMF) which was central in the emergence of *yeni müzik* discourse, has been continued to present day -except few years during the restructuring.

In the 10-years management of Tüzün, and currently under the leadership of Enis Gümüş, the orientation of the department which was once more in line with American avantgarde as it was discussed through the early editions of the festival (see pages 138-147 in the previous chapter), has gradually become more consolidated with continental modernisms, and the given value to the analytical as well as a critical approach to music making gained more centrality in Bilgi Music composition education, while stylistic diversity remained in student's production. The music-humanities courses in

the curriculum such as ‘Critical Listening’ and ‘Thinking Music’ have a particular emphasis on the critical method of the Frankfurt School, in understanding the means of industrial music production and consumption as well as in negation of the romantic notions of music making and social-construction of musical meaning, while the expert knowledge of music theory, compatibility in sound technologies, and the score analytical approach to the musical structure itself have been valued as the bases of the scientific approach to compositional education.

However, Tüzün’s career and his multifaced practice of musicking has strong parallels with the institutional identity of Bilgi Music, in combining critical modernist tradition with vernacular avant-garde. As among the early graduates of MIAM, Tüzün studied composition with Pieter Snapper and Marc Wingate between 2000 and 2002 when he was already interested in musical modernism as an analytical approach to composition such as techniques of 12tone system and integral serialism, while aesthetically, Ligeti has always been his favorite composer, as he puts it. During his studies with Snapper, he learned about French Spectralism and later the Romanian Spectralism. His piece, *my dear nightmares, sincerely yours* (2002) for viola and live processing, represents his early experiments with an ear-based spectralism. Although the pitch material of the piece is not organized in serialism, the viola part has strong parallels with The Second Viennese School’s expressivity in employing fragmented figurations, often having dissonant sonorities.

In 2002, Tüzün enrolled in the Ph.D. program in composition at CUNY Graduate Center, where he studied with David Olan. During his stay, he actively worked with Tristan Murail in New York, as well as with Joseph Strauss on post-tonal theory. There he occasionally visited Bülent Arel and İlhan Mimaroğlu, met with Milton Babbitt, and established close relations with several musicians from the electroacoustic music scene in New York. Among other works, there he composed *Le Déchirement des Pétales* (2003-2005) which was first composed as a four-part electronic composition. Later he added an improvisatory bass clarinet part, working in collaboration with Oğuz Büyükberber, and this version of the piece was performed in the electroacoustic concert of the Bilkent New Music Days in 2011.

Between 2005 and 2006 he was accepted to the composition and computer music course at IRCAM and studied with Philippe Leroux. At IRCAM he learned to work with Max/MSP, an advanced audio signal processing program and Open Music, a programming language for computer-aided composition, which later became his main compositional tools. At IRCAM, he composed *Metathesis* for two double-basses and live electronics (2006) which was a piece that is a result of his close collaboration with bass player Nicolas Crosse on instrumental research on novel extended techniques such as performing with two double-basses at the same time, one being used horizontally. While Tüzün's music has always been closer to the maximalist approach in compositional design as an expert field, *Metathesis* displays an extreme combination of such maximalist modernist poietics, such as composing almost purely with sound objects, created by means of computer-aided processes, and exploration of extended techniques which in result creates a large spectrum of noises, and transforming timbral structures to be diffused through spatially organized 18 speakers. The selected pieces that he composed during his graduate studies are released in his album *periphery* later in 2009 (Tüzün, A.K. Müzik) and his later solo and chamber music compositions released in 2020 album *It's about time* (Tüzün, 2020, Bilgi Music Label).

While Tüzün was heavily invested in the compositional design and advanced sound technologies during his graduate studies, his earlier background in jazz, fusion and improvisatory music practices have been remained as part of his professional career, and his overall repertoire is highly multifaced in terms of musical traditions and practices. Albums *Seeding* (2012) in collaboration with Berke Can Özcan, and *Superimposed Circumstances* (2012) with Korhan Erel reflects his improvisatory avantgarde practice both with acoustic and electronic instruments, while *Tales of Angst, Numbness and Hypertension* (2018), *Estimate Map* (2019) and *Phoenix* (2021) include more jazz fusion rhythms and sonorities. *Multiple Wounds* (2015 for solo piano displays his fluidity between improvisation and composition, while 2019 album *Concrete Art* presents his selected electronic compositions (Tüzün, 2019, Bilgi Music Label).

Tüzün's multifaced practice of music has strong parallels with the institutional identity of Bilgi Music after the 2010s. Among other things, in 2009, he founded the first laptop orchestra in Türkiye, IBULOrk which combines computer-aided composition and live

performance practices, simultaneously using sound analysis and manipulation via software and controllers. Among early performances, IBULOrk played at the 5th edition of the BYMF organized in 2010 (Figure 3.14). However, the collective didn't continue their activities until 2021, when the new members of IBULOrk gave a presentation on their technological practice in the second edition of the Arter's *Yeni ve En Yeni Müzik Festivali*. On the sound technological side, teaching digital sound processing programs, notation software, recording and live performance tools constitutes a significant part of the curriculum in the music department. Tüzün's course 'studio as a compositional tool' as well as his workshops on the Open Music and algorithmic composition are among subjects rarely offered in the current scene.

Figure 3.14 : Banner of the BYMF5. Yeni Müzik . beş (New Music . five), 2010

After a three-year break following Tüzün's appointment as the department head, the annually organized BYMF continued programing the acoustic and electroacoustic compositions and performances by early career new music composers in Türkiye in two sperate concerts. Similar to Bilkent, benefitting from the financial capacities of privately founded university, Bilgi Music Department hosted high-profile international contemporary music ensembles for the acoustic music concerts of BYMF.

For each edition of BYMF, the department announced open calls for scores for the young composers living in Türkiye. BYMF acoustic concerts have been remain to present day as the only annual open call for scores to be performed by international ensembles. Hence it has become an important platform for new music premieres for early career composers in Türkiye. Since 2014, pieces by many of the younger generation composers of the current *yeni müzik* scene have been performed in BYMF, such as Enis Gümüş, Uğur Çerkezoğlu, Aslıhan Keçebaşoğlu, Engin Dağlık in the 2014 edition by *Ensemble Garage* (see Figure 3.15), Didem Coşkunseven, Aida Shirazi in the 2015 edition by *Ergon Ensemble*(see Figure 3.16), Deniz Güngören, Mithatcan Öcal, Artun Çekem, Deniz Nurhat in 2017 edition by *Plug Ensemble* (see Figure 3.17), Doğu Güneş Bozkır, Berkant Gençkal in 2018 by *Platypus Ensemble* and the Furkan Keçeli and Elif Subaşı in 2019 by *Oerknal Ensemble* (see Figure 3.18).

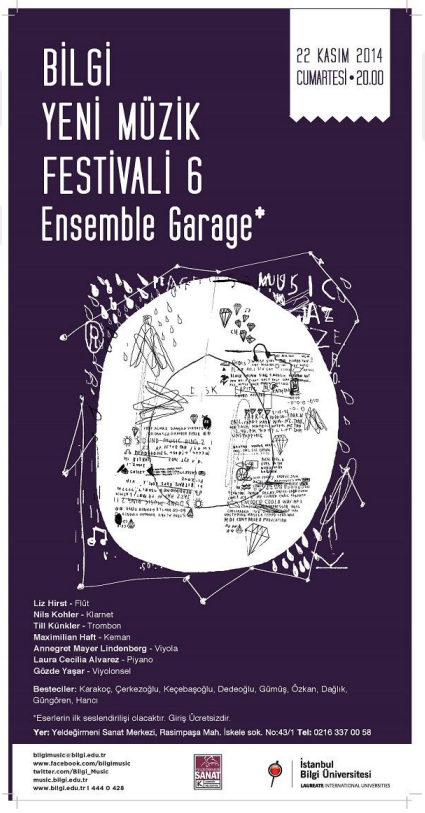

Figure 3.15 : Banner of BYMF 6, Ensemble Garage, 2014

Figure 3.16 : Banner of BYMF 7, Ergon Ensemble, 2015

Figure 3.17 : Banner of BYMF 8, plug, 2017

Figure 3.18 : Banner of BYMF 10, Oerknal In-Residence, 2019

Alongside of acoustic and electroacoustic concerts, for a period, BYMF also included separated concerts for free improvisation performances (see Figure 3.19) as well as a concert for songs known as Şarkılar Bizden (Songs from Us, see Figure 3.20) written and performed by students of the 'song writing' course at the department and young artists of the Bilgi Music Label from popular music genres. Both concerts hosted working musicians from the alternative music scene in Istanbul, who also worked as part-time instructors at the department in the last decade. These interactions with artists such as Şevket Akıncı, Oğuz Büyükberber, Sumru Ağıryürüyen, Başak Yavuz and Selen Gülün in education and performance contributed to a more fluid and vernacular notion of music that intersects with popular and alternative music scenes in Istanbul, partially sustaining the earlier orientation of the Bilgi Music Department as a jazz music school.

Figure 3.19 : 1Banner of BYMF 7, Özgür Doğaçlama Gecesi (Free Improvisation Night), 2016

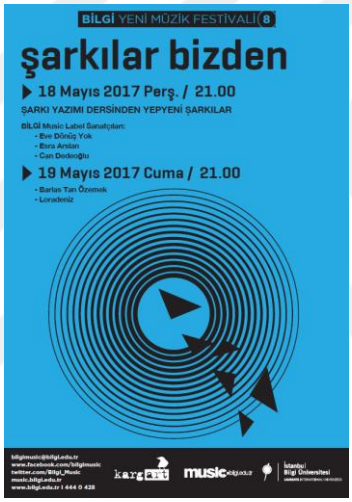

Figure 3.20 : Banner of BYMF 8, Şarkılar Bizden, (Songs From Us), 2017

It is also true that in line with these alternative entanglements with music-makings outside of academic sphere, BYMF also have a different, perhaps comparatively less formal, and more flexible concert situation than a more normative *yeni müzik* event. Partly due to not having a proper concert hall, an important part of the BYMF concerts have been held in the Santral Museum at the Bilgi University campus and in various art places in Istanbul, often collaborating with other contemporary art institutions such as *Salt* in Beyoğlu, *Yeldeğirmeni* in Kadıköy, *Pi Artworks* in Karaköy, *Bova* and *Arter* in Beyoğlu. The recording studio of the department, and the digital *Bilgi Music Label* which was founded in 2016 are among other capacities that contribute to further relationships with the wider alternative music audience, as well as enabling a self-reliant new music production capacity for the composers of the department.

One can easily observed that due to the small institutional sphere of the *yeni müzik* inter-institutional transitions are quite common among musicians as well students who were educated or worked in these three institutions described so far: Bilgi Music Department, MIAM and Bilkent Composition Department. It is also true that these institutions are of greater importance than individual composers and musicians working within, in representing *yeni müzik* scene. For example, in the surveys that I have conducted in the 2020 in Arter's *Yeni ve En Yeni Müzik Festivali* a significant portion of the participants answered the question "can you name a few musicians that come to mind when you think of new music in Türkiye", answered as "MIAM-people" and "Bilgi-circles", rather than giving particular names of musicians (see Table B.4). Such institutional representation, and the inter-institutional links among them also indicates a centrality of those institutions in the current scene of *yeni müzik*, as major facilitators of local new music activity. One pillar of this centrality can be observed through activities of the local ensembles like *Hezarfen* and the visiting ensembles like *Oerknal* or *Duo Winston* performing their projects at multiple of those institutions in a row when they visit Türkiye.

Since the mid-2000s there have been other institutions and leading musicians that have been actively contributing to the shaping of the current scene. Among others, Alper Maral who has been a life-long pupil of composer Ahmet Yürür, actively worked with Yürür in *İstanbul'dan Yeni Müzik* seminars and *Akdeniz Çağdaş Müzik Günleri* in the early 2000s, as well as during the foundation of YTU Art and Design Faculty where he taught musicology and composition for twenty years and took administrative positions until 2020. Maral, who has a background in jazz, improvisatory music, conceptualism, and electroacoustic genres, rather than a conservatory style formal education, is a musician who often engages with other contemporary art fields and promoted variety of new music practices that combines the design and performance. In 2007 he founded the *Karınca Kabilesi* (the Ant Tribe), a new music ensemble consisting of his musicology and composition students at YTU. In the concerts organized by *Garage Istanbul* in August 2007 titled as *mzkynlr - müzik yeniler* (music renews) (Figure 3.21), evoking the abstract poetry movement *ikinci yeni* in polysemic use of word *'yeniler'*. As part of the festival *Karınca Kabilesi* performed a comprehensive program on the 17th of August, including Charles Ives's *Like a Sick*

Eagle and Tōru Takemitsu's *Litany* for Piano, alongside piano performances of jazz quintet pieces, Tony Williams's *Pee Wee* and Charles Mingus's *Re-incarnation of a Lovebird*. In the program notes, Maral had noted for *Pee Wee* that "The amazing fact that dull bigots like T. Adorno overlooked is the contribution of jazz music to new music with its extraordinary dynamism" (Alper Maral ve Karınca Kabilesi, 2007, p.4). He criticized the mid-20th century continental modernism for fetishizing the musical materials while championing the post-bob jazz movements for better contributing new music with their polyrhythmic and polytonal/modal avant-garde components, embraced by a global-wide audience. The program also included pieces by Turkish *yeni müzik* pioneers such as Usmanbaş and Mimaroğlu.

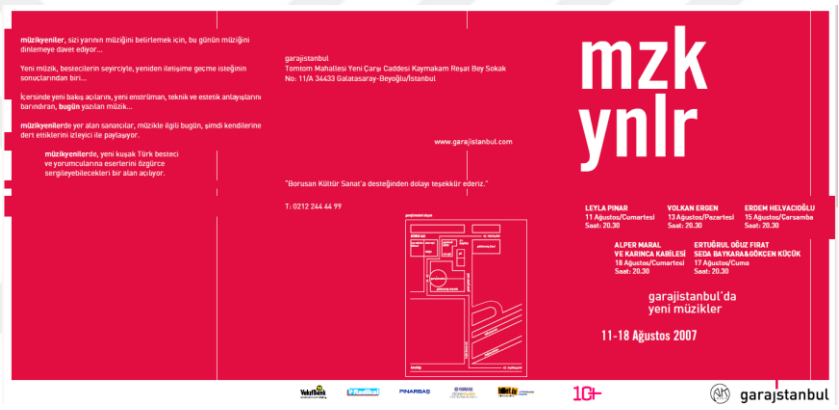

Figure 3.21 : Banner of the concert mzk ynlr/müzikyeniler, August 2007

Maral's pieces performed at the concert depict his intersectional practice between composition-performance and between electronics and acoustic instruments, as well as his critical, yet humorous poietic discourse. For instance, his *Eski (Çağdışı) Tedâvî Yöntemleri* (2007) "*gözüpek bir basblokflütçü* için", means *Old (Ancient) Therapeutic Methods "*for the intrepid bass recorder player" which issues a healing experiment for a bass recorder performer, whose instrument is tangent to the issue of getting out of date. Another example is his *Zor, Ama Olsun* (1991) for piano. The title can be translated as "it's hard, but so be it", referring to the difficulty in performing music with simplicity and minimum materials. Maral wrote that this piece is on "honesty, sincerity and balance, aiming at an in-depth approach to the identity of each tone" as a response to "fetishizing complex textures" (Alper Maral ve Karınca Kabilesi, program notes, 2007, p.6).

In 2008 *Yeni Müzik Kooperatifi* (New Music Cooperative) was founded in İzmir and Maral was among founding members and served as vice-president. Between 2008 and 2012 *The New Music Cooperative Festivals* took place in various places such as Ayvalık in Balıkesir, Büyükada and Burgazada in Istanbul, Datça in Muğla and İzmir. In an important part of the festival programs, members of the Stockholm Saxophone Quartet and local experimental musicians took the stage, performing pieces composed for the festival (Maral, Personal Communication, 2021).

During his last terms at Yıldız Technical University, Maral organized two important festivals in 2015 and 2017. In the *Elektronik Müzik Festivali* (Electronic Music Festival) in 2015 (Figure 3.22), performances by 30 artists from quite different practices and aesthetic background took part in the program such as Çağrı Erdem's *Embodying (*2014), Gökhan Deneç's *Sympathetic Piano* (2015), Meltem Ural's *Katil* (2015), Cem Ergin's *Zaman Büküldü Boğaziçi'nde* (2015) or Altan Karakoç's *Çalakîya Şoreşger* (2015). Maral himself performed on trombone, bass trombone, and alto recorder in several pieces. The festival also included an opening concert titled '*Yolumuzu Açanlar'*, meaning 'those who opened/pioneered our way', in which pieces by Mimaroğlu, Arel, Hindemith, Cage, Stockhausen, Pierre Schaeffer, and Alvin Lucier were programmed to honor their legacy (Maral, 2015, Elektronik Müzik Festivali – Program Notes). The festival had a second edition later in March of 2017 (Figure 3.23).

Figure 3.22 : Banner of Elektronik Müzik Festivali (Electronic Music Festival), 2015

Figure 3.23 : Banner of II. Elektronik Müzik Festivali (the 2nd of Electronic Music Festival), 2017

Yeni Müzik Festivali I (The New Music Festival I, see Figure 3.24) which was also organized by Maral in 2017 as part of the 20th year celebrations of the foundation of the Art and Design faculty at YTÜ, had a much more direct vernacular avant-garde discourse in a post-Cagean manner. The festival consisted of four concerts. In the first concert titled *"Güneş Ülkesinden Japonya'dan Yeni Müzik / Japonya için Yeni Müzik"* (From the Land of the Sun: New Music from Japan / New Music for Japan), Maral performed recorder, mandolin, and trombone pieces by Japanese avant-garde composers. The concert also featured pieces by Maral and Gülce Özen Gürkan, composed "with respect and sympathy for Japanese culture" (Maral, 2017, Yeni Müzik Festivali I Program Notes, p.2). The second concert was designed for new music pieces for solo instruments, including Berio's *Sequenza III* for voice performed by Gülce Özen Gürkan. The third concert titled "Happy New Ears! Propositions by John Cage" was a tribute to Cage, consisting of works such as *Variations I, II,* and *III, Music for Amplified Toy Piano, Ryoanji* for bass trombone, and *Fontana Mix*. The last concert also curated by a concept, as the title indicates "*İnsanlar ve Hayvanlar Hakkında (About humans and animals) Who do we think we are?*" which included avantgarde pieces that relate to animals such as Cesar Bresgen's *lament for a blackbird Nachruf*

für eine Amsel (1974), Agnes Dorwarth's *Vogelbuch (Birdbook)* and John Cage's *Litany for the Whale* (1980).

Figure 3.24 : Banner of Yeni Müzik Festivali - I (New Music Festival-I), May 2017, YTU

Alongside his academy related organizations, he continued performing in improvisatory music collaborating with alternative/experimental music collectives. Most notably, his *Salt Galata* performances between 2015 and 2017 with improvisation ensemble *Konjo* formed by Sumru Ağıryürüyen, Şevket Akıncı and Orçun Baştürk constitutes a significant example of how *yeni müzik* intersects with vernacular avant-garde experimentalism (see for instance Oichuung, 2016). Maral's electroacoustic compositions were first released in his album *elektroakustisch!* (2010, A.K. Müzik) which can be considered as significant example of his grotesque expressivity both in sound as well as semantic content of the titles of the pieces such as *Çocukların (Bıçakla) Biçilmesi* (Mowing the Children (with a Knife)). This is followed by his album *Control Voltage,* which was created in collaboration with Mert Topel (Maral & Topel, 2015, Müzik Hayvanı). A significant example of his critical use of absurd idioms with a political content can be found in his piece *zehra sahipsiz değil* (2015) in which he used newsreader voice on top of electronic noises that gradually loses its meaning and becoming non-sense, paralleling the absurd in the

news about the story of Zehra, a girl who had just received new electric generators for her respirator due to having power outage problems in a rural village.

Since 2020 Maral lives partly in Ankara where he moved to teach musicology at Ankara Müzik ve Güzel Sanatlar Üniversitesi (Ankara Music and Fine Arts University); the first Music University in Türkiye, founded officially in 2017 with the support of the presidency as part of new culture politics of AKP governments. Even though the institution hasn't had a direct relation to *yeni müzik* scene so far, Maral has been continuing to participate the current scene, particularly the Istanbul organizations such as his collaborations with Arter on the second edition of *Yeni ve En Yeni Müzik Festivali* in 2021, and his participation to *Dystopia Sound Art Festival* in 2021 May with his political work *The Idea of East, Near East. Hommage à Glenn Gould* (2016) (Dystopia, 2021, p.16).

After Maral's move to Ankara, the compositional activity at YTU continued in lead of Koray Sazlı. Since 2017, the faculty members, students, and graduates annually organized *Canis Majoris* concerts. As Sazlı notes in his introduction to 2020 festival which was streamed on YouTube due to pandemic, the programs included variety of compositional styles "from tonal music, atonal, and from acoustic compositions to electronic music and musique concrete" (Sazlı, 2020, p.3). The concert included neo-tonal works in late Romantic style such as Sazlı's *Prisms* (2020), or Canan Olkun's choir piece *Earth* (2015) in post-Saygun style using quartal harmonization. In contrast Davut Özdemir's *Metamorphose* (2020) evoked the Second Viennese School's dissonant sonorities and fragmented expressivity. While the significant part of the program consisted of pieces in early 20th century styles and sonorities with a conventional orientation, it also included multimedia works such as Barış Can Bilgin's *Steps* (2020) and Aslı Kobaner's *Division of Labour: Who divides Who?* (2020) reminding the critical vernacular orientation of earlier production of *Karınca Kabilesi*. Although the avant-garde claim that we have observed in Maral's events has been consolidated to a more moderate definition of new music, YTU composition has been remained among central institutions of new music in the current scene, participating in annually organized *Sesin Yolculuğu Festival* and several of MIAM-based events such as *Maçka Elektrikli Müzik Günleri* alongside of their concert series.

Another institution situated within the current *yeni müzik* scene is the composition section of Yaşar University Music Department. The department started education in 2008 as part of the Faculty of Art and Design, as the first private music department in Izmir, offering undergraduate and graduate degrees in composition, instruments (piano, strings, and winds), voice, and jazz music performance areas. With its recording studios, the concert hall for the performances of the Yaşar University Chamber Orchestra supported by the university to provide performance options for its students, the department was designed with multifaced capacities similar to the conservatory-like structure of MSSF in Bilkent (Yaşar University, Department of Music, n.d.). However, like Bilkent before 2010, the department had a concentration on the performance studies on Common Practice Period EAM repertoire and in fact new music had not have a central place there before 2014 when two composers, Mehmet Can Özer and Füsun Köksal joint to faculty to teach composition. Both completed their undergraduate studies in the composition department at Bilkent's MSSF before its restructuring in the late 2000s, and they both went abroad for their higher education. When they started to teach in Yaşar, they have adopted an approach to compositional teaching that is based on analysis, and inclusive of new music repertoire without stylistic differentiation, unlike the education they had during their student years which was based on pre-20th century notions of music making. As Özer describes their primary motivation was to "have the same standards of a student studying composition in Europe and the United States, for the students in Türkiye", and he adds "we achieved this in İzmir with Füsun" (Özer, Personal Communication, 29 November 2021)

Among the early new music events in İzmir, Mehmet Can Özer organized the first *Uluslararası Dijital Sanat Festivali* (the 1st of International Digital Art Festival) known as *digitIZMir* in 2015. The festival included audiovisual electroacoustic performances by Andre Bartetzki, Jean-Claude Risset and Mehmet Can Özer (Yaşar Üniversitesi Internet TV, 2015). Organized in collaboration of Yaşar University and the French Cultural institution in İzmir, *digitIZMir* continues to present day. The latest edition organized in 2021 included Berlin-based sound artist and improvisor Korhan Erel's concert alongside performances by Özer and Julie Chu. Additionally, pieces by

Yaşar University students performed at the final concert titled *Young Composers Concert.*

The other important event of the department is the annually organized *İzmir Yeni Müzik Günleri* (İzmir New Music Days). The first edition of the festival was organized in collaboration with Goethe institute in İzmir and started in 2019 (Figure 3.25). Berlin-based *Ensemble Mozaik* performed pieces by Turkish and German composers such as Zeynep Gedizlioğlu's *Jetzt* (2016), Mehmet Can Özer's *Zeugma* (2019), Enno Pope's *Trauben* (2004) and Rebecca Saunders's *to and fro* (2010). In another concert, *Ensemble KNM* performed several works by Marco Stroppa, who also gave a composition workshop within the scope of the festival. Additionally, *Yaşar Üniversitesi Yeni Müzik Topluluğu* (Yaşar University New Music Ensemble) gave a concert consisting of the works by Takemitsu, Saygun, Schnittke, Ligeti, Ferneyhough and Sungji Hong (izmir yeni müzik günleri 1, 2019).

Figure 3.25 : Festival program of izmir yeni müzik günleri 1, tage für neu musik 1 (izmir new music days 1), April 2019

The second edition of the Izmir New Music Days held in 2021 organized online due to pandemic restrictions. The *Hand Werk* ensemble's concert (Figure 3.26) which was broadcast on YouTube in May, consisted of conceptual works which many of them employed found objects (such as plastic cups, balloons etc.) around the theme of sustainability. Among others, Toykan Efe Kahraman's *A short letter to Garbage Island* (2021) for the bags and two cardboard cups was remarkably effective in use of found objects and their political message. Can Karacadağlı's *The Office Etude* (2021) in which he integrated the office sounds such as sound of typing on the keyboard or the noises of mouse rubbing into the composition. The clarinet part, which was the only acoustic instrument used in the piece was also used in extended techniques, generating noise by slapping the fingerboard. The *Hand Werke* concert of the festival was quite different from the more normative *yeni music* events in the current scene, both with its conceptual framework shaping the musical material and composition, and with the ensemble's creative video production. In the concert video, which started with a street performance, each piece was shot in different parts of the same venue and the transition between the pieces was crafted ingeniously in an integrated flow that visually passes from one room to another (İzmir Yeni müzik Günleri, 2021).

Figure 3.26 : Concert program of izmir yeni müzik günleri 2 (izmir new music days 2) hand werk ensemble, 30 May 2021

The festivals organized by Yaşar University's composition department are important for the representation of new music in Türkiye outside of Istanbul and Ankara which are more central cities in the current scene. In that context *İzmir Yeni Müzik Günleri* and *digitIZMir* are exceptional examples of contemporary music activities in İzmir, where contemporary art events are comparatively more isolated in terms of financial support and audiences' engagement. However, while it based in İzmir, Yaşar University composition department is institutionally and socially integrated with the *yeni müzik* circles in Ankara and Istanbul, through Özer and Köksal's workshops in institutions such as Bilkent and MIAM, Özer's collaborations with non-governmental music institutions such as *Arter, Salt,* and *Gedik* in Istanbul, as well as the regular participation of composition students of the department to the annually organized the *Journey of Sound: Young Composer's Festival*.

These further institutional developments in the educational domain contributed to the formation of a separate scene from the previously established state institutions of the Turkish contemporary music. The current patterns of this differentiation are discussed in detail in the following pages, yet there is a significant exception to this generalization. Since the emergence of the discourse in the early 2000s, MSGSÜ composition department remained as an exceptional case of a bringing institution between the new socio-cultural practice of these new institutions and the compositional understanding in the state conservatories. The long institutional history of the MSGSÜ composition which has been influenced simultaneously by both Saygun and Usmanbaş, can be considerable among the factors that enables such a pivotal role. While the aesthetics and the attached culture politics of the TCM has been remained as part of MSGSÜ's institutional history and compositional teaching, since the early 2000s, MSGSÜ composers namely Özkan Manav, Mehmet Nemutlu and Ahmet Altınel have been involved in *yeni müzik* activities in Istanbul and organized projects that contributed to the formation of the current scene. However, aesthetically, their discourse of *yeni müzik* have not been critically discursive but rather inclusionary, as such I have discussed in relation to the panel '*Yeni Müzik Nedir?*' by MSGSÜ composers in *Bilgi Yeni Müzik Festival* in 2006 (see the previous chapter, pp.153-154.) From a social perspective, those composers didn't necessarily adopt the critical discourse as such that Ahmet Yürür raised towards the musical practice in the

conservatories and state performance institutions in the 90s. Similarly, the vernacular avant-garde practices like improvisation, electronic music and conceptualism that have emerged around MIAM and Bilgi Music circles, have never been central in the MSGSÜ composition department. However, different than the majority of the other state conservatories, the composition techniques of the 20th century art music and the global repertoires of new music, have been entered into compositional teaching at MSGSU. In this context, MSGSU has become one of the rare institutions in Türkiye where both the new music discourse and practices can effectively coexist with the former notions of the national school of TCM and its institutional practice, thus maintaining both its institutional continuity and its ability to be up to date.

Composers such as Altınel and Manav, who already studied with pioneering composers such as Usmanbaş and Cengiz Tanç during their education at MSGSU, and later studied abroad, played key roles in the integration of the institution into the *yeni müzik* scene emerged after the 2000s. Turgut Pöğün's comments on the MSGSU composition program below well reflects such reception of the institution, shared by many composers I collaborated with:

> Since my student days at Bilkent, we always considered MSGSU composers to be masters, and that idea remained with me. But this is an exceptional case of MSGSU. Hacettepe, or other conservatories, are not like that at all. As an exception, at MSGSU, I have never felt the distinction between the conservatory and the later private music departments. I think MSGSU is a very key institution. For example, Bilkent or Bilgi are institutions that are more concerned with their own specific activities rather than Türkiye's unique situation with its past and current issues. But I always sensed that MSGSU composers happen to be people who are aware of what is going on in Türkiye. From their relation to Saygun, and up to Bilkent, MIAM, or Bilgi, they can draw an integrated flow of composition in Türkiye, providing a historical reading looking from where they stand. (Pöğün, Personal Communication, 20 October 2021)

The most significant achievement of this pivotal position of MSGSÜ has been the festival, *Sesin Yolculuğu (The Journey of Sound: Young Composers Festival)*, which

Özkan Manav initiated. The festival officially started in 2006 (see Figure 3.27 for the banner), although the idea was born in 2004, after a joint concert of MGSGU, Yıldız Technical University and Istanbul University State Conservatory composers at Italian Culture Center. In 2006, the first official edition was organized at MIAM, in collaboration of MSGSU, Istanbul University, MIAM and the Bilgi Music department. Manav describes his motivation in organizing the festival as follows:

> In the late 90s and early 2000s, some new composition and musicology programs began to emerge not only in Istanbul but also in other cities. I think it is valuable that different schools have their own identity. It was important that new schools, educations, and experiences emerge that are more specialized in some fields which have been missed out in other institutions. *Sesin Yolculuğu* began at that time, as we - teachers from our generation- observed that the communication between these schools was lacking, and partly on my initiative, we said "let's get together and organize joint concerts!" (Manav, Personal Communication, 11 March 2021)

Figure 3.27 : Banner of Sesin Yolculuğu Genç - Besteciler Şenliği (the Journey of Sound – Young Composers Festival), 4-6 May 2006

The festival, which once started with the cooperation of three institutions, gained a continuity in parallel to the developments in the *yeni müzik* scene and with the participation of further composition programs in Türkiye. In the 13th edition of the festival, which was coordinated by Manav in 2019, constitutes a well representation of the current composition scene in Türkiye in terms of both institutional, as well as aesthetic diversity in the concert programs. 2019 edition of the festival brought together pieces by composition students from 14 different institutions, including the state conservatories such as Hacettepe University, Kocaeli University, Uludağ University and Dokuz Eylül University (Sesin Yolculuğu 12 Genç Besteciler Festivali, 2019, p.2).

Another formation that has been connecting MSGSU with the *yeni müzik* scene in the last decade is the *Diskant Ensemble,* which was founded by MSGSÜ performers in lead of Ahmet Altınel. Without officially taking the name, the ensemble first came together in 2005 to perform in a concert as part of *Ses-Mekan* exhibition curated by Aykut Köksal where the spatially designed contemporary compositions by composers such Bülent Arel, Varèse, Cage, Schaeffer, Xenakis, Boulez, Stockhausen, and Nono are exhibited (SesMekan: Çağdaş Müzikte Mekansal Çalışmalar, 2005, pp.2-6). In the live concert the ensemble also premiered Mehmet Nemutlu's *İshak'ın Meseli* which was commissioned as part of the exhibition.

The ensemble continued to perform in several venues until 2011 when they first performed with the name *Diskant* in a tribute concert to Usmanbaş, organized at Bilgi University, in which they gave the world premiere of Usmanbaş's *Sekizil* (1960) (Altınel, Interview, 2021). In 2015, *Diskant* premiered Türkmen's *Odalar*, Murat Yakın's *In* and Uğur Çerkezoğlu's *Perpetuum Vestigum* at Bilkent New Music Days 5, alongside of Turkish premieres of Elliot Carter's *Triology* and Toru Takemitsu's *Rain Spell* (Bilkent Yeni Müzik Günleri V, 2015, p.10). The ensemble also performed at the final concert of the *Sesin Yolculuğu Festival 12* in 2019.

Recently in 2021 *Diskant* members took active roles in the video series by MSGSÜ, produced for the celebrations of İlhan Usmanbaş's 100th birthday. As part of the series, Mehmet Nemutlu arranged Usmanbaş's *More Than One*- originally composed for bass clarinet- for the ensemble, using a similar technique to *Klangfarbenmelodie* to split the

music to several different timbres, making the piece participatory for ensemble members. It was recorded and streamed through online means due to the pandemic restrictions (Mimar Sinan Güzel Sanatlar Üniversitesi, 2021). Same year in August, the ensemble also gave a concert titled *Usmanbaş 100 Yaşında!* which was held in the art venue Arter as part of the 49th of Istanbul Music Festival (see Figure 3.28). Besides Usmanbaş pieces, the program included premieres of Manav's *...konuştuk, avuçlarımızda su sesleri...* (2019) and Altınel's *Islıkla, mırıltıyla, ve,* (2021) which he composed in respect to the whistling and murmuring image of Usmanbaş, sight-singing from a score at the conservatory building (İlhan Usmanbaş 100 Yaşında!, 2021, pp.8-9).

Figure 3.28 : Banner of İlhan Usmanbaş 100 Yaşında! (İlhan Usmanbaş's 100th Birthday!), 26 August 2021, Arter, İstanbul

As the recent history of *yeni müzik* events already demonstrates, it often finds its place in music departments, and since the early 2000s, academia has been the primary cite of facilitation for *yeni müzik,* leading to a formation with a focus on compositional education, rather than music performance. However, performance practices shaped around the *yeni müzik* discourse have also gained continuity after the 2010s and

although few, institutionally independent civil ensembles collaborating with university departments, art institutions, and cultural embassies have been formed. As already mentioned in relation to their contribution of the repertoire of *yeni müzik* using *makam* instruments, *Hezarfen* Ensemble, co-founded by Michael Ellison and Ulrich Mertin started performing in 2010, bringing together competent performers from different music institutions in Türkiye. The ensemble not only performed music with traditional instruments but also in conventional acoustic settings as well as in electroacoustic collaborations. Since then, the ensemble has been commissioned and recorded a significant part of the *yeni müzik* repertoire through regular participation at local festivals, international appearances, and specific projects such as the *Light and Shadows* album (Hezarfen Ensemble, 2015). As mentioned previously the other regular ensemble of the current scene is the *Diskant* Ensemble, which consists of performers from MSGSÜ that gave Türkiye premieres of works by Carter and Takemitsu, alongside new pieces by many local composers. Within the last decade performance collectives such as *MIAM Modern Music Ensemble, the Anadolu Nefesli Beşlisi, MIAM Percussion Ensemble, MIAM Improvisation Ensemble, Nodus Ensemble,* and *NK Ensemble* performed on several projects. Founded under the lead of violinist Ellen Jewett in 2008, the *Klasik Keyifler* association created another platform for *yeni müzik* with recording projects such as *Sei Solo* (2020) and the annual summer composition program *Besteciler Kazanı* (Composer's Cauldron).

Since the early events, *yeni müzik* performances have been partially subsidized by privately funded art ventures such as *Borusan Sanat, IKSV* (Istanbul Foundation for Culture and Arts), *Akbank Sanat, Salt, Gedik Sanat, Arter* or *KargART*, often in formal and informal collaborations with university departments and the culture institutes of European countries. This new sphere of facilitators displays an alternative environment for contemporary music that is more socially integrated with the current urban city culture than state music performance institutions. Particularly in Istanbul, often organized in small-medium capacity venues at the city centers such as Beyoğlu, Kadıköy, Karaköy, *yeni müzik* events have been gradually gaining a partial integration with other contemporary arts and the audience of different alternative music genres. However, it is often the case, more than the exception that the majority of the audience at these events consisted of professional musicians and insiders of artistic and

academic scenes. Among the current examples of such private subsidization of *yeni müzik*, the annual *Yeni ve En Yeni Müzik Festivali* (The New and the Newest Music Festival) by Arter brings together academic circles of the current scene with the contemporary artist and audiences, incorporating ensemble music, electroacoustic performances, and sound installations together. Independent collectives, such as *A.I.D* (Art is Dead), represent the non-institutional cases of a vernacular avant-garde orientation within the *yeni müzik* scene. In this new sphere, alongside acoustic ensemble performances, visually displayable ways and interactive modes of listening became central through sound art exhibitions, happenings, conceptual works, and soundwalks. Newer performance collectives, such as *Klank.ist, Istanbul Composers Collective, Istanbul Coding Ensemble, SAVT, IBULOrk,* and *Soundinit* have been adopted new performance practices in which the concepts of composer-performer, composition-improvisation, or electronic-acoustic are intertwined.

While *yeni müzik* gained a limited continuity in the last decade which provided an alternative in the contemporary music field, it is important to note its negational position to the remaining institutional practice of TCM and the synthesis discourse. Unlike the governmental sphere of the TCM, *yeni müzik* discourse has emerged and developed within an environment subsidized by the newly established universities, private local art institutions, and cultural centers and embassies. This new environment created a different sociology of musicians, and new standards in music education, diversified the dissemination practices, and led to a reformulation of some of the discursive marks of the former synthesis discourse. While MSGSÜ composition program remained as an exceptional case among state music institutions in integrating the newly emerged *yeni müzik* discourse into their compositional practice, the majority of the state conservatories and performance institutions have almost no relation with the later *yeni müzik* scene today, despite their common ground in a very broadly defined contemporary music. The differences in compositional approach and reference repertoire in education, the performance practices and sociality of concert situation, as well as the institutionally shaped socio-musical behavioral patterns have been deepening separation between these two scenes.

Although the two scenes can be conceptually evaluated within the tradition of EAM composition, the aesthetic difference and the politics of aesthetics effectively

contributed to this differentiation. While the national school of composition, what is frequently referred to as 'post-Saygun ecole' among the *yeni müzik* composers today, remained as a culturally defined aesthetic framework based on the synthesis of local idioms with neo-classical and neo-romantic compositional styles, the later *yeni müzik* institutions particularly embraced the values of individuality and pluralism both in aesthetics and musico-social practice which in turn diversified the aesthetic production, rather than promoting 'schools' of composition.

This creates a clear difference between two scenes of contemporary composition, one being a particularly national 'school' of composition with its aesthetic and institutional frames, and the other being an almost non-defined space with cultural and stylistic multiplicities. As reflected during the interviews, today, *yeni müzik* composers often don't consider themselves part of the former TCM institutionalization ideologically and aesthetically, and many reject the cultural identity retaining function rooted in the synthesis discourse, as I will explore later. In contrast to the musical construction of national identity through resourcing local idioms, they advocate the careful study and internalization of local music traditions, often critical of eclectic engagements with the locality.

However, institutional synthesis aesthetics, described as the post-Saygun school, remains a dominant orientation in conservatories' compositional education and state performance institutions programs. As reflected by many composers enculturated in state conservatories, the expectation of a musical 'Turkishness' operates as an implied convention rather than a direct imposition, although the aesthetic means of the identity-retaining have relatively diversified in recent years. Such expectations can also be observable in the programs of state performance institutions. Although local composers have a limited representation in the programs (Taşdemir & Şen, 2021, p.162), most of the performed works are in line with the synthesis discourse (Ayday, 2008, p.11).

With such different stands on the synthesis discourse and previous institutionalization, the gap between the two local scenes of contemporary music sharpens, and the situation severely limits the areas of intersection and dialogue. It is often the case, more than the exception, that members of each scene do not attend -often not even aware of-

concerts and festivals of each other. In this separation of scenes one can observe that while *yeni müzik* almost totally operate outside of the state music institutions, TCM musicians rarely engages in *yeni müzik* festivals organized by those newly established institutions and private art ventures. It is also exceptionally rare to observe collaborations between institutions of two scenes. Musicians of both scenes often aren't aware of each other's production, and the language and the reference pools of musical communication are almost different in two scenes. Hence in practicality, the two scenes rarely cross over but function in their own institutions, despite their common base in contemporary composition.

This tension between the two scenes of contemporary music today can be observable in *yeni müzik* composers' reflections on the ingrained notion of the synthesis discourse, its 'Turkish' identity-retaining function and its institutional practice. *Yeni müzik* composers today often mock with the motto of 'to have a feel of Turkish music' and its implied meanings of what constitutes as 'Turkish' and 'Turkish music'. While the Turkish mark has been at the center of their critiques, for *yeni müzik* composers, the announced expectation also implies a pre-modern or non-modernist aesthetic. As one composer describes the tension off the record), in the current scene many of the composers do not even consider to submit works for national composition competitions, considering the institutional, social, and aesthetic totality of such organizations as definitely outside of *yeni müzik* scene and production; "The best they can do is to organize a competition with a jury full of conductors and composers in the same stand. Then they will choose the most acceptable music that everyone can tolerate at first listening. That's such a team. And of course, there is nothing about new music there". It is also common in the current *yeni müzik* scene that the composers who once participated in such competitions during their undergraduate studies in conservatories, currently don't consider the pieces that they submitted as representing their style and some do not even list such pieces in their repertoire.

As part of my fieldwork, I had a chance to observe such differences between two scenes through the case of *Süreyya Operası - Ulusal Beste Yarışması* (Süreyya Opera house- National Composition Competition) annually organized by Kadıköy Municipality. At the final concert organized on April 26 of 2018, where five finalist pieces were performed by *İstanbul Sinfonietta* chamber orchestra and the jury's

decision was announced on the same night. In the specification document and the announcement signed by the mayor, both the aim of the competition, as well as the expected aesthetics had significant parallels with the synthesis discourse:

> With the awareness of serving the artistic and cultural life of our country, to support a voice and artistic taste and creativity in the field of polyphonic contemporary Turkish music that feeds on local musical sensitivities and uses the universal musical language; In line with this understanding and to encourage Turkish composers and to diversify and enrich the orchestral music repertoire, it opened a composition competition for chamber orchestra, in sinfonietta, divertimento, and concerto grosso styles. (Süreyya Opera House National Composition Contest, 2018)

It was also added to the document that "the compositions are expected to be an original work consisting of connotations and inspirations from traditional music sensitivity, reflections and processing from the understanding of makam music" (Süreyya Opera House National Composition Contest, 2018). Significantly contrasting with the diversity in *yeni müzik* composition, the general frame of expectations was already limited to Romantic period instrumentation, Common Practice Period forms as well as the identity marker of 'Turkishness' in manner and musical material, leaving no room for *yeni müzik* composers.

The sociality of the event was also significantly different from a *yeni müzik* situation that I have been documented so far. The most basic difference was the competition format itself which is not the preferred musical situation in the *yeni müzik* scene. It was also true that the jury was very typical just as in the description of the composer quoted above; consisted of all well-established male composers and conductors such as Gürer Aykal Oğuzhan Balcı, Turgay Erdener, Rengim Gökmen, Antonio Pirolli, Yalçın Tura, and Hasan Uçarsu who were all graduates of state conservatories and employees of the state music institutions, and who produced works in line with the synthesis discourse and the national school of Turkish contemporary music, in a way constituting the present representation of the TCM institutionalization in Türkiye today. More importantly, all of the composers who received the first three awards were either students or graduates of the composition and conducting program at Ankara

Hacettepe Conservatory, and all the finalist pieces can be considerable within post-Saygun school having a central tonal center and beat induction, as well as clear melodic material synthesized with stylized local idioms.

It can be said that the general atmosphere of the final concert was quite formal and as well as resembled a 19th century European classical music situation, with the classical architecture of Süreyya Opera house, the chamber orchestra in black clothes, the highly formal language of the concert host reminding of state television channel, and the local audience of the Süreyya Opera House who usually tend to come to listen the Common Practice Period repertoire. One of the moments that made this formality most strikingly visible was the announcement of the half-hour 'election break'. After the performance of the works, the presenter asked the audience to evacuate the hall and not enter until it is announced during the jury's election. A few of the older audience members, waiting for the results for half an hour in the foyer, stated that the situation interrupted the music environment, and was disturbing and rude to the listener. Meanwhile, another voting was held to select the favorite piece of the audience in the foyer. As an interesting contrast, the piece which won the audience award wasn't among the first three pieces awarded by the jury. Another detail was that except for a few performers in the chamber orchestra, there were no musicians that I know of from *yeni müzik* circles such as MIAM, Bilgi Music, Bilkent Composition or Yıldız Technical University attended the event, neither as performers nor audiences. The majority of the audience that I had talked to was either from the conservatory circles or the local regular listeners of the Süreyya Opera house. The event was among the earliest field visits that demonstrates the aesthetical, social, and music-experiential differences between the *yeni müzik* discourse and the school of TCM, despite their common base in contemporary music composition.

The aesthetic differentiation of *yeni müzik* from the school of TCM, not only functions in terms of cultural identity issues and its surrounding institutional practice but also in terms of musicking practices and what constitutes an artwork, allowing almost any material, procedure, and performance practices. In that sense while TCM composers' practices remained in parallel to pre-modern notions of composition –primarily on a score for Western acoustic instruments to be performed by a professional ensemble or orchestra-, the general notion of artwork and the doings of a composer in *yeni müzik*

came to be closer to what Piekut describes as a 'database model'. In this database model, 'musicians' -instead of 'composers'-, build a large set of skills including improvisation, composition (on score), designing electroacoustic setups, and various performance practices which are combined or separately used in a particular project in respect to individual artistic conceptions. As Piekut observes in regard to database model production, "concerts are less often occasions to present experimental 'works' than they are reports from an ongoing investigation" (2018, p.441). Such revised notions of contemporary music practice have been increasingly affects the educational programs as well as the concert practice of music venues, in which *yeni müzik* projects find a more common place in comparison to the production in the central institutions of TCM.

In terms of social and institutional patterns, compared to the past, today, musicians with backgrounds in traditions other than EAM have more opportunities to enroll in the state conservatories, suggesting a relative decrease of institutionalism. However, as many composers reflected during our interview, this did not effectively lead to institutional or interpersonal permeability that would ensure a structural change in the state conservatories. Thus, the new institutionalizations shaped around the *yeni müzik* discourse in the last 20 years, have come to a significantly different musico-social experience from the earlier scene. These new departments were influenced by American education in adopting values such as the student-centered approach, interdisciplinarity, aesthetic pluralism and individualization and internationality. Contrary to the conservatories' base on early childhood education that reproduced the institutionally closed circles, the new programs are designed for undergraduate and graduate students without a requirement of prior formal music education in EAM, enabling a different sociology of musicians with diverse backgrounds in music. Musicians who were previously not eligible to study at the conservatories but who produced in areas where contemporary music intersects with experimental, electroacoustic, jazz, and improvisatory practices, gained access to formal education. Hence from the perspective of *yeni müzik* composers of the current scene, this new institutional accessibility is considered a relative democratization of the composition field and as an alternative institutional space for contemporary music. Below description of composer Kobaner's experience during a visit she made at a state

conservatory in Istanbul when she was considering applying for the composition program, can be considerable as a common reflection shared by many other *yeni müzik* composers of the current scene, who educated in newly opened institutions:

> When I first went to conservatory composers, they approached me with a little distance and said, "you have a lot of shortcomings". I felt the expectation that I should fulfill them first, and I thought that there was no room for me. They seem a bit conservative to me. I think they are technically very competent composers, but I have to say this is institutional conservatism. (Kobaner, Personal Communication, 23 April 2021)

As I have tried to document so far, on the educational side of this differentiation of two scenes, the analytical approach to composition and survey studies on the 20th-century music repertories rather than the classical tradition with local elements constitutes a main difference. However, more importantly, these new departments were influenced by American education in adopting values such as the student-centered approach, interdisciplinarity, aesthetic pluralism and individualization, and internationality. The overall programs are structured less compartmentalized to support intersectionality and collaboration among creation, performance, and research, in contrast to the strict specialization in conservatories, which also gave a new space and value to student works. Hence, as I have listened to many musicians, the institutional practice of *yeni müzik* became associated with changes in social practice and conceptualizations of musicking in institutions. Sound artist Fulya Uçanok, who graduated from the piano program at Ankara State Conservatory and who continued her graduate studies at MIAM's Sonic Arts program, describes how these two types of institutions differ through her experiences in both. The most important difference she mentions is that while conservatories are based on a 'one-sided' understanding of music that refers to the Common Practice Period, the marker of the program at MIAM is the coexistence of extremely different musical cultures and practices, which enables a recognition of different music ontologies. She explains:

> I learned contemporary music repertoire and electroacoustic composition practices at MIAM. Robert's (Dr. Reigle) *Musics of the World* course was also

> something that really opened my mind. At MIAM, from Arabesque to Turkish Classical Music, I listened to almost all kinds of music that I was prejudiced against, and in fact, I started to understand that musical meaning … can take on different meanings within certain cultural structures. This was an especially important experience in terms of breaking hierarchical structures between music genres, traditions, or musical identities. (Uçanok, Personal Communication, 2018)

Uçanok also indicates that the singular point of view negatively affects the collaborations between musicians, since it also leads to strictly defined specialization fields between composers and performers and creates overwhelmingly high expectations and perfectionism in all expertise. In comparison, she considers that the fluid practices allow intersectionality and leads to a more socially engaged musical community (Uçanok, Personal Communication, 2018).

As the present chapter tries to document, since the 2010s the discourse and practices of *yeni müzik* gained a continuity in Türkiye after the initial *yeni müzik* events and formations in the early 2000s. As I have documented, this continuity is primarily sustained through education institutions that are newly opened or restructured after the late 2000s, and this institutionalization often led by early-career composers of the 2000s *yeni müzik* events (often MIAM graduates), who later hold academic and administrative positions in other departments. With this new academic sphere, *yeni müzik* festivals, concerts and seminars gained regularity and although to a limited degree, *yeni müzik* discourse was also adopted by some performance collectives and art institutions.

With those further developments within the last decade, *yeni müzik* scene scenes appears to be a different case of contemporary composition in Türkiye, providing an alternative discourse to the former synthesis discourse and an alternative sphere of musicking to the institutional patterns surrounding school of TCM. Unlike the governmental sphere of the TCM, *yeni müzik*'s developed within an environment subsidized by the newly established universities, private local art institutions, and cultural centers and embassies created a different sociology of musicians, and new

standards in music education, diversified the dissemination practices, and led to a reformulation of some of the discursive marks of the former synthesis discourse.

Diverging from the legacy of synthesis discourse with a cultural identity mark inherited from the ideology of the early republic, this new sphere has been oriented towards integration with the global/ international scenes of new music. Hence with *yeni müzik,* the discourse of 'contemporary music' is negated from such identity retaining function in favor of individualized and multifaceted approaches to composition and dissemination of contemporary music that is more compatible with the crystallization in the global compositional field during the last quarter of the 20th century. One can also observe through the development of *yeni müzik* scene that understanding of 'Western Music' referring to the materials, techniques, and the canon of Common Period Practice in the previous institutionalization replaced with an amalgam of 20th century EAM repertoire and practices, which also contributed to the current diversity of production and blurred practices of composition.

It has been documented that in contrast to the governmental institutional sphere of the TCM that marked a bureaucratic model of musician, artistic production, and dissemination, the *yeni müzik* scene has been subsidized by universities, private art institutions, and international culture organizations, pointing towards a relative civilianization of contemporary music in Türkiye. It is also discussed that the accessibilities to formal education in contemporary music also changed with *yeni müzik*- related institutions, where, in contrast to conservatories, a prior formal training in EAM tradition is not considered as prerequisite. As many composers of the current scene reflected the new situation considered as democratization of the compositional field, allowing significantly different and diverse sociology of students/musicians in the current scene.

The combined effects of these institutional, aesthetic, and discursive patterns in *yeni müzik* have been increasingly sharpening its difference from the former school of TCM and led to the formation of a separate sphere in the local contemporary compositional practice that carefully negates the described patterns associated with its predecessor. In that context *yeni müzik* today signifies a recent alternative contemporary music

institutionalization, situated within the larger history of contemporary music in Türkiye with its negational relation to the former national school of composition.

4. THE BOTTLENECK OF *YENİ MÜZİK*

As the recent history of *yeni müzik* activities in Türkiye reveals, the emergence of the discourse and the early institutionalizations were more about to enlargement and diversification of the local contemporary music practice by incorporating various ideas from the 20th century art music traditions in Europe and the United States into the practice. This new formation established an alternative musical space that fostered localization of global new music and local production, which sidelined in the prior institutionalization of Turkish Contemporary Music. While the preceding chapter delved into the relational socio-cultural history of *yeni müzik* within the broader history of contemporary music in Türkiye, this chapter zeroes in on the current state of *yeni müzik*, particularly its significance today following two decades of institutionalization in a peripheral culture.

Several complexities surround the question of what *yeni müzik* signifies today. As observed in Chapter 2, the digital age and cultural globalization, coupled with the aesthetic dispersion and individualization in the post-war period, have made new music globally a genre of "post-everything" (Clarke, 2018, pp.415-416). From several points, the situation also applies to the case of local *yeni müzik*. Given its diverse practices, and materials, defining *yeni müzik* purely through musical elements has become challenging, which also complicates score analytical approaches to the issue. Thus, any mention of aesthetics in *yeni müzik* can at best suggest tendencies and approaches, avoiding in-depth stylistic analyses.

The 'post-everything' nature of new music also intersects with cultural identity matters—central to this study, given the emphasis on the locality of *yeni müzik*. As previously documented, *yeni müzik* in Türkiye has historically signified a deliberate shift from 'Turkish' contemporary music towards a more internationally connected compositional world. Consequently, discerning how *yeni müzik* musically varies from global new music isn't a beneficial lens for understanding its Turkish manifestation. Instead, a more relevant inquiry might center on how local conditions influence new

music production in Türkiye and how the cultural identity question is navigated within a scene characterized by intricate cultural dynamics.

New music confronts the theoretical challenge of claiming 'newness' within a pre-existing musical paradigm. With a discourse spanning two decades in Türkiye and over a century in the Western context, the true innovation of new music in the 21st century stands out as a central concern. In the local scene, discussions about the musical 'newness' of *yeni müzik* are limited. Presently, questions about whether it maintains its critical stance or embodies the innovative emphasis, as proposed in the historical *Neue Musik* tradition, are rarely raised. While some scene members do reflect upon the prevailing oversaturation of certain practices and the boundaries of musical innovation, there's a prevalent inclination to view *yeni müzik* as an institutionalized practice. This approach anchors—and thus replicates—the techniques, repertoires, aesthetics, and values from formal music education within academia, rather than championing innovation or pioneering musical styles. Nonetheless, as an extension of the historical consciousness of the new music tradition, earlier assertions about new music continue to underpin the discourse of *yeni müzik*. This juxtaposition of the discourse's historical positioning and the presently institutionalized realm of music-making prompts deeper exploration into the societal conditions enabling *yeni müzik*'s existence and legitimacy, which in turn effects the way it gains meaning.

This chapter delves into some of the most prominent current conditions of *yeni müzik* within the local scene, focusing on their interplay with artistic considerations. Drawing from prior accounts, fieldwork observations, and discussions with composers, I aim to uncover the critical patterns shaping the contemporary landscape of *yeni müzik*, giving particular emphasis to the critiques articulated by members of the scene. In this context, the chapter documents the composers' reflections, offering an insider's critique. Given the complexities outlined earlier, it's impractical to impose strict causal relationships or to construct a hierarchical framework of generalizations applicable to every manifestation of *yeni müzik*. Instead, individual, or combined aspects of *yeni müzik* should be regarded as patterns potentially aiding in understanding the social, cultural, political, and aesthetic issues surrounding *yeni müzik* practice.

Within this conceptual framework, I first address the socially isolated situation of *yeni müzik* production, especially in light of constraints in social and financial support systems. This discussion is crucial as it connects to the foundational elements determining how new music is conceived, executed, and shared in Türkiye. I document how *yeni müzik* largely operates outside the purview of governmental music entities, the cultural industry, and various financial value systems. This places it predominantly within academic institutions, creating a scene that primarily comprises composers, with limited engagement from wider audiences and other stakeholders. I delve deeper into how the paradigm of 'music of living composers' serves as the principal agency in the *yeni müzik* realm and its role in solidifying the local practice.

The subsequent section elaborates on the previously described 'post-everything' state of *yeni müzik*, initially exploring on its aesthetic fluidity. I explore how the diverse elements in this 'post-everything' milieu of new music give rise to a discourse of an 'undefined new' among *yeni müzik* musicians. This part keenly examines musicians' tendency to sidestep aesthetic or artistic discussions related to *yeni müzik* and probes the socio-politics behind this reluctance. It subsequently shifts its gaze to cultural identity facets of *yeni müzik*, emphasizing how individualized and amalgamated cultural perspectives foster a 'beyond-culture' discourse, effectively sidelining questions of cultural relevance and local identity.

The concluding sections pivot towards aesthetics and the interrelation of *yeni müzik* with 20th-century musical philosophies. The third section particularly explores how the continental modernist discourse of *Neue Musik* remains as an underlying central pattern in the *yeni müzik* discourse. In this section I will explore how *yeni müzik* discourse mirrors *Neue Musik*, signifying a shift from socially constructed meaning (mythos) of music to the analytical value (logos), closely tied to academic research and scientific principles. The chapter concludes with the insider's critiques of some of the saturated aesthetic notions and practices in different forms of *yeni müzik*. Drawing inspiration from Adorno's seminal essay *The Aging of New Music (2002/1955)*, I interpret this as an indication of the 'aging' of the *yeni müzik* discourse, which had once rejuvenated the local contemporary music sphere.

4.1. Music for Composers: The Social Isolation of *Yeni Müzik*

Much like the global state of new music in the 21st century, the local *yeni müzik* scene today relies heavily on art and education institutions for its existence. It positions itself within the realm of 'art music' rather than aligning with the cultural industry and targeting a conventional audience that could offer commercial value. This dynamic is reminiscent of many contemporary arts both locally and globally since the mid-20th century. Drawing from Bourdieu's theory on taste and cultural engagement, these trends can be understood as being shaped by class disparities and variances in cultural capital. As a result, it's easy to recognize the insular nature of contemporary arts within elite institutions as a widespread sociological trend. This setting distinguishes such fields from other art and cultural sectors that cater to, and are consumed by, a broader range of spectators. Therefore, it isn't surprising that *yeni müzik* aligns with these elite, 'high art' sectors, rendering it somewhat detached from the broader society.

Nevertheless, specific conditions unique to the local new music scene in Türkiye lead to a pronounced degree of social isolation. One composer aptly described this as the 'ghost' status of *yeni müzik*. This section delves into the various facets of this social isolation of *yeni müzik*, highlighting how it becomes an elusive practice not just for the broader society but also for its very practitioners.

The material bases of this social isolation start with the financial capacities allocated for local new music and therefore it relates to *yeni müzik*'s relation with governmental spheres. As it is described throughout the history of the formation of the discourse, musicians producing within the *yeni müzik* discourse aimed to create an alternative, perhaps an American-influenced educational and performance practice, different from the former institutionalization of the synthesis discourse and the school of Turkish Contemporary Music. Enabled through the further developments in its institutions, the current *yeni müzik* scene today mostly operates outside of the state conservatories, the state symphony orchestras and the opera and ballet houses, the national composition competitions, as well as the state commissions provided by the presidency and the Ministry of Culture and Tourism. In result, *yeni müzik* repertoire has an extremely limited representation in the programs of the state-founded stages, despite a few recent exceptions such as Manav's orchestral piece *Çoğul* (2020) commissioned and

performed by the Presidential Symphony Orchestra. Although *yeni müzik* scene has succeeded in developing a separate scene primarily through educational institutions and regular festivals, the scope and capacities of this formation has never been comparable to the scale of the state resources for music production. Therefore, the institutional and aesthetical differentiation from the previous governmental institutionalization raises problems about the sustainability of *yeni müzik* production and dissemination, considering that Eurogenetic Art Music in Türkiye is historically and conventionally supported by governmental resources rather than commercial industry.

The most commonly voiced problem by the composers I have collaborated with is the limited opportunities for the performance of new music pieces. Since *yeni müzik* pieces often require competent performers who are trained in EAM tradition, having a set of skills such as reading notation, working in ensemble settings often in the lead of a conductor, and also having familiarity with idiomatic extended techniques, there is a dependency on the conservatory education for the realization of *yeni müzik*. However, as we have seen in the history section, *yeni müzik* institutionalization in Türkiye prioritized composition education, while performance training rarely had a central place in newly established institutions. Therefore, a *yeni müzik* performer is often expected to be a graduate of conservatories for practical reasons. However, since the conservatories often don't include new music practices within instrument training curricula, performers are mostly not familiar with *yeni müzik* pieces. This also affects the orientation of the state music institutions, whose members are often graduates of state conservatories who are conventionally trained to perform Common Practice Period canon rather than new music. For this reason, the most crucial problem brought about by the separation of the *yeni müzik* scene from state institutions is the limitations in the performance of new music. Below, composer Mithatcan Öcal explains the limited performance options and how this problem also affects the aesthetics of composed pieces, especially from the perspective of an early career composer in Türkiye:

> Composers must listen to the music that they wrote in order to establish their identity. But in Türkiye, there is only the Journey of Sound Festival for your

> music to be performed. There, you, as a composer, gather student musicians, but it's not very effective; it's something you can do only once or twice, and the level of performance is limited. Bilkent (composition department) is now doing new things; they invite foreign ensembles to perform student works. This is a very good thing, but there are very few examples like that; there is no such chance in Türkiye. In this case, you have to write for the competitions, this is your only chance in Türkiye. And there, they want to see synthesist (sentezci) ideas. What should the student do in this situation? (Öcal, Personal Communication, 30 November 2020)

As I have already described throughout the history of *yeni müzik* in Türkiye, in the predominant majority of the festivals, there have been visiting European ensembles to compensate for the performer limitations in the local scene. However, due to the financial difficulties in collaborating with foreign ensembles, it is often few private universities with relatively stronger resources, such as Bilkent, Bilgi, and Yaşar, where we encounter high-profile ensembles such as Arditti Quartet, *hand werk* ensemble, or Oerknal Ensemble. This dependency on the visiting international ensembles not only decreases the performance opportunities but also creates a lack of organic and sustainable collaborations between composers and performers, which negatively affects the artistic environment. Due to practical reasons, it is often the case that the visiting ensembles can only have a few days for one or two rehearsals before the premiere. It is also true that such opportunity is generally provided within university funds, which are expected to promote student works combined within the same program. In turn, the engagement between the performers and composers is often rushed, project-based, and hence not artistically collaborative or sustainable, but rather highly oriented towards premieres and single-time encounters. However, despite those inconveniences, the local composers generally consider such an opportunity to work with international ensembles a significant chance for high-quality recorded performance of their pieces, which they later display in their portfolio. Many composers indicate that such limitations in the performance opportunities can only be resolved by promoting a greater number of local ensembles that regularly perform, which will, in turn, increase the collaborations, number of commissions, and the general visibility of *yeni müzik* in its local context. Beyond those material needs some

composers also indicate that it is a necessity in order to sustain an organic socio-cultural experience of new music in a peripheral scene. Below, Emre Dündar reflects on the negative effects of performance limitations:

> This is a problem related to the financial system. As far as I know, some schools like Bilkent can invite foreign ensembles for their students and carry out the profession like the schools in America and Europe. When this does not happen, the relationship with the real world is completely cut off. In Türkiye, this (inviting foreign ensembles) has only been continuous for the last 5-6 years. Locally, there is only the Hezarfen Ensemble, and naturally, it suffices to a certain extent in terms of the number of people in the ensembles or the time that they can allocate. It is absolutely necessary to bring a foreign ensemble. It's also a social issue. Students who cannot have their pieces performed and who have not had the experience of working with the ensemble tend to flee abroad immediately. Those who remain in Türkiye mostly quit composing music after graduation. (Dündar, Personal Communication, 24 March 2021)

Similarly, Aslı Kobaner describes that she finds more opportunities abroad for her music to be performed. She also indicates that her experience with the international ensembles was significantly better than the local counterparts in terms of the professional discipline in rehearsals, the general performing skills typically required for new music execution, and, more importantly, in terms of the ensembles' communication with the composer. Below, she describes her experience:

> I encounter a much more socially tolerant attitude from international performers. I know there are serious disadvantages for performers in Türkiye, and I observe well-intended attempts in certain institutions and networks that aim to create inclusive spaces for contemporary music practitioners, however, I have also seen the disrespect of even the performers who work for wages. In Türkiye, there are common problems such as not being able to meet with the ensemble provided by the institutions, or not having enough dialogue and time for rehearsing. That's why I prefer to work with performers with whom I have

> personal connections, of course, for a reasonable fee. (Kobaner, Personal Communication, 23 April 2021)

The majority of the new music composers that I have talked to consider that the problems originate in the musicking notions of the performance training that is enculturated in the state institutions. They consider that the musicianship, motivation, and initiative power of the performers working under the guarantees as well as control of the state, atrophy over time, which leads to widespread incompetence and uninterest. For instance, giving several examples of cases where the state performers reject to play newly composed pieces by Turkish composers, Maral concludes that the new music performance practices function better within non-governmental/civil ensembles:

> If you take off the bell jar, so the state patronage, would three of the opera singers in the state come together and do something? They won't. For example, would they set up an alternative dance scene? No. But it is especially important. For example, this saved the theater in Türkiye. It was the first time that theater artists saw that it was a matter of life and death, and private theaters began to be established. In this way, chamber music also began very slowly. For example, when the Istanbul symphony was to be squeezed into a shopping mall and when the opera was canceled, then there were some civic chamber music trials. Why, because it was an existential necessity... I'm personally one of those who think that nothing good comes from the government. Government support has limits. Civic initiatives are more important, like Ensemble Modern or Ensemble Intercontemporain. I care very much for something like this to happen in Türkiye. (Maral, Personal Communication, 10 February 2021)

Alongside of financial and motivational limitations in governmental support, Tolga Zafer Özdemir describes that there is a particular resistance to newly composed pieces by Turkish composers among the performers of state orchestras, accompanied by an administrative arrogance. He states that "the part of the problem is the state mechanism that leads to conservatism and incompetence, especially putting a barrier for new music performances" (Özdemir, Personal Communication, 13 September 2019).

Drawing from his own experience with Antalya State Symphony Orchestra to stage his work *Likya Dede*, he also observes that the administration has become more protective and conservative due to recent duality in Turkish politics. He described that he could not receive a response to his application, which he made because of a verbal invitation from the directorate level, however, when he went to visit the institution a year later, he learned that the application file had not even been opened for any evaluation process. Considering this attitude as a general one, he states that he has "no expectations or intentions to work on institutional projects with state orchestras anymore" (Özdemir, Personal Communication, 13 September 2019).

Composer Mehmet Can Özer describes a similar lack of financial and appreciative support from the state institutions regarding the organizations that he involved in İzmir such as the annual *İzmir Yeni Müzik Günleri* and *digitIZMir* festivals. Although Özer is one of few composers whose music had been performed by several state symphony orchestras, he describes the general tendency that he observes as follows:

> Of course, there is no support for us (yeni müzik composers). Whatever we do, we do it ourselves. I never even think of getting any support from the state anymore. Sometimes I can't even get support from my own university, let alone the government. Rather, I cooperate with foreign institutions, such as the French Culture Institute, German Cultural Centers, or European embassies… I think in Türkiye the private sector promotes new music much better. However, abroad, state institutions do this very well. It's something to do with the perspective of people in government agencies...In Türkiye, we are in an art system where people who are not competent and cannot imagine, dominate. This is bad. There is an orchestra, but they don't know anything about new music and don't want to know about it. There's an attitude that takes a type of music and practice (Common Practice Period) and says, "we play this, and that's it, nothing else". This is ridiculous, sheer laziness… However, it is a good chance for Türkiye that the new music scene is well integrated with the world, and we are still trying to do something artistic here. (Özer, Personal Communication, 29 November 2021)

As already hinted by Özer's description, there is indeed a gap between the increasing number of *yeni müzik* pieces that are composed each year and the number of performances take place in the local scene due to the limited number of new music ensembles and the financial resources allocated for new music organizations. The performance gap created by the separation from the state performance institution is often compensated by a few non-governmental collectives, namely Hezarfen Ensemble and Diskant Ensemble. However, receiving no support from the state and also not having official ties to the academic institutions associated with new music, those local civil ensembles are also not sustainable due to similar economic constraints. Drawing from his experience in Diskant projects, Ahmet Altınel, the founders of the ensemble, points out the following issues regarding the sustainability problems:

> First of all, the lack of a physical stage to hold such a concert and the absence of an art space to support the concert environment is a very fundamental problem. Secondly, although there are musicians who want to make a living by playing new music, as long as there is no financial reward for this, other things that they can earn money become a priority for the performers. There is such a struggle for life in Istanbul, of course, that's why I can't say to anyone "don't play at the orchestra concert where you will earn your life, but come here play Usmanbaş"... On the other hand, as soon as you can organize a concert, you become visible because it is something that cannot be done in local conditions, therefore it is valuable and satisfying by itself… But it is highly difficult for the performer to make new music performance a profession in a regular way under these conditions. (Ahmet Altınel, Personal Communication, April 4, 2021)

As one of the founding members, Enis Gümüş points out similar constraints regarding the *Karakulak Ensemble*, which was founded in 2016 by graduate students from MIAM, performing both new music pieces by its composer members as well as free collaborative improvisatory music. He mentions that financial limitations often result in voluntary activities which also creates social sustainability problems such as motivational issues in taking initiative roles or creating tolerant spaces for

experimental approaches. Drawing from his experience in *Karakulak* he describes the problems that eventually led group to stop their activities after few successful performances:

> We had various difficulties related to circumstances and people. As a typical issue, finding venues was only possible around MIAM. It is not easy to work for long periods with people who are mostly students and who will not receive a direct financial reward. It works entirely with individual efforts, and it is exceedingly difficult to sustain it. Naturally, not everyone can put the same sensitivity and effort. Besides, beyond our experience in Karakulak, there is a general understanding problem in Türkiye. It is a problem of both seriousness, but more importantly a problem of tolerance. I observe that we are not at all tolerant towards people who are trying to do something new and different… Another problem is that there is a leadership expectation in purely volunteer groups, and someone is expected to take all the initiative on behalf of everyone, on issues from planning to aesthetic decisions. I think this is not sustainable either. (Gümüş, Personal Communication, 16 March 2018)

The constraints in the local capacities for the performance of new music also create indirect negative effects on the formation of a repertoire consisting of pieces by well-established composers. Since the local *yeni müzik* events are often organized by education institutions, in fact the significant part of the music performed in the local scene is by composition students and early career composers. In many of these festivals, the primary attention is given to the pieces by young composers whose music has not been performed before, rather than well-established composers who have more opportunities. This indirectly creates an accumulation of a repertoire of student pieces, while the mature examples of *yeni müzik* had lesser -almost no- chances to be performed in the local scene. Even if they are premiered, it is not common to observe examples of *yeni müzik* pieces that have been played more than once, since most of the concerts are organized as project-based gatherings of musicians, rather than long-term organizations. Therefore, the limitations in performance also considered as handicapping the canonization of a repertoire of mature pieces, and the formation of a shared musical memory of *yeni müzik*. Below Pöğün reflects on the issue:

> The real problem is the sustainability of performance conditions, as we have experienced in organizing concerts at the Ankara Contemporary Arts Center. I think there is no possibility of establishing a tradition, a repertoire, unless new music enters the institutions providing instrument training and unless it is performed repeatedly in concert halls. The gunpowder of the yeni müzik festivals is only enough to perform the music of young composers living at that time. It cannot go beyond that. That's when new music becomes something that no one remembers. (Pöğün, Personal Communication, 20 October 2021)

These negative conditions for the performance of new music are considered not only to be a local problem, but rather sometimes also overlap with some situations of new music on the global stages. For example, composer Türkmen describes that the problems pointed by Pöğün in creating a common memory and repertoire of new music, also stem from the premiere-oriented approach observed in new music stages around the world:

> Arditti's second viola player, Garth Knox, came to Bilkent for a master class and concert... and he said, "we were never focusing on the deep meaning of an f-sharp in the score, or work on a music for several concerts. That was not our aim". He said, "we were a quartet set up to do as many premieres as possible, like a factory we were performing a piece for one time and pass to other". Of course, these are the legends of new music, he talked about Ligeti quartet, Xenakis quartet. I think this relates to how the industry of new music works. That premiere focus is something that sticks to new music. Someone commissions a piece; they premiere it and then pass. (Türkmen, Personal Communication, 18 April 2019)

As many composers voice it, the problems of sustainability in the *yeni müzik* scene is not limited to performance related issues but extends to more general problems in finding local financial resources allocated for new music. Since new music requires a serious financial support and institutional legitimization for its professionals, when these institutional supporting mechanisms are insufficient, the overall musical activity struggles for its visibility in several social levels, from earning a life to promote your

music to engage with an audience. Contrary to the European and North American new music scenes that are significantly subsidized by governmental institutions and private art venues, the local conditions of *yeni müzik* is crucially isolated. Composers consider the situation as having negative effects on several levels such as blocking the formation of a local new music repertoire that regularly meets with an audience, as well as creating disadvantages in building a professional identity and an international career supported by institutions. These financial constraints also result in limitations in dissemination mediated through publications, documentation, criticism, and appreciation, which in turn isolates *yeni müzik* composers socially. Below, the dialogue with composer Türkmen depicts well the effects of the lack of such supportive mechanisms, and its psychological effects that he describes as 'being a ghost'; a situation shared by several other composers:

> Turan: Do you think the state is supporting new music today?
>
> Türkmen: No, not at all. Contemporary music is almost forbidden in today's Türkiye. Well, people talked about a lot on how Turkish (Ottoman art music) music was forbidden in the 30s. Like that, new music is prohibited today.
>
> Turan: Then, what kind of 'ban' is that? Do you think it is ideological?
>
> Türkmen: Of course, it's not said out loud that it is ideological, but if we look at where the resources are flowing, you can see that zero lira is pouring into new music. Currently, new music has no platform and no patronage in Türkiye. The commissions are at a very very minimal level… Universities are trying to do something. Resources come from foundation universities such as Bilkent or Yaşar University, but apart from that, there isn't any serious patronage, there is nothing that will keep ensembles alive with the resources offered by the state, as in Europe, and there is nothing that will attract composers… When I go abroad, I have a serious lack, it's like being a ghost in my own country. When I go there, I am like a fish wandering in the ocean. Their commission mechanisms, operas or ensembles are settled. Now I'm going there as a 47-year-old Turkish composer, but I don't even have a publisher in my country that represents me. Of course, I'm rootless and feel like an orphan, of course, it's a big shortcoming. You have no defense there, they can interpret me

> however they want, because my back is empty. If I die today, only one or two of my students will remember. I and many of my friends do not have institutional roots. (Türkmen, Personal Communication, 18 April 2019)

Issues relating to the invisibility of *yeni müzik* and the lack of supportive mechanisms is an intricate problem that entangles with other subject topics. One is the benefits and drawbacks of academic patronage as the major income source and the other is limitations in interactions with audiences. Rather than considering those issues within a direct cause and effect relation, I think the problems relate to each other in multiple ways that as a whole create such a 'ghost' situation for the *yeni müzik* scene. Among other things, it is important to start with a simple material fact that being a composer of new music in Türkiye can't be considered as a profession that facilitates a living. It is often the case rather than being the exception that even the extremely limited number of commissions available for the local composers are normatively not paid. For instance, neither of the composers that I have talked to has been financially supported by government funds or paid for the state commissions. Similarly, neither of the composers who participated in the projects by privately funded art institutions that I have been following such as Gedik Art's *Unvoiced Diaries*, Arter's *The New and The Newest Music Festivals* or Klasik Keyifler's *Sei Solo* have been paid for the commissions. It is often the case more than the exception that performers often work on those projects for fees, and while composers not, and since their music is performed and recorded, the situation is already considered as a benefit for the composer. While many composers mentioned the issue in our interviews, it is also not common to raise the problem publicly, hence, the problem turns into a norm. Among the rare cases that the issue is raised publicly was composer Mithatcan Öcal's last-minute pulling of his piece from *Donaueschingen Music Days* at Arter organized in 2021 due to not receiving any payment for performance of his piece (Öcal, Personal Communication, 29 March 2022). Mehmet Can Özer describes the economic value of new music composition as follows:

> A composer becomes a composer as he writes a piece, receives commissions and as his works are performed. A composer should actually be a person who earns a living from the works he composed. But the perception in Türkiye is

> this: if your work is performed, you are only expected to be happy, there is no financial return. I received commissions from three orchestras CSO, Yaşar Orchestra, and Kodak, and none of them had an economic value. Imagine you are directing a movie, but you are not making any earnings. (Özer, Personal Communication, 29 November 2021)

Among the composers that I have collaborated for this study, only two composers (one based in Europe) stated that they are able to sustain their life thoroughly by means of commissions –often by European funds and competitions- therefore they don't have to work in the academy or other teaching positions. All the other composers either have academic positions or are pursuing their graduate studies to have one. While some composers consider teaching as part of their musical identity, others think of it as having disadvantages for compositional practice. Yet the majority agrees it is an economic necessity since being a new music composer doesn't function as a profession in the local scene in economic terms. Therefore, it is more normative for composers living in Türkiye to take an academic position, than to earn their living through commissions or performances. In a way, academic positions also ease the necessity and the highly competitive pressure in pursuing recognition in the international art scenes, as well as enable a certain degree of independence for the composer.

Besides being a regular source of income, the academic patronage also offers a supportive environment to composers for the performance of their works, organizational facilities like concert halls and regular festival, technical equipment such as recording studios, as well as helps with the professional recognition benefitting from the prestige of the institutions. Below Emre Dündar mentions the issue, not as an ideal situation but as a necessity that also have parallels in the global contexts:

> There is a dilemma and despair on the issue. To make this music, you need instrumentalists and the institutions that will make it possible. Probably 80% of concerts take place at universities, and that is why there is a new concept in the USA called 'academic composer'. On the one hand, it is not possible to perform or even try this music without an academic umbrella. Impossible. On the other hand, this is something that raises question marks on the art of music. (Dündar, Personal Communication, 24 March 2021)

While academic patronage provides a sheltered space for new music composers, as Dündar says, it also raises questions about the core notions of being a musician or composer. For example, Mithatcan Öcal emphasizes that earning a living by composing is very decisive in terms of defining a professional identity. He says that "The existential crisis of being a new music composer is that no one sees your craftmanship. This problem is only solved when you actually started to make money with your compositional craft, this way your profession is defined and recognized" (Öcal, Personal Communication, 30 November 2020). As he describes as follows, it is crucial to have an economic capital in order to facilitate a composing career, yet he thinks that an academy-oriented career path doesn't correspond to composing as a profession, therefore it is not a good solution:

> Composing is something that takes a lot of time if you want to do a good job. Can you write music by doing other work, maybe you can, but I couldn't. For example, I taught private music course for 3 years, my pieces from that time are a bit empty for me today… A composer needs at least 5 years, without worrying about money, especially when they first started... But I don't think it's a solution to get a master's degree and become a permanent professor at the university. When we look at how many examples there are, who actually compose their music with effort? Truly little. So, teaching at university doesn't mean you're a composer. And in most cases, they live without composing. (Öcal, Personal Communication, 30 November 2020)

The problem deepens with the common observation regarding a fairly limited number of audience and promoters for *yeni müzik*. It was often the case more than the exception that the audience of the field events that I have participated in have consisted of professional musicians, music students, academics from other fields, and the friends and families of the musicians performing at the event. In that sense, the audience of *yeni müzik* by no means corresponds to the audience in the industrial music scenes, or not even comparable to the spectators of visual contemporary art fields in Türkiye. Therefore, the academy not only functions as a financial source but also as the social space in which *yeni müzik* is valued, and appreciated, creating a base for its legitimacy, and compensating social isolation caused by the lack of mass listener and the socially

constructed meaning. Composers have different takes on the issue. Some composer agrees that the academic sphere might be a contributing factor to the social isolation of *yeni müzik*, yet the advantage of being independent from the culture industry is worth to risk, as described by Tolga Yayalar below. He answers to my question of 'do you think the composers need to care if anyone listens if they have the academic independence?' as follows:

> Here we come to Milton Babbitt (laughter). I think the university protects us. Maybe we would care more (what the audience thinks) without the university. University has both advantages and disadvantages. The advantage is that it gives you the freedom to do whatever you want. However, the downside is that you run the risk of doing things inside your own shell that no one cares about. (Yayalar, Personal Communication, 14 April 2021)

Similar to Yayalar, many composers consider the 'risk' of social irrelevancy as bearable and as the default state that they do not surprise or problematize anymore, due to the particularities of the genre. For instance, Enis Gümüş considers that new music composition is something close to 'academic research' and therefore it is normal that the audience is limited to academy-related groups and other music professionals (Gümüş, Personal Communication, 16 March 2018). Later at a composer meeting organized at ITU-TMDK in 2021 he described that "music exists in the context in which it is produced. No music appeals to the whole public, nor does it need to. This is not exclusionary music; it is the personal research of these individuals. Everyone gets involved as much as they can. I find this discussion unnecessary" (Gümüş, *Besteci Buluşmaları: Makam ve Yeni Müzik*, 24 May 2021). Similarly, Emre Dündar mentioned the issue at one of the sessions of Arter's festival in 2021. Considering that the issue of the listener of new music has existed since its beginnings in the 20th century, he stated that the problem is one which "every composer pursuing a new art has to contend with" (28 February 2021). Referring to the value of historical consciousness of music, he added:

> …new music does not make sense to the masses, but to a small number of people who are interested in music enough to grasp the development of music.

> If the listener does not fit this profile, there is a communication problem. The way or the trick to overcome this communication problem and reach the listener is to write orchestral music. (Dündar, Arter's *The New and the Newest Music Festival II*, 28 February 2021)

Similarly based on the knowledge of the institutional history of new music, some composers consider that the questioning the legitimacy of new music by looking through its limited relation to the audience is itself a pejorative discourse since this category of music cannot be judged by normative filters of music appreciation, and especially through the number of listeners. For instance, at the composition seminar that he gave at MSGSÜ in 2021, Mehmet Ali Uzunselvi almost repeated Babbitt's 'who cares if you listen' stand, answering the question of "is this music only for the performer? Should we be in the atonal world to be able to listen it?" as follows:

> This is a question that is directed to contemporary music very often. There is a minority who conceptualize music as a mere sound mechanism. When you approach from this perspective, you enter a different lane with the listener… Now you start to see the concept of sound as another living organic object. You automatically break with the classical listener. The people I talk to already say, "I write music for composers" … Here, an introverted elitist view is taken, but it actually has a historicity. Beethoven's music was perhaps not as popular as popular composers in his own time, it was much more intellectual. This is a problem for some, but not a problem for me at all. I don't care if 10 or 1500 people attended this seminar. You can hate it too. (Uzunselvi, MSGSÜ composition seminars, 2 June 2021)

While keeping the Adornoian stand based on the value of the expert knowledge required to compose such music which might result in disconnect from the mass culture, some composers think that such requirement only applies the composer, and it has nothing to the with the issue of appreciation on the side of the audience. For instance, Tolga Tüzün thinks that "the profession of composing new music is a somewhat elitist job" that requires "the technical specialist knowledge and capacities" creating an "autonomous field from society". Yet he differentiates that "the listener's

analytical effort is not essential, rather the engagement can happen in a concert experience without knowing the musical technical analytics". Tüzün points that the isolated situation of new music is not due to the composer's reserved poetics like Babbitt's or a categorical rejection of mass appreciation. He states that "of course, I would like my music to be played in stadiums, not in small halls, yet we can't deny that it has an elitist side" (Tüzün, Personal Communication, 6 December 2021).

This isolated situation of new music is also considered as the result of the situatedness of new music within the art music canon, rather than the new music itself as a later aesthetical approach within that canon. As the social appreciation of what is known as 'classical music' have decreased all over the world within the 21st century, some composers consider that the better engagement of the audience with new music requires a concert situation that is different from classical music. For instance, Tolga Yayalar observes that "there are no genuine new music listeners in Türkiye, but rather there is only a small tolerant part of the classical music audience who occasionally comes to new music concerts. An original audience cannot be reached with the classical music concert practice" and he indicates that it is neither the ideal concert situation nor the audience for new music (Yayalar, Personal Communication, 14 April 2021). It is true to my observation that the concert situations that are more compatible with the contemporary urban art scenes, rather than formal institutions of classical music, are more inviting to different socio-cultural demography as its audience. For instance, the two of the most crowded *yeni müzik* organizations where I talked with the most engaged listeners were the events organized at Arter (The New and the Newest Music Festival I in 2020) and at Salt-Beyoğlu (Bilgi Yeni Müzik Festivali 10 in 2019) which are both art spaces that already have a regular spectator of fine arts and performing arts, rather than places solely allocated for music. Especially observable in my post-concert interviews with audience and musicians participated in BYMF 10 at Salt that the new music could find more listeners among the followers of contemporary art. A composition student describes as follows:

> Since I am a Bilgi Music student, I have been following concerts for the last 5 years. Normally we wouldn't be so crowded, it would be school students. The crowd I saw was an outsider crowd, and this impressed me a lot as an insider.

> I think it is nice that the area where the concert is being held is in a public place on Istiklal. This is a concert situation that is much more intertwined with life. (Post-concert talk with a student in BYMF 10 at Salt, 28 February 2019)

While those examples constitute exceptional cases, some composers consider the limited appreciation and reception of art music genres including both the classical and new music, as part of a natural historical process, leaving the composer inevitably make peace with the social sustainability of problems of art music notion. For instance, Mehmet Can Özer indicates that:

> In the tradition of contemporary polyphonic music, we can no longer worry about who listens and why they don't… Just as Classical music is no longer a financially sustainable thing, it's the same with new music. This is an evolutionary process, some (music) of which will remain intellectually important, some in records, some in books, some to be heard and some to be remembered, and some to be lost and unappreciated... But, of course, the composer wants his music to be listened to. I think the Adornoian understanding is no more applicable; it should not be, it is so ridiculous. I want to share my music, but it's not a must. But it is interesting that among my students, there is a belief that the music that no one listens to or knows about has more value. (Özer, Personal Communication, 29 November 2021)

This given value to the unpopular figures and examples, a value that Özer mentioned as a belief among his students is in fact a common, yet unvoiced norm, not only among students but also functioning in the larger *yeni müzik* scene, specially constructed through composition education. It is true that when music is considered as 'accessible' to outsiders of the scene, then it becomes questionable in terms of the 'seriousness' of the music and the 'intentions' of the composer. Although this norm is not necessarily discursively authoritative, it is for instance quite common to find views that consider minimalist aesthetics, collective improvisatory practices, or electroacoustic performances that crossovers with alternative musics as at the periphery of *yeni müzik*, that requires further explanations on the intentions of the composer.

This norm or the expectation of 'seriousness' which often turns into critical one towards several practices and styles, relates to the underlying centrality of modernist discourse of *Neue Musik* inherited from the mid-20th century continental compositional schools, which I will explore more how it remains in the local scene later on this chapter. However, here, it is important to note this semi-hidden convention of such expectation in terms of its effects on the social isolation of *yeni müzik* and its antagonistic relation with the audiences. Although by few musicians, this Adornoian stand considered by others as an exclusive discourse which is the barrier itself between the new music and its appreciation. For instance, Uçanok considers that new music occurs in an academic 'container' that is not inclusive and open enough for what she puts as the "entanglements of the laymen and the ivory tower" (Uçanok, Personal Communication, 16 March 2018). Basing her electro-acoustic practice on such a model of interaction between styles belonging to different social-spheres, Uçanok says that her aim stems from her curiosity about how new music is understood by the normative audiences, rather than conveying a specific literal meaning to the masses. She adds that she also wants to file down the authoritarian attitude of composing, that she describes as follows: "There are understandings that if the listener does not understand something, it is due to the lack of the listener, looking from a somewhat Adornoian perspective". She states, "although the y*eni müzik* scene has recently opened to a degree, it is still functions in an academic container, and the participation of the outsiders is very rare, leading to a situation in which the professionals do not know anymore what the new music experience is for the listener". Promoting the exploration of such interactions, she concludes that "even if the external reaction is in the form of hatred, as in some cases in the local scene, it is still better than no confrontation at all. The value of 'new' should be searched in this encounter". (Uçanok, Personal Communication, 16 March 2018).

What is described as authoritative in regard to new music composer is an image that has now been formed as a stereotype of an antagonist attitude against the audience and the social meaning of the music, which is often considered as a 'pretense'. Even the composers themselves make fun of such an image, as in the case of Serkan Sevilgen, who started his presentation at *Bilgi Music Seminars* in 2021 with a disclaimer that he will talk about stochastic processes in music, yet he is not a "pretentious, weird,

complexity composer, rather this is something of everyday life" for him, leading waves of laughter among the listeners (Sevilgen, Bilgi Music Seminars 2021, 9 April 2021). Yet some composers take the issue more critically considering that even the formation of such an image function as a legitimization that has no bases except the academic institutionalization and the legitimization that it provides. Separating himself from the y*eni müzik* scene due to such authoritative attitude as well as its normative aesthetics, Tolga Zafer Özdemir indicates composers' attitude is at the core of the social isolation of *yeni müzik*:

> The biggest obstacle for new music to settle on a social base is the composers themselves, their own taboos on music which are rooted in their higher social positioning in the academy. The second obstacle is their broken relationship with the performers. The composers produce a completely disconnected discourse from the performer, from a view from above. They must make peace with the performers because they are the ones who will build the bridge. Finally, it has to reconcile with the audience. I think that that nose needs to go down a bit. (Özdemir, Personal Communication, 13 September 2019)

Yeni müzik's associations with pretentious, authoritative, or elitist undertones, manifest vividly in its interactions with the mainstream audience. It's noteworthy that, given the overall lack of interest in new music in Türkiye, finding an enthusiastic audience for this genre is quite a challenge, and the confrontational and derisive reactions stand out prominently. One notable instance of this confrontational interaction is exemplified by *Islak Köpek's* live-streamed TV performance, which encapsulates the reception of new music within the wider public.

On July 28, 2011, the NTV channel aired a live performance featuring Serra Yılmaz and *Islak Köpek*. This performance, characterized by a free-form improvisational approach, constituted a significant experiment aimed at expanding the exposure of new music to a broader audience. Serra Yılmaz, the renowned film actress and director, collaborated with *Islak Köpe*k, Türkiye's pioneering free improvisation ensemble, for a project in which she delivered a recitation of the poem *bezik oynayan kadınlar* by the poet Edip Cansever, associated with the modernist movement in poetry known as

ikinci yeni. This recitation was accompanied by ensemble's free improvisation (bmertg, 2011).

Following the live broadcast that evening, social media platforms were flooded with comments from viewers who found the performance to be both peculiar and comical. Subsequently, a parody video, initially titled '*entellikte kulak yakan sınır*' reenacted Serra Yılmaz and *Islak Köpek's* performance with a whimsical aesthetic interpretation. In this initial parody video, which was later lost, the musicians' unconventional use of instruments and sounds, as well as the fragmented and gestural style of the music and poem recitation, were mimicked by everyday individuals using common items such as hairdryers and vacuum cleaners taking center stage. After the release of this initial parody video, numerous versions proliferated on YouTube and various platforms in years (Yallı, 2013; Alkışlarla Yaşıyorum, 2015; Ertürk, 2015*).*

As much as the music and poetry itself, the title of the first parody video resonated with a wide audience. In Turkish, the phrase '*entellikte kulak yakan sınır*' can be translated to "ear-piercing limit of intellectualism" in English. In its Turkish usage, this phrase alludes to the somewhat negative image associated with the term 'intellectual' (*entel*) in popular culture, highlighting a somewhat snobbish identity and underscoring the artificial and pretentious aspects of the intellectual image. It suggests that *Islak Köpek's* performance pushed the boundaries of auditory tolerance, even for those who purport to appreciate avant-garde or abstract art while adopting a facade of intellectualism. The associations of 'high arts' as a disconnected discourse from the popular culture was also apparent in reactions to the original performers, as depicted in the following viewers' comments: "Art for art's sake! Please leave the public out of this!", "Since we don't understand it, it is definitely art", "I don't think there is a video in this world that can represent the Istanbul intelligentsia better", "Ear-splitting culture shock!" or "Halfway through, I died of scarf failure".

Furthermore, it's worth noting that members of *Islak Köpek* positively received these parody videos, even sharing them on their Facebook page. They appreciated the fact that, although the parodies were humorous, they were creative, and they at least brought their avant-garde art into the spotlight of popular culture. However, as one of the members explained in a conversation with me later, it was also the case that the

TV program's editor unintentionally did a poor job representing the group's performance. Inadvertently, this resulted in incomplete parts of their performance being shown, making it appear even stranger and causing it to lose some of its intended meaning (Şevket Akıncı, Personal Communication, 27 April 2022).

This event serves as one of the few instances that highlight the visibility of avant-garde music in popular culture, despite being characterized by an antagonistic relationship between *yeni müzik* and a broader audience. This antagonistic dynamic is, in fact, a more common occurrence within highly closed social circles, which can be described as sarcastic disdain. The case of *fatma gülün yengesi* is a notable example. Over the years, a user operating under the pseudonym 'fatmagülün yengesi' has shared critical writings and comments on various social media platforms, particularly critiquing local new music figures and productions, focusing on their perceived pretentious elitism, sometimes expressing these criticisms in the form of derogatory and hateful language. While there may not be a consensus regarding their identity within the local scene, *fatmagülün yengesi* has been consistently authoring pieces that scrutinize and, at times, berate *yeni müzik* scene without much exception.

During my research, I came across another noteworthy case involving an online streamed performance of pieces by young composers from Yaşar University. These compositions were presented by *Ensemble KNM Berlin* as part of the second edition of *İzmir Yeni Müzik Günleri* in 2021 November (Goethe-Institut Türkei, 2021).

During the YouTube broadcast, one viewer posted in the chat box, likening the music to a "horror movie" and proceeded to adopt a cynical and derisive tone, attempting to assert dominance over the online concert. He engaged with the musicians by inquiring about their "real job" and, audaciously, claimed that he could outperform the musicians, even without prior experience in playing an instrument.

As the concert progressed, this viewer continued with sarcastic expressions such as "Don't do this to yourselves" and associated new music with hatred, as in his comment "Is the theme Nazis?" One other participant suggested, "If you don't like it, you can close the screen." However, the viewer remained, dismissively stating that he was "entertained" by the video. The audience, likely comprising of the composers whose works were being performed, did not engage in a substantial response to these mocking

comments. One person, with a similarly sarcastic and condescending tone, simply wrote, "Press Ctrl+W for better sound," to encourage the person to close his screen. This interaction revealed not only the significant contrast and disconnect with the average viewer, but also depicted how this sense of unfamiliarity could swiftly transform into aggressive banter. It also shows that, in response, *yeni müzik* insiders often adopted a reserved and selective attitude, either responding to such negative comments with an irony or choosing to disregard them entirely.

It's crucial to highlight that the antagonistic reception often stems from cultural unfamiliarity, resulting from unforeseeable cultural capital differences between *yeni müzik* producers and audiences. To comprehend this, one must acknowledge how the very notion of 'contemporary music' starkly contrasts with Türkiye's prevailing mainstream cultural and artistic framework, particularly in the last two decades of AKP rule. In other words, while art music or avant-garde art music tends to cater to a relatively niche elite class across the world, this separation creates a formidable gap that is particularly challenging for Türkiye to bridge within its unique political and cultural context.

One influential factor in this context is the art and culture policies under AKP governance, which have further marginalized and diminished Western music institutions that were already in decline. Over the past two decades, besides being the subject of popular controversies regarding the perceived failure of Kemalist music reforms, structural changes in institutions, proposed legislation aiming to privatize state art institutions like TUSAK, appointments of key personnel in administrative positions, and practical challenges such as the reconstruction of symbolic buildings of state music institutions, resulting in years of orchestras' displacement, have effectively rendered the few limited public spaces where *yeni müzik* could find its place entirely ineffective. In this context, the AKP's slogan of "we will overcome your cultural hegemony" has led to further marginalization of new music, and contemporary music in general, culminating in a lack of patronage, devaluation, and the gradual emergence of a cultural and artistic vacuum. The contemporary music field, which already had limited institutional and social power, has been unable to sustain a consistent, civil resistance against this trend and has become increasingly irrelevant in the broader societal narrative.

Additionally, it can be noted that the prevailing mainstream entertainment and art culture primarily favor an excessively simplified, figurative approach. Abstract art and similar examples of culture that contain hidden meanings, plural interpretations or complexities often fail to find a place within mainstream culture. The mainstream cultural understanding, which often shaped by the entertainment and tourism sectors, views the existing 'art' practices as an entirely isolated domain of the elites, and the interaction between the layperson on the street and a new music enthusiast reaches a point of near-zero common cultural ground. The obscurantist tendency of new music further exacerbates the existing cultural unfamiliarity and contrast. This, in turn, presents an additional challenge to an ecologically valid localization of new music in Türkiye.

A simple question posed by an audience member during a panel at the Arter's New and the Newest Music Festival, held online in 2021, effectively illustrates this contrast. The panel, titled *Yeni Müzik Teorisi Üzerine Bir Sohbet (A Conversation on New Music Theory)* featured composers Alper Maral, Onur Türkmen, and Tolga Yayalar as speakers, discussing the history and current state of new music, providing mostly a global perspective rather than a local one. At the end of the session, a listener who was encountering new music for the first time and seeking to learn more asked, "Dear professors, when we search *'yeni müzik'* on Google, it returns results for 2021 Turkish Pop music. How can we really search for materials related to this field?" In response to this simple yet valid concern, composers had to underscore the challenges and obscurantism in the terminology specific to the field, particularly for those who are new to it. Given the lack of Turkish literature and media coverage on this subject, the question of how accessible *yeni müzik* is to non-professionals within the local context becomes a matter of discussion. In today's digital age, where rapid and continuous access is the norm, the existence of a musical practice that requires prior knowledge (such as the names of composers or specific styles) even to search for it online, or else may not even be easily confirmed through simply a Wikipedia page, raises questions about its presence in terms of experiential accessibility. This issue sometimes transforms into a question of legitimization on the side of practitioners of *yeni müzik*.

While negative responses and a limited normative audience are more commonly observed when it comes to *yeni müzik*, it's important to note that not all events follow

the patterns described earlier. While some composers themselves acknowledge the limited audience and cultural irrelevancy as facts, others do not see it as exclusively confined to its insiders. For instance, Ahmet Altınel mentions that *yeni müzi*k has a limited yet satisfying relation to its audience who are few yet very engaged. He considers that the disconnect from the audience has originates more in the inadequacies in supportive mechanisms like having regular concerts at inviting places, providing media and reviews. These promotions of art venues or scholarly studies would enhance the dissemination, rather than considering the issue as a categorical problem attached to new music. However, he also describes that this does not completely exempt the composer from the issue:

> Is there an audience? I think yes, but a small number of listeners, who don't usually come to concert halls... I don't think that the audience only consists of composers and their close circles, there are people who are really interested in this. But there are very few concerts, and their quality is limited to a certain level. Many other reasons can explain the distance from the audience… But I think works that are meaningful always find their way. Including those composed in the most avant-garde techniques. If there is a disconnect, it is the fault of the composers. I would like to say it again; I do not mean that composers should use Turkish melodies or use conventional and familiar instruments and forms to appeal to the audience. On the contrary, I think when you look at serious composers of the 20th century, you see that good composers don't have this issue. (Altınel, Personal Communication, April 4, 2021)

From a similar point of view, Aslı Kobaner argues for a self-inquiry and reflections on the relationship between the experiences of composers and the audience in *yeni müzik*. Similar to Uçanok' s view on the necessity to learn and interact with the audience's experiences, Kobaner points towards the recognition of varieties in concert experiences in different contexts and argues for the exploration of different social encounters some might be more inviting than others. Yet she indicates that caring about the experience of the audience also requires self-reflection on the side of composers through reflections on the music itself. She expresses that:

> I think the attitude of 'here is my music there, anyone who wants it can access it' is a very arrogant one. I mean, nobody has to strive at writing accessible music, however it is a problem for me when composers implicitly brag about having an inaccessible musical language. I think that music should have a unique side that directs meanings. As composers we can also ask ourselves, do I understand this? Sometimes I can't understand and internalize my own music after 5 days and I think it's important to think about this. (Kobaner, Personal Communication, 23 April 2021)

It is my impression that a kind of resistance to talking about the issues of appreciation of *yeni müzik* is part of the psychology of being a composer within a non-supportive artistic environment, although it operates in different degrees for each composer. Turgut Pöğün, composer who leaved his position at university in 2017 and stop composing despite an established career in the local scene, is among few who directly reflects on how the social isolation of *yeni müzik* and how it becomes unbearable and how in fact the academic sphere deepens the problem by sweeping it under the rug. Although it is a highly long quotation, here, I share it as it wraps up many of the related problems that leads to the ghost situation of *yeni müzik* form an insider perspective:

> Academy is an economic necessity, yes, but this has nothing to do with art itself. A good composer uses the institution to realize his artistic goals, but we cannot say that the music in the academy is good, or the academic titles of a composer indicate a value about the music. I do not think that the gap between the composer and the audience is acceptable. This is not a sustainable trend. Once, I found it necessary to discuss this situation with other composers at a meeting in the Netherlands. There was a negative reaction to questioning ourselves in regard to this discussion because I think that treats what facilitates our existence. The fact that composing remains a side job that you do alongside academic teaching creates a kind of forgery. You are trying to teach students independent critical thinking and free art, but neither as an academic nor as a composer, there is no environment where you can defend and realize these values. When that happens, your stance starts to become fake, and the meaninglessness begins…I attach great importance to interaction, I've thought

> about this a lot in the last 10 years. I don't believe this music can move forward without interaction. It's hard for a person to maintain without interacting with someone, whether it's a performer, other colleagues, or a casual spectator. We need this for the continuation of the urge to produce. In the yeni müzik scene, the communication you establish with the listener and other musicians, that is, what defines what this job is, is negligible. At that point, I had to start to think about what exactly we are doing. (Pöğün, Personal Communication, 20 October 2021)

It can be said that the lack of interaction described by Pöğün is not only functioning between the music and the audience but also observable within the whole communication mode that make an art scene active and visible. One can pointed to two more layers on the issue of social isolation; one relates to the scarcity of publications and written forms of dissemination and the other relates to the lack of social interaction and self-criticism within the scene itself that feedback Pöğün's critique. Firstly, unlike the music and life of composers of the formerly established school of TCM, there are only a handful of studies and articles that document and analyze *yeni müzik* composers. It is still quite new and rare for the local theorists and musicologists to study the *yeni müzik* issues despite their close background of knowledge with the composers in the academic field. Similarly, there is no music journalism, no magazine or media platform devoted to this field and regularly covers the new music production in Türkiye, which indicates a critical level of public disinterest. Even the established *yeni müzik* festivals that have been going on for a time are not covered in the daily media or create a mobilization in the digital platforms. There is only a handful of writing in the format of album or concert reviews, interviews with composers and musicians, and a few articles on particular pieces of some composers. Even the number of album productions within the *yeni müzik* scene represent a highly niche part of the music industry in Türkiye, often released without any promotion, review or critique. Normatively exists as the written forms of dissemination is often limited to the self-documentation of the composer. Therefore, as exemplified in Mehmet Can Özer's argument, some composers point to the lack of literature and media press as the cause as well as the solution to the problem of audience and isolation in *yeni müzik:*

> The biggest problem of contemporary music in Türkiye is that the events are self-contained, and no one writes about contemporary music events and us. For example, there are magazines in fields such as cinema and plastic arts, and there are people who have digested and followed the topic to write criticism about them. What our musicologists are doing is nothing. I'm sorry, but if you won't write about us, what are you going to write about in Türkiye?... I experienced this at the Izmir festivals we organize. We have been bringing important musicians, and a community around the events has been formed within seven years, but it has little place in the press… So even if something good is done, it is not documented, and in turn, it cannot realize itself fully, and it gets smaller and invisible. It's like writing on water… New music is difficult, and people are already distant from what's new in general. Unless someone writes about it and generates ideas and interpretations, it is not possible to establish mass communication. (Özer, Personal Communication, 29 November 2021)

While there is no doubt that the scholarly studies and media writing concerning *yeni müzik* activities are needed for appreciation and recognition that it currently lacks, it is also true that many musicians of the scene that I have talked to are not necessarily appreciative of existing platforms of written dissemination. Since those few platforms are often dedicated to classical canon of EAM, but only occasionally engaged with the newly composed music in the local scene (the most well-known one is music critic Kahramankaptan's *Sanattan Yansımalar*), it is true that writes are not particularly experts on new music, leading to composer's unsatisfaction with the critics and scholar. However, from a social perspective, it is also true that here we see the reoccurring pattern of the mediocracy critique often voiced by composers against the other agencies of the scene, as it was previously raised in relation to the incompetency and disinterest of performers as the main cause audiences' disinterest for *yeni müzik*. We also see that the unique difficulties in the musical and intellectual comprehension of new music referred to as a barrier or a difference of cultural capital between the composer and other scene agencies.

This brings us to the second layer of social isolation that concerns the issue of social communication among composers. In fact, the isolated position of y*eni müzik* composers is not only observable in their communicative relationship with the other scene agencies, but also among themselves. Inspired by one of the conclusions in the thesis study by Özgü Bulut (2007), I have tried to talk with the composers about the sociality within their professional circles. Bulut's study primarily explores the uses of rhythmic elements among the younger generation of Turkish composers that are often associated with new music orientation. However, as part of its sampling method, Bulut used the snowball technique in which each composer refers to other and others' pieces in regard to the subject. Among the indirect conclusions driven by his experience with composers' referencing patterns, Bulut concluded that:

> There is no meaningful communication network among young Turkish composers. As a result of this situation, composers do not show interest in each other's works and do not know the works of others sufficiently. According to the composers' own expressions, their similarities are limited to the commonalities in their educational backgrounds. This lack of communication prevents them from being aware of their musical similarities and the creation of today's Turkish music school. (Bulut, 2007, p.114)

In regard to Bulut's observation, I have asked each composer to reflect on the sociality among the composer of *yeni müzik* scene. I have also added the question of 'whose new compositions you have regularly followed'. Significant number of the answers to the second question were references to the other composers whom the answering composer works together within the same institutions, indicating a sociality build true institutions, rather than artistic relations and interest. Similar to Bulut's findings on the lack of social communication among the composers, majority of the composers that I have talked to described that both the social and the professional communication among the composers is limited to a surface level acquaintance, which is not artistically or intellectually driving. While each composers' description of the social scene differs slightly and while it is possible to observe positive commendation as well, I think, in overall descriptions imply crucial limitations. For instance, Enis Gümüş describes that "the community is not an integrated aesthetic movement or

closely attached social scene, rather a professional community informed by each other without having any personal ties" (Gümüş, Personal Communication, 16 March 2018).). Similarly, Ahmet Altınel states that "there is a communication, yet it is not critical or involves productive interpretation mechanisms about the music". However, he indicates that "everyone knows what each other is doing - even if it is from an impersonal distance- since it is a small community anyway" (Altınel Interview, 2021). Similarly, Turgut Pöğün reflects on the same issue on the quality of the communication:

> I don't think there is serious intellectual and critical communication among the composers. There are people I personally talked to very deeply, but it's not a general thing. For example, in the Journey of the Sound Festivals, everyone is there, but how much do we care about the music played and how much we talk about it are big question marks. Composing is a very individual job; it should not be the responsibility of the composers to create this field of interaction. However, despite some clear-cut distinctions, everyone actually does what they know and prefers not to be discursive about it. It's more like craftwork. When we come side by side, these issues are not actually talked about. (Pöğün, Personal Communication, 20 October 2021)

Mert Moralı, a Berlin-based composer, provides an external and comparative perspective on the communication among composers and the quality of professional discussions. He notes that despite the vitality within the young composer community in Türkiye, the discussions he has witnessed tend to lack consideration for the aesthetic, social, and cultural contexts in which a piece is created, resulting in a value-free mode of discourse. Drawing from his experiences within composition communities in Türkiye and Germany, Moralı elaborates on this issue as follows:

> It is not easy to see what academic goals most academic institutions in Turkey have. That's at least how it seems from a distance. I don't know how the 'context' is widely discussed in academies in Turkey. Whenever I give a seminar in an academic institution in Turkey, I get mostly a minimal number of questions from students. I try to provoke them, but nothing… Perhaps things

> are different now. For me, it is important not only how we discuss the composer but also where and under which institutional aura. It should be part of the syllabus to inform the students widely enough about the world of traps they are prepared for. In general, it seems to me that in most institutions in Turkey, what is called an academic perspective is understood as the reproduction of an entrepreneurial 'success narrative'. I'm not claiming that this is the goal of every academic personnel. But it is hard not to think that they act under the pressure of the classical music community, international academic scene, and rectorates. I prefer adopting the attitude that states, 'This is how we see things, and you can get help from us, especially on these specific topics', to offering a compositional formation that is vague and detached from any context. The former attitude is, for me, somehow more honest and helpful. Perhaps I think like this because I've spent some time in Germany, where everybody has their own Schublade. At "Hanns Eisler", where I study, there is, for now, an ideological unity. This indeed needs to be criticized as well… However, in today's complex conjuncture, this clarity nurtures an environment of discussion. Our discussions at 'Hanns Eisler' are quite rough; in order to achieve certain clarity, … we need a bit, a little bit more of 'bloody' discussions. Perhaps these discussions are not directly applicable to many institutions in Turkey. I also am not very well informed about the current struggles of the academic faculties. As a general comment, I believe that engagement forms responsibility. Imagine you operate in a specific context (not a schema), and you put forward a statement. After that point, everything you do, yes, is judged in reference to the statement. I think the consciousness of the context and seeking an engagement are neither bad things nor do they narrow down the artistic activity; instead, they help create what Turgut [Erçetin] would call 'a mechanism of accountability…' when you put the statement forth, you are accountable and ready to respond. And I think, today, we need more accountable colleagues. (Moralı, Personal Communication, 5 April 2021)

Most local composers state that since the communication between composers is often not discursive on artistic matters, and since the scene of composers is small in numbers,

in return it also decreases the level of competitive interactions, and rather increase consolidation of composer identity having a distant social empathy for each other. For instance, Mehmet Can Özer indicates that he has close friends among the composers who he considers solidarist people. He states that "we are very few people anyway and everyone is very humble as I can observe" (Özer, Personal Communication, 29 November 2021). Similarly, Yayalar describes the composer circle as "a community without harsh competition, perhaps due to its small scale" (Yayalar, Personal Communication, 14 April 2021). From a more reflective perspective, Kobaner describes that she has collaborative relations with composers whom she considers as people with solidarity. Yet she states that even in their close circles "there happen to be competitive situations in which, for instance, some tries to keep a competition announcement or a call for scores unknown from each other, to increase their chance to win" (Kobaner, Personal Communication, 23 April 2021). However, she repeats that "in general, the feedback I receive from other composers is in the direction of congratulating, and the critical comments come only from close friends. The general attitude is often supportive, rather than critical, since, maybe, this job is already highly impossible to maintain in Türkiye" (Kobaner, Personal Communication, 23 April 2021). In their reflection one can observed that composers have a much more sympathetic attitude towards each other's as composers in respect to shared disadvantages, in comparison to their critical discourse towards the other scene agencies.

As I have tried to document throughout this section, the overall sphere of the *yeni müzik* scene has a variety of domains in which we can observe a socially isolated practice of musicking. In that sense, although the *yeni müzik* discourse that emerged in the early 2000s managed to create a limited institutionalization within the last 20 years, it is still a small niche isolated scene with a handful of education institutions, ensembles, limited dissemination areas, without normative audiences. Many new music events that have been continuing for the last two decades are organized with limited budgets of universities and with the support and initiatives of international cultural institutions. Although the support of private-sector art institutions has increased in recent years, it has not created an effect that will socialize *yeni müzik* as part of a wider audience and culture industry. In such conditions, university continues

to be a necessity, providing an economic shelter as well as an institution of legitimacy, alongside its educational dissemination functions. However, as described by many composers, it does not provide sustainable solutions to the constraints in its recognition, and for some it in fact deepens the social isolation from normative audiences as well as within the scene members by facilitating the isolation which in turn reproduce of the problems. With the combined effect of all these, *yeni müzik* appears as a ghost practice both for its artists, as we have seen in their reflections as well as its supposed spectators, and it remains situated in the individual experiences within an isolated institutional container, rather than a socially centered situation of musicking with a diverse range of engaged agencies.

Even if all of the composers do not necessarily problematize the isolated situation, it remains as a particular quality that is attached to the way *yeni müzik* exists, since, as Becker brilliantly points "if no one appreciates the work, it will go unappreciated. If no one supports its doing, it will go unsupported... Naturally, doing without any of these things affects the way the work is produced. It will not be the same work" (Becker, 1982/2008, p.5). In that context, the safest generalization that any observer of the scene can point in relation *yeni müzik* is that it is a music for composers, as they are the main agency. As I have documented, it is also true that the situation creates consolidated spaces for composers, as being the primary authority on the field, in which the boundaries are shaped by composers, despite the negative effects of social isolation. This creates certain power relations that puts the composer on the top of the social hierarchy in the music education institutions.

One can observe this central position of composers in defining *yeni müzik* in several domains. The most obvious one of course originates in the history of the local new music activity. As I have documented in the previous chapter, we have seen that the emergence of the discourse was primarily led by composers, who also had powerful administrative positions in universities. In fact, as discussed, almost all the *yeni müzik* related education institutions today have been shaped by composers and they remain without much structural change of orientation. More importantly, this centrality of composers in the institutionalization of new music in Türkiye has a self-reproducing structure, since the administrative positions of composers result in advancements in composition education in universities, while it significantly neglects other practices,

primarily, performance and scholarly fields both in education quality as well as teaching positions. This also affects the allocation of university capacities particularly to support composer-related activities, as we have seen through the development of *yeni müzik* festivals.

Apart from the socio-economic results of the situation, the centrality of composers as the main agency of the *yeni müzik* scene, also affects the way *yeni müzik* is conceptualized in Türkiye. For instance, despite all the stylistic differences among composers and aesthetic pluralities that coexist within the scene, it is also true that currently functioning meaning attached to *yeni müzik* discourse also include consolidation points based on the notion of *music of living composers*. As Enis Gümüş refers "Today new music is often used in reference to the living music. The 'new' is not about the material or the style, but the context" (Personal Communication, 16 March 2018). However, as I have documented, the 'context' in question is often limited to composers' activity in institutions, rather than a living social construction of music as in the cases of popular music genres with an organic relation to other agencies. Hence the notion of 'music of living composers' has two main bases one referencing to 'today's production' and the other is the 'composers world'. It is not only the composers' view, but such a meaning of *yeni müzik* also functions among the performers. For instance, violinist and the art director of *Klasik Keyifler* association Ellen Jewett who is regularly involved in *yeni müzik* production explains that "*yeni müzik* means fresh air and working with living music by living people" (Jewett, Personal Communication, 18 November 2020). While the stylistic differences and aesthetic discussion creates different experiences, it is my observation of the recording sessions of *Sei Solo* project is that, from the perspective of performers *yeni müzik* is more about the engagement with the novel ways of producing sound and a process of learning about the 'today' of the tradition through the agency of 'living composer'.

The use of *yeni müzik* in reference to the notion of 'music of living composers' is more commonly observable in concerts where works that differ significantly from each other programed together such as annually organized *Canis Majoris* concerts by the composition department of Yıldız Technical University. As I have followed for three years, the programs display variety of approaches including both the critical modernisms and vernacular avant-garde practices, as well as post-Saygun school of

TCM and various pieces in the neo-classical style programed together. Another clear case was composers' meeting at ITU- TMDK where aesthetically much diverse group of composers have met to discuss use of makam instruments in *yeni müzik*. As has been mentioned several times during the discussion, the phrase *yeni müzik* is used to refer to today's production by all composers that can be anything in terms of its musical qualities.

Practicalities regarding the simultaneous arrival of different 20th century compositional approaches into local scene during 2000s, as well as the socio-economic constraints in *yeni müzik* production and promotion can be considered as among the reasons that necessitate such a consolidation on the professional identity of composer in understanding *yeni müzik*. For instance, due to the already limited number of educational and performance spaces, it is true that the differences between the critical European modernism and the American vernacular avantgarde, which formed the two pillars of the *yeni müzik* discourse in the early 2000s, were not discursively discussed in later years and they were not institutionalized as clearly separate spaces or as competing schools with viable discourses. Rather such differences among composers remained at the individual level and solid separations between institutions remained relatively less. In result, musicians who think quite differently from each other and work with different styles and practices were able to work in the same institutions, performed and collaborated within the same festivals and organizations, and consolidated platforms such as *Sesin Yolculuğu Festival* that bring together several of composition departments were enabled.

However, the situation can also be interpreted critically as such that what constitutes a common ground for this consolidation originates in the consensus on the supra-identity of being a composer. In fact, composers' discourse has significant parallels with that understanding, in which *yeni müzik* is primarily considered as an act of composition. Regardless of aesthetic, cultural, and historical differences among various approaches, almost all of the composers I spoke with recognize such a professional identity forming a roof for the act of composing. This shared professional identity allows both to create a common space for the current act of composing, as well as to establish a continuity with the tradition. In this context, *yeni müzik* composition, despite all the differences and antagonistic relationships within its history, embraces the professional identity of

composer situated within the Eurogenetic Art Music tradition. Within such a context, *yeni müzik* might then refer to the production of living composers belonging to such tradition, representing its 'today'. In turn the historical and institutional power of the tradition as well as the power of the professional identity is thus preserved within the definition of *yeni müzik*. Share by many other composers, Mehmet Can Özer describes the centrality of the notion of composing in regard to the meaning of *yeni müzik*:

> For me, new music is primarily an act of composing. A good improvisation may be considered a composition if recorded, why not, I am not saying this in order to exclude other practices. But what we call new music, I think, is traditional, and its relationship with tradition is based on composition. In order for us to say new music, there must be a notion of composition. I think this is the same for electro-acoustic music. In other words, electro-acoustic music may not be traditional at all, but there is a compositional perspective there as well… We come to Varese's definition of 'organized sound'. I think it's an important thing, it can be defined from there. How you organize is in your hands, but the act of 'organizing' is important. (Özer, Personal Communication, 29 November 2021)

Similarly, Tolga Yayalar describes how the professional identity of being composer as a practice of organizing sound within a tradition function as an underlying base despite aesthetic differences and how this turns out to be an institution by itself:

> There is a lineage of powerful composition, from Mozart, Beethoven, Schubert, Brahms, Mahler, to Schoenberg, Boulez, Stockhausen, Lachenmann and up to the present day. In this understanding, each composition is a research project. Although there are approaches that break that lineage such as new conceptualism, even in those cases, composers always have one foot in this lineage. I think Turkish composers continue this and reproduce it. (Yayalar, Personal Communication, 14 April 2021)

Turgut Pöğün similarly points out that "one of the hallmarks of new music, of course, is its connection with the classical music tradition, its material, and its instruments.

New music can be anything that is built upon it" (Pöğün, Personal Communication, 20 October 2021).

The notion of 'music of living composers' facilitates *yeni müzik* not only as continuation and belonging to the Eurogenetic Art Music tradition, hence the international practice of composition, but it also enables intersections with the former school of Turkish Contemporary Music, despite the negational history of the two scenes. In a way the consensus facilitates the interchangeable uses of *yeni müzik* with contemporary music both in the local and global contexts. For instance, Özkan Manav states that:

> The distinction between new music and contemporary music doesn't make much sense to me. We are all talking about the present day of an international art production that somehow started in the past, has come to this day, and transformed, including all kinds of inspirations. We are talking about art and music produced by today's composers, inspired by geographical, personal, and historical ties. (Manav, Personal Communication, 11 March 2021)

Similar to Collin's description of the associated meanings of 'contemporary' that aims to create a 'projected unity' on a 'common world' (Collins, 2019, pp.59-60), *yeni müzik* as the 'music of living composers' displays a similar value-pluralism on contradicting aesthetics and discourses, in favor of professional identity. This way it reconnects with the international centers, as well as forms an institutionally powerful identity in local context, despite the inconveniences caused by social isolation.

4.2. *Yeni Müzik*: A Discourse of 'Post-everything'

As it has been pointed out several times in the previous chapters, the current state of *yeni müzik* conceptually and aesthetically parallels the 'post-everything' situation of global new music (Clarke, 2018, pp.415-416) which in turn disables many generalizations on the field and the related musical production. As the section will reveal, this global tendency towards the decentralization of ideas and the value-free notions of new music has enhanced degree on the local situation of *yeni müzik*, due to its local particularities caused by its cultural peripheral position and complex

hybridities and coexistences. In this section the post-everything situation of *yeni müzik* is discussed through two main domains that we can observe such decentralized approaches; first is the decentralized aesthetics and the functions of musically 'undefined new' and the second is the discourse of 'beyond-culture' which is a local tendency that cancels the cultural identity discussion. Both of the issues are documented through the composers' discourses on the current meanings of *yeni müzik* and combining ideas from the previous section on the centrality of profession of composition in *yeni müzik*, both are examined in terms of their function in forming a consolidated identity in localization process of *yeni müzik*.

4.2.1. Decentralized aesthetics and the 'undefined new'

The consensus surrounding *yeni müzik* characterized as a 'music of living composers' also arises from the aesthetic diversity that has emerged in the local scene after 2000. As I have endeavored to document, the early *yeni müzik* activities brought together musicians with vastly different styles and worldviews, allowing for personal and institutional coexistence. Ironically, a situation akin to what Ahmet Yürür described regarding the institutionalization of Eurogenetic Art Music in Türkiye in early 20th century, has repeated itself in the context of *yeni müzik*. Just as he noted that Bach, Mozart, Beethoven, Wagner, and Debussy were institutionalized in Türkiye simultaneously in a short period, (Yürür, n.d. Processes In New Music In Türkiye), similarly, Schoenberg, Boulez, Berio, Cage, Lachenman, or Murail became recognized in Türkiye within a short time of institutionalization. Techniques, poietics, and concepts stemming from the 20th century European and American art music repertoire suddenly began to circulate, each following diverse paths, yet coexisting institutionally.

Given this plural nature of the 2000s scene, where everyone worked and produced within a small community, it was practically inconvenient to establish a more exclusive discourse that would distinguish *yeni müzik* from other relevant conceptualizations. In the current scene of the 2020s, which has become much more diverse with individualized practices due to new digitalization opportunities, a precise definition of *yeni müzik* in terms of aesthetics and musical materials is both impractical and seen as politically exclusive. Therefore, the shared notion of 'music of living

composers,' with its value-pluralism, should be regarded also as a means of inclusivity and indispensability in the context of the diversified aesthetic and artistic practices that have emerged and developed. As Alper Maral points out, such a pluralistic condition requires a polysemic understanding, which inevitably precludes a neatly framed discourse of *yeni müzik*:

> I think it would be the biggest mistake to force *yeni müzik* into any singular discourse in today's pluralistic environment… It is also possible for a new contemporary production to be something neo-modern today, which is not surprising, although I disapprove. Therefore, it is necessary to use the new music in such a calm and inclusive way (Maral, Personal Communication, 10 February 2021).

The pluralistic environment that Maral points to has both local and global foundations. Influenced by its global context, many local composers in the scene assert that, akin to the crystallization of -isms, schools, and well-defined central approaches in late 20th-century art music composition, today's *yeni müzik* cannot be confined to explicit categories, discourses, or defined movements.For example, Tolga Yayalar described in a panel that "today, the center of new music is decentralized and democratized. It is now inclusive of participatory islands with a rapid flow of information" (Yayalar, the New and the Newest Music Festival II, February 26, 2021). Similarly, in another session at the same festival, composers Mehmet Can Özer and Zeynep Gedizlioğlu commonly voiced that 21st century music focuses on the decentralization of ideas. In this context, musical materials, techniques, and practices become instrumental rather than representative of styles. They discuss how all these musical tools, ideas, and approaches to music-making can be incorporated into their individual compositional practices freely, as required by specific compositions.

In our interview, Özer further elaborated on his view of decentralized new music activity, describing it as the coexistence of individualized practices, each forming its own artistic world. As a result, the value shifts from collective formations like 'movements,' 'groups,' or 'schools' to aesthetic individualism. He noted that this shift also alters the poietic positioning of a composer towards extreme individualism.

> New Music has so many facets and aspects… I guess we can't make a definition based on music 'echoles' anymore. If it includes today's music as a whole, then it includes Arvo Part who compose music with the Tintinnabuli system, and Ferneyhough simultaneously. From a local perspective, it simultaneously includes me, Onur Özmen or Onur Türkmen whom all doing very different things. There are no stylistic restrictions for me anymore. Since the 'schools' has already ended after 1945, every composer becomes a world of their own and the everyone is the star of their own world. It seems, whoever performed more and documented, gathers a little more followers and thus finds more space and their music grows, I guess. (Özer, Personal Communication, 29 November 2021)

As Özer conveys, the aesthetic and social decentralization of schools is a practical reality of the 21st century. This phenomenon indirectly impedes the formulation of a fixed or easily applicable definition of new music for diverse musical contexts. Consequently, due to both the conceptual and material diversification of practices and the wide range of socio-economic environments associated with the production and dissemination of *yeni müzik*, many composers I have engaged with express either an outright rejection of definitions related to 'music,' 'new music,' or 'their own music,' or they contend that global new music and local *yeni müzik* are fluid terms that evolve with each redefinition in different contextual settings. Aslı Kobaner's description, provided below, exemplifies this sense of contextuality, echoing the historical processes of such decentralization:

> New music begins with modernism and the Second Vienna School. Historically, it was the musical genre of European white males, it had a particular relation to progress and it has been associated with our fetishism of ‘new’. The new music history is of course the history of different paradigms. But at the moment, any original pursuit that encompasses different perspectives can be new music. It does not necessarily have to work with a certain ‘something’. What is special about new music is that it intersects with other genres through its own subjective position. New music can now be influenced by metal music and Rihanna as well. It is true that there may be a generalization

> that it is ‘the music of people who know the pan-European canon’. Ofcourse, this is musicianship done by knowing the historical relations. However, we can say that everyone is holding one side of the map. And inclusive attitude is required regarding this map… The discussion of what new music entails is very fluid for me, and that fluidity is about the contexts that institutions create. This is particularly true in the local scene. As *klank.ist*, we may be outside of *yeni müzik* if it is happpening in MSGSÜ, but we are inside if it happens in Arter... it is very fluid and always changing. It's a question about how inclusive you would like to define it. (Kobaner, Personal Communication, 23 April 2021)

Composers I interviewed generally acknowledge the fluidly defined nature of contemporary new music contexts. They also recognize the role that precisely defined categories play in labeling their creative practices. Perhaps, for various reasons, *yeni müzik* composers often refrain from offering a strict definition of what the *yeni müzik* discourse signifies, especially as a musical category. They are equally cautious about delineating clear cultural, social, or historical boundaries that would confine the *yeni müzik* discourse, as they view the term itself as a simplified conceptualization of a highly pluralistic activity.

Composers' reluctance to embrace rigid definitions extends beyond their hesitation to comment on the general concept of *yeni müzik,* as it is evident in their discourse about their own musical practices, ideas, and aesthetic preferences. More often than not, composers refrain from framing their own body of work within predefined categories from music history or contemporary trends, as well as from discussing their sources of influence. They perceive such discussions as inapplicable and constraining "labels" that can homogenize their individual distinctions. During my interviews, it became a recurring pattern that when I engaged composers in conversations about their music using analogies, similarities to other composers, pieces, practices, or historical periods, their responses typically gravitated towards highlighting the differences rather than the similarities and connections.

Initially, I believed that employing a shared canon or terminology could serve as a useful starting point for our discussions, making it easier for them to articulate their music and creative process. However, after several interviews, I quickly realized that

this conceptual approach was the least effective way to initiate a conversation with a composer. When their music was subjected to such reduction, even when the connections were loosely linked, their primary endeavor was to differentiate themselves from these overarching generalizations. Over time, I learned that they preferred to leave these analogies to musicologists and the audience. As a part of this inclination, they were also hesitant to present their music as a comprehensive body of work or to narrate their compositional journey with a defined narrative. Instead, their focus typically revolved around the distinctive thought process associated with a specific composition, reflecting a unique experience and approach tailored to that specific composer for a particular project.

This was particularly evident in a comparative case involving Gedik Sanat's project, *Unvoiced Diaries*, which featured interviews with 24 Turkish composers and was organized by violinist Önder Baloğlu in 2020. This tendency is observable to varying degrees in composers' discourse, especially when they are called upon to elucidate their musical backgrounds to an audience unfamiliar with their work. A significant portion of the composers either directly or indirectly opted to discuss the specific pieces they had composed for this project, steering clear of overarching descriptions of their poietic identity. Some composers even explicitly voiced their reservations about doing so.

The hesitancy among composers in defining *yeni müzik* as a discourse or categorizing their work conceptually is not unique to this field but is often found in other art forms as a reflection of the creator's psychology. Established concepts, once defined and static, such as artistic -isms or musical taxonomies like 'new complexity,' serve audience well in categorizing types of music and composers, but, from a composer's perspective, can be limiting. Such definitions tend to confine their creative efforts to a predetermined 'box,' whereas composers often strive to think 'outside the box' in pursuit of a new, undefined, and yet-to-be-explored musical experience.

This cautious approach towards analogies and conceptualization, which provides explanatory links, modes of thinking, and avenues for meaning-making in connection with their music, also leaves an imprint on the *yeni müzik* discourse. While composers embrace the idea of an undefined 'new' in music to avoid stifling their creativity, they

also play a role in sustaining the term 'new' as a concept that implies something beyond what is already known. From this perspective, *yeni müzik* discourse is intentionally marked by its undefined notion of 'new,' preserving its fluidity and inherent potential for encompassing a broad range of musical possibilities, which makes it, potentially, anything and everything.

The inclination to avoid a strict definition of *yeni müzik* holds strategic significance when considered alongside the social isolation and legitimacy issues it generates. *Yeni müzik* unfolds within fluid and unconstrained contexts, transcending both material and conceptual limitations. This quality bestows upon it an air of mystique and exemption regarding the construction of artistic value in *yeni müzik*. Such mystique, however, effectively discourages in-depth musical criticism, as there is no discernible basis for assessing musicianship built on specific skilland and mastery.

In this regard, while the tendency to remain undefined and the accompanying sense of mystery allow artistic freedom, it also serves as a protective barrier against questioning *yeni müzik's* artistic legitimacy in terms of reception. In essence, when *yeni müzik* is presented as an inherently incommunicable phenomenon, it eradicates any capacity for meaning-making, replacing it with a sense of arbitrariness in reception that goes far beyond the freedom of abstracting meaning relations. An illustrative observation in support of this mystification is the common assertion made by both composers and performers: that *yeni müzik* is highly 'hata kaldırabilir' (forgiving of errors), despite its precisely crafted intricacies. This assertion is frequently heard, especially in the context of subpar performances of complexist music or free collective improvisatory settings.

Another notable observation centers on how the mystification of *yeni müzik* becomes particularly relevant when grappling with questions of apparent arbitrariness following the premiere of a new composition. It encourages contemplation regarding whether this arbitrariness results from an imperfect execution, hindering the communication of the composer's intentions and design, or whether the piece itself is structured with an apparent lack of intent for creating semantic or sensory meaning. In this case, it may be viewed as intentionally designed with a 'function' or 'system' that appears arbitrary to the listener.

Lastly, the mystification of *yeni müzik* often intertwines with obscurantist discourses, suggesting an underlying, meaningful, and highly valuable essence within *yeni müzik*. These discourses propose that *yeni müzik* can only be comprehended and appreciated by elite ears and minds. They create an aura of exclusivity, implying that there is a deeper, hidden significance that transcends the comprehension of the average listener. This alignment with obscurantist ideologies not only accentuates the mystification but also adds an extra layer of complexity to the discourse.

The interplay between value-free conceptualizations, aesthetic pluralism as a form of political correctness, naïve individualism, and mystification, combined with an obscurantist attitude toward intellectual discourse, positions *yeni müzik* as a practice in a post-everything context. Consequently, it becomes challenging to attribute any definitive meaning to it. As evidenced by the insights of composers, this often aligns with the initial intent of *yeni müzik*. In other words, this dynamic quality imbues 'new' with meaning, enhancing its capacity to promote artistic freedom and creativity. Yet, as discussed, it's also a discourse with functionalities that can readily legitimize arbitrariness and meaning vacuums.

4.2.2. Beyond-culture: cancelation of cultural identity question

Another underlying pattern that speaks to the post-everything situation within *yeni müzik* discourse and practice pertains to the complexities surrounding cultural identity issues. Answering questions about the cultural identity of *yeni müzik* and discerning the nuances of local identity representation through musicking isn't straightforward.

The Eurogenetic Art Music tradition, institutionalized within the synthesis discourse in Türkiye at the outset of the 20th century, now stands as a local phenomenon with a continuous institutional presence spanning nearly a century. From its inception, the ‘local’ nature of this tradition has been a topic of discussion and debate due to its entanglement with Eurocentrism and the cultural policies of the nation-state. Despite these complexities, its institutional continuity persists to this day. In contrast, *yeni müzik* emerges as a novel discourse and scene rooted in this local institutionalization, albeit with a negational historical connection. It extends its scope by drawing from a synthesis of 20th century art music practices, which are now more individualized and

culturally diverse than ever before. Furthermore, these practices maintain both a continuous and often antagonistic relationship with their past. Therefore, *yeni müzik*, constructed atop an already synthesized cultural practice, unfolds within a cultural discourse that has become more fluid due to the effects of globalization and digital connectivity in the 21st century. When combined with the social constraints that position *yeni müzik* as an isolated field within the local context, the question of the cultural identity of *yeni müzik* musicians becomes intricate and context dependent.

Also, because the subject of cultural identity is fraught with inherited political overtones and the stereotyping present in local discussions about the cultural identity of Eurogenetic Art Music produced in Türkiye, many composers prefer to eschew public discourse on the matter. However, during my fieldwork, one of the few public discussions on the cultural identity of *yeni müzik* transpired during the *Yeni Müzikte Makam* (*makam in new music)* session of the YouTube program *Nasıl Dinlemeli?* (*How to Listen?).* The program was hosted during the pandemic period, and the guest composer, Mahir Cetiz, who is based in the United States but actively involved in the local scene, described the complexities surrounding cultural identity issues as follows:

> As new music composers from Türkiye, we are in a special place and at a special time… When you make new music, what do you connect with, or where do you base yourself, this is a big question. For me, composition is a process of self-knowledge. Every time I compose, I feel the sounds in my consciousness, my values, my fetishes in a way, these questions arise every time. And makams appear there inevitably, as a culture, a perception of melody that has permeated me. When we talk about new music, we are actually talking about a point where Western art music has passed through various stages and reached today. But where does it ideologically coincide when we add elements from makam tradition or other world cultures to this music? This is a hard question. In a post-modern sense, we can accept their coexistence as natural. But which tradition are we in here? In fact, every piece of mine tries to give various answers to this question. For example, in one of my pieces, I took the flow (*seyir)* of the *saba makam* and worked with it in a string quartet… Now, I work directly with makam music instruments, this is quite a different thing.

> But when I look at it ideologically, am I making Turkish music? No. But I'm asking a question with Turkish music. So, am I making new music? Then what is new music, this question arises. It's a complicated subject. I certainly don't polyphonize Turkish Music. That is clear to me... It's not simply putting together them; it is not a simple coexistence. (Cemi'i Can Deliorman, 25 June 2020)

As per my conversations with composers, the intricate nature of cultural hybridities prompts many to adopt a highly adaptable discourse on culture, one rooted in individualism. The subject is politically charged in the local context due to the inherited concept of an 'invented culture' within contemporary music. Moreover, self-orientalism and cultural appropriation further complicate the issue, making composers favor a culture-value discourse seen as a prudent stance.

This discourse beyond culture helps create a cohesive cultural foundation that facilitates their musical practices in close proximity to the "central" scenes of new music, which historically claim internationality, as observed in Collin's analysis. Thus, a substantial portion of the composers I interviewed views culture as decentralized, fluid, dynamic, and, most importantly, a multifaceted phenomenon emerging from individual acculturation rather than strict historical and geographical confines. Acknowledging the unavoidable coexistence stemming from the historical position of Turkish art music composition between the local and international realms, their conception of culture often transcends simple synthesis or cultural eclecticism, as well as rejecting heterogeneous cultural identity narratives. In the present scene, culture takes on an individual and contextual character that may manifest in various converging, diverging, and evolving forms with multiple patterns. As a result, many composers do not find it feasible to embrace the identity of a 'Turkish composer' or adopt a definition of 'Turkishness' with a direct musical counterpart. Instead, they tend to forgo the cultural identity question altogether.

One idea that underlies this fluid definition of cultural identity is that categorical definitions of culture, therefore the musico-cultural identity, do not fit with current world practice. For example, composer Turkmen, who is influenced by both the concepts and instruments of Turkish makam tradition, as well as the techniques and

timbral search of the global new music repertoire, argues that culture(s) is a spectrum, rather than a geographically or ethnically defined category that indicates certain centers. He states that categorical and centered definitions are not compatible with the current world, but rather stuck in an East-West dilemma dating from the 19th century which reproduces hegemonic discourses of older political contexts. He explains his reasoning as well his musical application of culture as a spectrum as follows:

> I think there is something striking about my statement that culture is a spectrum, it cannot be categorized. Here, we often try to separate it as east and west. If you ask me, I think that east-west terminology is a 19th-century terminology and has nothing to do with today. For instance, today, Korea is the country that Germany is closest to economically. If the East-West duality is a power-driven thing, then who has more technology is more powerful. Then, where does Greece, for instance, stand today? If we see Greece as the West, as more powerful and more Western than Korea, we still speak in medieval terms. This is a terminology inherited from the crusades, this is not valid today… I just sense that there is still a Christian and Islamic distinction under all these categories. That is why we are hesitant to call Greek Eastern because they are Christians. It makes me extremely uncomfortable. I am not a scientist, as an artist, I am disturbed by this intuition. That's why I want to go beyond that… Here, my distinction was between old and new instruments. In other words, there are standardized orchestral instruments on the right of the stage; trombone, saxophone, cello, and two violins. Those are closer to today's audience... At the end of the stage, there are old instruments; *kemençe, ney,* and Celtic harp. This is not east and west distinction. If it is, which category does Celtic harp belong to? (Türkmen, Personal Communication, 18 April 2019)

Türkmen's critique of the hierarchical and centered notions of cultural identity politics is just one facet of why many composers' distancing themselves from constructing musical cultural identities. There are additional thought patterns that facilitate this fluid notion of cultural identity.

One key underpinning is rooted in the modernist concept emerging from *Neue Musik* discourse, which eschews the socially constructed meanings of music-making.

According to this perspective, as the value and function of new music derive primarily from the structure of a piece itself rather than familiarity or social and cultural influences, the question of cultural identity in new music naturally fades into insignificance. This negation of the cultural identity question aligns with the discourse of *Neue Musik*, which has historically resisted musical nationalism as well. In essence, the idea follows the logic that new music, by its intrinsic nature, challenges the concept of a fixed cultural identity and its musical construction, much like it challenges all other socially constructed meanings of music. This rationale largely accounts for the frequent cancellation of the cultural identity question within the *yeni müzik* scene.

Another basis for this negation lies in the notion that musical materials, techniques, and compositional expertise transcend culture, rendering them universal. Taking an instrumental perspective, *yeni müzik* composers often regard this musical expertise as a universal accumulation accessible to all cultures. They argue in favor of shedding cultural connotations, which they perceive as historically and politically contingent.

For example, when I inquired about whether his piece *Gazel* (2014) for ensemble bore any cultural connotation, given its title, which means the ode-like form in Arabic, Turkish, and South Asian poetry, composer Enis Gümüş provided the following insight into his compositional thinking:

> It is very normal for the piece to be perceived on an East-West axis as if the title is a reference to the East. In this piece, the instruments belong to the West, but the composition is completely done by stretching a Turkish folk music piece applied to the ensemble. While I was composing this piece, I did not think from this perspective. I'm mostly thinking about how I can create with my compositional equipment... My approach would be similar if I wrote it entirely for Turkish music instruments. Actually, I think about how I can use any instrument group in the most efficient way. In this piece, I used some unique contrapuntal techniques, some spectral approaches, etc. But these are not Western concepts, in the sense that those techniques embody mathematical thinking. I think music is mathematical, and mathematics is a universal thing in that sense. It doesn’t mean there isn’t a cultural context, there is. However,

> it is highly dependent on the individual's cultural profile. (Gümüş, Personal Communication, 16 March 2018)

The concept of 'beyond-culture' in relation to compositional techniques is closely aligned with the consensus surrounding the music of living composers. It delineates an autonomous realm of expertise that remains impervious to cultural, social disparities, and situational influences. As such, it fosters the notion of a shared world among composers.

Furthermore, the discourse of 'beyond-culture' serves to circumvent issues related to cultural appropriation and the politically charged history of the former national school of composition. By following tenets of 'beyond-culture' and the 'universality of compositional expertise,' *yeni müzik* composers relinquish the former mission of shaping a national identity, a concept deeply intertwined with the synthesis discourse. In this context, the abandonment of cultural identity within *yeni müzik* discourse can be seen as a modernist correction of the synthesis discourse, particularly in its emphasis on regionalism and the utilization of musical idioms for identity construction. In fact, many of the yeni müzik composers consider the musical construction of cultural identity as a gate way to the cultural appropriation. Composer Tolga Yayalar' s reflection below adeptly encapsulates this perspective, shedding light on why yeni müzik production tends to distinguish itself from the national school of composition:

> This is an exceedingly difficult subject. Of course, because we grew up in very bad examples, we inevitably took a dislike from this understanding of synthesis. In our generation, I think the strongest music in this regard is Onur's music (Onur Türkmen). Because he disregards these bad examples and makes his own way with locality and does something completely different, there is no one else. But in general, I think synthesis is very formulaic and stale to me, and I wanted to escape from it… Also, this is an art form. I mean, if I'm from Türkiye, why does the material of the music I compose have to be from Türkiye? I don't think like that idea… And you know, it's a very natural process. You write your own music, and if it's your music after all, I think that there is a part of everything in it. Naturally, something hybrid emerges anyway.

> I think the composers of the nationalist school, don't know Turkish music well. To me, putting the local elements within the framework of western classical music is a very passive thing. Like composing a suite but putting a *köçekce* rhythm. In fact, this is a terribly pro-orientalist, terribly problematic thing... It's like you don't do anything in the field of Turkish music, you just take existing music and place it within the framework of modern western music. Then you make it something very passive. I am very against it. (Yayalar, Personal Communication, 14 April 2021)

The concept of 'beyond-culture' within the *yeni müzik* scene can be seen as a political response to the synthesis discourse. This response involves moving away from the emphasis on nationalism and the construction of cultural identity through music, which some composers felt led to surface-level eclecticism and concerns about cultural appropriation. As an aesthetic manifestation of this correction, the *yeni müzik* repertoire has notably either abandoned the use of local musical idioms as cultural signifiers or abstracted them to the point of inaudibility. Instead, 20th century techniques and styles, considered universal, take precedence in music.

In this context, *yeni müzik* discourse offers a solution to the issues of surface-level eclecticism and cultural appropriation that were associated with the previous synthesis discourse. However, it's important to note that *yeni müzik* discourse, in a way, parallels the synthesis discourse. It, too, conceptualizes certain Western techniques as 'universal' or 'beyond-culture,' implying a standard of contemporary civilization and advancement. In both discourses, the West is presented as a center of universality in terms of transcultural development, rather than being seen as a hegemonic political entity. The primary difference between the two discourses lies in their aesthetic choices regarding which period's techniques and styles 'Western music' references.

Furthermore, the conceptualization of beyond-culture in *yeni müzik* also effects the ways Turkish composers position themselves within global art music scenes. On a global scale, it allows them to organically integrate the EAM composition tradition in which they've been culturally immersed, despite its peripheral status. Thus, *yeni müzik*, even as a culturally and institutionally isolated field in Türkiye, finds a foundation within the broader scope of the global world of new music. It becomes a culture-

independent field of expertise shared by contemporary composers. However, as many composers emphasize, despite their culture-neutral stand, they still often face stereotypical expectations of 'Turkishness' on a global scale.

Many of the composers I spoke with stated that as composers based in Türkiye, what international new music scenes typically expect and often reward is artistic expressions that somehow signify their local context. These stereotypical expectations may include the use of sounds from local traditional instruments, incorporation of popularized traditional forms like *taksim* (a free interlude section in the makam tradition), as well as narratives addressing Turkish political history and human rights issues such as Armenian Massacre, Kurdish Problem and Gezi Protests.

As Turkish composers of *yeni müzik*, now residing in Europe, frequently describe, this expectation has evolved in response to post-colonial and diversity discourses that have gained prominence within international new music scenes. With increasing opportunities for musicians whose cultural identities were previously overlooked, the expectation of 'Turkishness' has become more pronounced. As a result, identity-based representations of a 'Turkish composer' are sometimes tokenized by the art industry, exacerbating the issue.

On the local level, *yeni müzik* composers often face a prevailing expectation to incorporate a distinct sense of locality, one often linked with forms of nationalism. This expectation is not only pervasive among audiences but also observable within music institutions and among professional musicians, as highlighted in the previous chapter. Given this complex situation, characterized by numerous layers of cultural biases and categorical expectations, the 'beyond-culture' discourse in *yeni müzik* is sometimes seen as a ‘hope’ or even viewed as a ‘political act in itself’ as described by some composers. These discourses are considered efforts to challenge and overcome these entrenched ideological tendencies.

However, on the other hand it is also possible to observe that the current condition in the international contexts also encourages the *yeni müzik* composers and ensembles to make a utilitarian emphasis on their locality as well. On can observe such signification of locality through the frequent uses of place indicative titles branding Istanbul, such as *Istanbul'dan Yeni Müzik (New Music from Istanbul)* as the title of albums or events,

constituting a content and a theme in its own right. Similarly, *Istanbul Composer Collective* or the Istanbul reference in the *klank.ist* ensemble represents such a thematization of the locality without any further specific cultural references.

4.3.Modernist Repercussions

Despite the aesthetic fluidity and the tendency to undefine *yeni müzik* as a musical category, it is possible to observe several patterns of modernist thinking underlying the discourse as a more concentrated, in a way, relatively more defined path. As a conceptualization that brings together such modernist thinking patterns, it is possible to examine *yeni müzik* as a shift from a musicking that gains its meaning within a mythos, a socially centered or socially constructed sphere, to a musicking that has a base in logos and intellectual values.

This shift has parallels with the modernist tendencies of the early 20th century European art music that one can observe through the Second Viennese School composers, or Stravinsky's early period works, or 1920s' *Neue Sachlichkeit* (New Objectivity) movement and more explicitly the critical tradition of *Neue Musik* came after 1945. In this sense even though it emerged during the 2000s in Türkiye, *yeni müzik* discourse has particular parallels to such early 20th century ideas that have changed the aesthetic and social notions of contemporary music.

Among the fundamental patterns of thinking paralleling musical modernism, it can be listed that *yeni müzik* is often used to refer to musical production, which falls outside the Common Practice Period canon, and refers to what comes after it. It is true that the significant number of composers that I have talked to refer to either a period after 1910s, or more commonly to 1945 as the beginnings of what they consider as new music, hence ground *yeni müzik* today in terms of the ideals that it carries. In this context, *yeni müzik* still functions as a negation of Classical and Romantic Period music production and ideals. This negation, which once was explicitly theorized in the *Neu Musik* discourse, is still a functioning pattern in the current *yeni müzik* scene. For instance, even for composers who stated that *yeni müzik* can potentially mean variety of musical outputs by living composers, having very flexible limits in what is included or not, it inevitably refers to a new function of music that is different from the

experience of classical tradition. Fulya Uçanok explains such change in musical function as follows:

> I think new music starts when we start questioning music, its function, and how music gains meaning. In fact, all the music after the Common Practice Period are answers to it. It is an effort to enlarge the meaning of music by putting something different than tradition. Any music that tries to do this is new music. Because, in a way, it tries to activate the listener and pushes them to question something. Or it creates a whole new set of meanings on a different level within the music. They may not be very perceptive or audible. Sometimes it is done over very theoretical things. But it says something new in the structure of the music itself. In this sense, it is quite different from Common Practice Period music. (Uçanok, Personal Communication, 2018)

This difference, which I've conceptualized as a shift in musical significance, transitioning from mythos (the social construction of meaning) to logos (the intellectual construction of meaning), parallels what Heile and Wilson refer to as the 'modernist episteme'. They define this as a critical artistic reaction to modern life, transcending mere aesthetic preferences in music (Heile and Wilson, 2019, pp. 3-4, also see chapter 2). We can observe parallel understandings in the local scene. For instance, in his *History and Philosophy of New Music* course at Bilgi University, Tolga Tüzün describes modernism as a "search for new means of artistic expression", which, as he emphasizes "involves daring something new that often attracts danger and challenge" (Tüzün, Personal Communication, 7 October 2020, original language). He states that the Second Viennese School has historical importance in understanding modernism, as it provided an analytical capacity in their system of composition to emancipate music from the sentimental content inherited from Romantic Period art music notions, such as attributions of sublimation to music, divine talent ascribed to composers, or escapist tendencies yearning for nature in response to modern urban life. Consequently, he also notes that the modernist response encompassed the rejection of the pre-established "romantic image of the composer," which, as he highlights, was a "political construct" (Tüzün, Personal Communication, 7 October 2020).

This is where the differentiating qualities of *yeni müzik* starts to appear indirectly. For the composers who build their ground on the bases of modernist episteme, y*eni müzik* contrastingly differs from the fluid and inclusive frames of the term contemporary music or from the consensus on 'music of living composers', as well as the value-free aesthetics described in the previous section. In that sense *yeni müzik* not only differs from its classicized and romanticized past, but also from the generalized term of contemporary music composed after 1945. For instance, Tolga Yayalar describes that the new music either in its global or local contexts refers not only to the historical period of mid-20th century musical modernism of *Neu Musik*, but also refers to a notion of 'new' at the focus of compositional search:

> We speak of new music in two senses. One of them is *neue musik* in German, a term used to describe a period for the post-1945. On the other hand, 'new' is also used as an adjective to refer to the quality of seeking innovation. In that, new music is a little different from contemporary. Contemporary encompasses them all, whereas new music is one that seeks novelty. So, I think it is necessary to determine this difference. Otherwise, it is very difficult. In other words, Fahir Atakoğlu is a very good composer, we live in the same period, yes, but it is not new music. It's not new music, because it is not seeking anything new. I'm not saying this to belittle it. In my opinion, contempt starts when we start saying 'there is no difference'. Here we say, 'Fazıl Say's music is very old because he writes music in a minor'. However, it is contemporary music, and it is beautiful in its own aesthetic purpose. Such a criticism is not meaningful, because it is not new music. That's how I define the new, maybe it's something that legitimizes ourselves a bit and can also be used to make it seem legitimate. But I can say at least for myself that innovation is an important thing to understand new music. I also believe that it should be like this, otherwise these definitions become meaningless. For example, I love collective improvisation, I did it, and I love to listen to it, but I think it's something else. There is no need to pretend that collective improvisation is new music. (Yayalar, Personal Communication, 14 April 2021)

Similarly, Tolga Tüzün describes that *yeni müzik* differs from the contemporary music concept in that it is about the antagonist relationship with the past although it is also situated within the past and tradition. He mentions that *yeni müzik* is then relates to an awareness of, as well as a critical relation to this past, which in result brings hope of new values:

> I think every music that quarrels with the old, so the past, is modern music. This is also present in early music… Contemporary includes new music. When they ask me, I say I am a contemporary music composer, but that doesn't mean anything... Fazıl Say is also a contemporary musician. We both use classical instruments. But I am doing something by adding the knowledge I have learned from the 20th century on top of the classical tradition. I have a concern on that, and I think having a concern is an important issue. New music is also a matter of what you are concerned with. We can conceptualize new music as a repertoire that has this concern and a repertoire that cares what the 20th century has brought... It brings a relationship of accountability about your labor as a composer. It requires more solid based than "I wanted it to happen this way, and that's it" attitude in the composition. In this sense, it requires Adorno's principle of accountability within the structure, and I emphasize this in my compositional teaching a lot. (Tüzün, Personal Communication, 6 December 2021)

The musical counterparts of such modernist tendencies as a negation from the tradition, can be observed through musical tendencies as well. Among others, the accumulated *yeni müzik* repertoire rarely includes schematic musical forms and related genres such as symphony, concerto, or sonata. Rather, it is often the case that the formal structures of most of the *yeni müzik* repertoire are not recognizable in reference to traditional schemas, while they are analyzable only in respect to the piece's own structure. This formal approach, which is reexamined for each piece, is among the qualities that contribute to the unpredictability which also functions as a negation from the familiarities of the tradition. Parallel to this, *yeni müzik* composers more often writes for small ensembles inspired by Schoenberg's *Pierrot* setting, rather than

symphonic settings, while it is often due to practical reasons as well as non-traditional small ensemble pieces are easier to have performance opportunities.

From the same token of negation from the familiar, many composers abstain from melodic structures, rhythmical regularities that enable a beat induction and pitch organizations that are audibly indicating tonal centers at the surface level of the music. While those music descriptive qualities are of course referred here to point to general scripts of traditionally familiar, it is also true they also refer to the psychoacoustic and cognitive means of creating unpredictability. Other means of negation also relate to the way the composers use the instruments. In that case, the extended techniques not only functions as a mean to create novel sounds, but also physically and visually functions as a way to negate from the traditional and idiomatic practice of acoustic instruments, which has been the typical marker of new music.

As part of the attributed value to an Adornoian emphasize on the 'music itself' that is materialized within its own structure, is not only refers to a negation from the schematic familiarities rooted in the tradition, but it also negates from the socially constructed meanings of music. As it is the case with musically familiar qualities which became familiar within a shared cultural memory, the representational meaning and narrative functions that aims to communicate a social issue, message or story also negated at least at the surface level or employed indirectly. Rather the value of a compositional design came to be judged on the base of an analytical design and coherency.

As it was the case in the *Neue Musik* that championed the 12-tone system and later integral serialism, this new value system built upon a coherent compositional logic, rather than the value attributed by social mythos, is in line with the current tendency to work with 'systems' which can be in the form of algorithmic models, spectral calculations, information theory, stochastic processes and variety of other procedural systems that can be coherently analyzable and modellable. Those systems indirectly function as materialized means of organizing sound based on an objective logic, rather than personal taste, enculturation or 'talent' that are considered as subjective notions inherited from Romanticism. In respect to such a thinking in music, many of the composers of *yeni müzik* who prioritize the modernist values, mentions the

significance of serialism both as a historical as well as an educational base of this analytical approach in composition. For instance, many of the well-established composer with modernist tendencies mentioned in our interview that even though they do not use serialism as their technical base for their compositions, they teach it as a fundamental in their composition classes, set theory being the main technical mediator. As several composers described it, this given value to an analytic approach function also in the composition workshops. The question of 'what is the logic behind the composition' also observable within the graduate level composition education in which composers are formally expected to provide a text that includes their model of compositional thinking or the conceptual approach that they use as their base for the composition.

The analytical tendency attached to *yeni müzik* discourse can also be observable in different forms of discourses, taking its base not *Neue Musik* tradition but also from other mid-20th century modernisms. For instance, the composers of the *Istanbul Composer Collective* refer to the IRCAM-based term *Musique Savante* which has many parallels to notions originates in *Neue Musik*. I have encountered the local use of this term first during my fieldwork on Arter's new music festival held in 2020, when I had chance to talked ICC members Onur Dülger and Mehmet Ali Uzunselvi, which they refer to term with particular emphasis its analytical value in compositional act. In their website it is explained as follows:

> Musique Savante is a term, formerly described as modern classical music, used for the production of music from the 20th century to the present. A literal translation of the term is difficult; it has been translated as "scientific music", "information music", "wise music", etc. Today, the term is used for many music that requires the use of a specific intellectual context and labor, special knowledge, and technical methods to make the production outside of music such as local / folk music or popular music. ICCs usage of the term "musique savante" composers only refer to the framework defined in the first sentence of the footnote. (ICC, About, n.d.)

A year later in the second edition of the same festival, Emre Dündar explained that "as a prerequisite, in order to consider any music in the category of *musique savante*, that

music must have been produced with knowledge, theory and sound expertise (*ses işçiliği*). Therefore, a *musique savant* appears as a piece of music that is worth analyzing, a piece that will provide information when analyzed" (Dündar, The New and the Newest Music Festival II, Istanbul Composers Collective Atölyesi, 26 February 2021). As Dündar later detailed in out interview, he considers that emphasize on the analytical approach and the requirement of theoretical knowledge that defines the frames of *musique savante*, can be met by other traditional musical cultures such as Indian Raga music or Turkish traditional makam music. Similarly, he considers that in certain cases, some of neo-classicist works that composed with the awareness of the current compositional techniques can also be included within *musique savante*, although he states that he is not in favor of such neo-classical tendency. He describes that depending on the approach in composition, both *musique savante* or *yeni müzik* can potentially include many different types of music. However, he also reflects that *musique savante* also has limits in what is counted within this particular music-making category when I asked about whether it includes for instance minimalism. As several other modernist composers have mentioned it, Dündar also considers that minimalist music composition does not corresponds to such analytical approach:

> Because minimalism gives an openness, it also has a counterpart in popular music. It is a style that is still in use, for example, you can use it for home decoration as well, and it is a slightly more advantageous concept. It's not my favorite music at all, and I think there are very few good examples… I also doubt that minimalist music is Classical music, except for a few examples. Because most of the behaviors you call minimalism already exist partially in earlier music. It becomes minimalist when those are extended to the whole. But I never thought it had data of value that makes it an important stream (in composition). Because the amount of information it gives to the listener is extremely limited. So, the goal is to create a ritualistic musical experience. It serves a functional psychological purpose, seeking to create a ceremonial rather than an artistic one. Maybe this is OK, but at this level, minimalism has become limited to being part of a current trend. I prefer to meet my need for ritualistic music by going back to roots, to something real. For instance, I would

> listen to Indian Music, instead of a version with New Yorker sauce. (Dündar, Personal Communication, 24 March 2021)

This analytical approach functioning as a value in musical composition relates several other domains that *yeni müzik* occurs into. For instance, it in line with the academic environment that often facilitates the socio-economic sphere of *yeni müzik*, which in result also contributes to this coming togetherness of music and science. In that sense, the value attributed to university aligns with modernist values attached to *yeni müzik*, such as the given emphasis to technological information, scientific (or scientificist) modes of production or to expert knowledge of notation.

The effects of science-oriented approach to musical composition, especially in styles such as Spectralism or algorithmic composition goes hand in hand with the music technology and sound engineering, increasing the roles of music notation programs and audio signal processing software. In that sense, even for the composers who only compose for acoustic instruments, the close relation of *yeni müzik* with technology is a remaining value pattern.

Technological mark not only relates to the analytical tendency or practical uses in compositional thinking, but it also in lines with the modernist image of a composer working with measurements, computers and analytical models that replaced the former romantic image of composer who works only with pen and paper at the piano and doesn't need much other than ‘inspiration’ or ‘talent’ to compose. In fact, as it has been frequently discussed in our interviews with *yeni müzik* composers that this romanticized notion of ‘inspiration’ or ‘talent’ is consciously rejected and harshly criticized by composers with modernist tendencies. In their perspective these romantic notions that have not materialized based in musical or analytical terms in fact create and reproduce political exclusivity that contributes to former discourses such as ‘genius composers’ or ‘masterpiece’. They also consider such romantic notions attached to professional identity, as decreasing the value and the legitimacy of the composition as an expert autonomous field that requires set of skills, knowledge, labor, and materials. In that sense they replace the romantic idea which implies that an innate or a God-given talent expressed in a Bohemian lifestyle, with the discourse and tools of modernism. In this replacement technology also has a particular function.

The session allocated for the Bilgi Music department's laptop orchestra *IBULOrk* in Arter's *The New and The Newest Music Festival* in 2021, can be an example of how technology mediates this modern notion of music-making and how can it be a signifier of the given value. During the session in which members of *IBULOrk* consisted of students of Bilgi Music department are also gave a presentation on their production, two things caught my attention in relation to the categorical value of technology. First was that, rather than demonstrating the musical output that they achieved in *IBULOrk* through a performance or excerpts from their earlier performances, the full session was consisted of presenting the very basic terminology of electronic music, which has been now quite standardized, such as what was the German tradition of *Elektronische Musik* or Schaffer's *musique concrete*, what are two types of sound sources (synthetic or acoustic), the basic organizational tools such as cutting, adding or filtering and what the parameters like loudness, timbre, spectrum or texture means in technical terms. It can be said that the focus of the session was informatic, leaving truly little room for the artistic and aesthetic poetics of *IBULOrk*. However, the interesting part was that the presentation was received very positively both by the audience – as I have later talked to musicians from the scene who participated in the presentation- as well as art promoters. For instance, Melih Fereli who is the director of the Arter, concluded the session, by drawing attention to the presented knowledge of young *IBULOrk* members, and he said, "This was a performance, not a workshop. You have taken me into an environment where I have a little knowledge…I watched with admiration. How much you know! ... Arter is entrusted to you and at your command". Here it was quite easy to observe that the given value to the basic technical knowledge, regardless of the artistic production and output, was categorical.

Another striking issue in terms of the effects of technology on music-making practice was the texting software that *IBULOrk* members use to communicate during live performances. As they have explained, this software allows members to chat with each other about what is going to happen in the following moments while they are performing, and it also has a countdown function to coordinate temporal changes. This chat software was striking in the way technology has come to create non-musical interfaces, transforming, and materializing the most fundamental attributions to

normative music-making such as the temporal expressivity or the unspoken qualities of improvisatory music.

The analytical approach to composition as marking *yeni müzik* also has repercussion in composition education in the central departments in the local scene. As many young composers have explained it, compositional teaching both in university as well as workshop formats often focus on the logic that the piece works within or in other words what is the rationale of the composer, which not only give an analytical value, but also preserve an expert domain allocated for the profession of composition. This has also been confirmed by many composers who teach in universities. For instance, Mehmet Can Özer describes their approach in Yaşar University Music Department as following:

> We're trying to teach respect for the composer because composing is really hard work. We are trying to explain how the composer thinks, and how that music works. We don't do a moto mot dry music theory analysis. From the perspective of the composer, I try to explain how a piece of music works, what the composer is trying to do, what the material is, etc. Most students do not come to school knowing what new music is; we teach them. But this is not an element of coercion. Mostly through instruments, we teach them how to approach, to compose something coherent. (Özer, Personal Communication, 29 November 2021)

From a critical point of view in regard the effects of the centrality of coherency as the value in the compositional education, Mithatcan Öcal describes that coherent models and explanatory concepts which are expected to be grounding a piece of composition, creates a distance from an ear-based music-making by putting a non-musical thinking between the composition and the composer. He describes the normative situation of compositional teaching as follows:

> Öcal: Usually, they expect you to explain why you compose the music in this way. Often, without teaching anything, they want answers. They want an answer not only about the music but also about its subtext. And I mean, a person who is just starting can't know that. Not possible. There is no such

example in history. Mozart or Beethoven learned composition by copying someone else's music... That's how they learn to compose, by playing piano and copying other's music. Then they create their own music by imitating. I mean, I have never seen today's composition education in history.

Turan: Is it the situation in the world now? Or is it a local tendency?

Öcal: I don't know about everywhere, but I think they expect an answer in general. And this is a very false thing. You should not believe anyone. In other words, if a person says something other than music, if he makes up a concept, if it is based on models, it can be a lie in terms of music.

Turan: Let’s say you give wonderfully coherent answers, then it doesn't matter how the composition sounds at the end, is it correct?

Öcal: I think the answer is more decisive. You can write whatever you want, but the important thing is the reason for it. Of course, I have nothing to do with such things... I mostly try to adapt to the language of music itself; I think it is something that needs to be learned. For example, those who dive know that you go under the water, it is a completely different universe. You cannot live there, but you can observe it for a while. Lots of different creatures that don't exist on earth live there. But you can't live there. It is something like this, you cannot live in music, you cannot fully comprehend it, but you can learn. It's something like that. (Öcal, Personal Communication, 30 November 2020)

The analytical approach also relates to *yeni müzik*’s interaction with audience, as putting forward a solid expertise knowledge of the ‘system’ that piece works within, that do not necessarily correspond to the auditory experiences of audiences. In this particularly analytical approach to musical composition, the formerly attached social functions of music listening changes. Among other important differences, the narrative or representational function of music that enables several layers of socially, psychologically, and culturally constructed meanings of music, is particularly negated and replaced by music informatic analytical approach. As many composers mention

yeni müzik is a break from such Romantic notions attached to 'musical meaning'. Mehmet Ali Uzunselvi's statement below well exemplifies this notion:

> There is a motto like this: music is the food of the soul. It is loaded with a task as if it is a phenomenon that should trigger and agitate emotions. However, there is a minority that sees music as a mere sound mechanism, something that has been researched, and something that has a science and institutes. (Uzunselvi, MSGSÜ composition seminars, 2 June 2021).

Combined with the limited reception caused by the generally socially isolated sphere of *yeni müzik*, this analytical tendency that solidifies within the musical material and compositional model also conceptualized as 'dehumanization of music' as it is put forwarded by composer Alper Maral or the 'transformation of music into a sound object' as expressed by Onur Türkmen. In the Arter's second edition of *The New and the Newest Music Festival* in 2021, Türkmen described *yeni müzik* as follows:

> New music is an artistic formation that emerged as a very political and harsh project after the Second World War, during the Cold War. As some authors have pointed out, it was a 'start from scratch', that is, completely erasing history. This came to the fore with integral serialism, and it was an anti-romantic approach. Rather, music comes to the fore with the notion of academic research, something that is also reflected today. While in the 19th Century music was representing feelings and thoughts, the break after 1945 was anti-romantic and anti-representational, and a notion of music that is measurable parameters in its own autonomous structure took over the new music scene… After integral serialism, there are other breakdowns. After Cage said that everything can be the material of music, Pierre Schaffer revealed the concepts of electronic music and reduced listening, then Lachenmann introduced a more physical tablature notation and way of thinking about music through the acoustic instrument environment. Thus, the dilemmas of integral serialism regarding the representational status of music are taken one step further. Thus, music becomes the subject of how sound moves and behaves as an object in space. We no longer look at music as something that represents

> thoughts, and people. We look at it more as an object, and we are interested in how that object behaves. Of course, today's postmodern understanding calls into question the progressive notion of modernism. (Türkmen, Arter's *The New and the Newest Music Festival II*, 26 February 2021)

In the same session of Arter's festival, Alper Maral pointed towards a similar perspective regarding the modernist mark on new music and its analytical, mechanical, and technical emphasizes over the socially constructed meaning of music-making. He provides the following historical reading on what he describes as dehumanization (*insansızlaşma*):

> We were in the midst of modernism when the concept of new music was first coined. Modernity and new were the same things. Over time, when modernism was worn out, and postmodernism was adopted, the situation that innovation was not necessarily sought emerged. But before, people wanted to reset their wartime belongings. Serial technique, and of course, computer music, is an indication of this. These point to the dehumanization of music… A musical writing that is so intricate and difficult has come into play, and the idea that it is enough to be on paper, rather than performed, led to a break with the performer and the listener. (Maral, Arter's *The New and the Newest Music Festival II*, 26 February 2021)

Another theme that is effective in the described dehumanization of *yeni müzik* production is that the narrative meanings attributed to music cease to be of value. It is possible to observe that alongside the notion of program music rooted in the Romantic Period art music discourse, other socially constructed meaning-making functions attributed to musical composition such as direct storytelling, emotion-inducing, representation with iconic, familiar references or literal portraits, and direct social and political messages addressed to masses as well as cultural connotations entangled with traditions, are all relegated to second place, if not totally negated. In that paralleling the global history of new music, *yeni müzik* discourse proposes a new domain of composition that is emancipated from those 'extra-musical' attachments, as put by composers. Some of the composers with modernist tendencies, consider such socially

constructed meaning-making as outside of their scope of musical ontology, others consider this older function of music as a secondary, unintended, or abstracted - in a way hidden - element.

The intentional neglect of the socially constructed meanings is not necessarily always an Adornoian stand that tries to differentiate new music from mass consumption and the cultural industry. It also relates an understanding that considers music perception and appreciation as a purely subjective phenomenon, which makes it not only political but also unpredictable and therefore undesignable. In that consideration, the 'intention of communicating a meaning' through composition is not possible. Rather *yeni müzik* can offer other music experiential values, mainly the logic of the composition 'the system' and the auditory experience of the sound objects moving in time without language-based associations.

As some composers are concerned, audience's seeking of semantic meaning mediations through music often lead to misinterpretations or irrelevancies in terms of the logic that has guided the formation of a new music composition. Consequently, even composers with an interest in verbally describable concepts as their models, hesitate to emphasize such literal analogies or descriptive commentaries that might enhance such seeking for narrative, descriptive or emotion-inducing functions. For instance, in the program notes of Yayalar's orchestral work *Tableaux Vivants of a Resistance* (2014) which is a piece related to the Gezi Protests that happened in 2013, Yayalar notes that:

> The piece has grown out from the experience of the Gezi movement. However, it is neither a programmatic nor a depictive work and it doesn't try to tell a story or give a message. It is more about the raw experience of the street action itself, about what it feels like to be in the middle of it. It is more about the sheer sonic and kinetic experience one feels… The piece was never meant to be representational but there's one metaphor that underlies the whole composition. That's the relationship of the individual to the mass. In order to bring the orchestra to this world, I had to strip each instrument off its individuality and make everything contribute to a bigger whole… (TolgaYayalar, n.d.)

In the notes, the composer continues with the music-analytic description of the musical mechanism that is driven by this notion of 'the relationship of the individual to the mass', the orchestra being the mass and all other musical voices vary as unique experiences being in interaction with it. When I ask why it is emphasized so much in the notes that this approach is not representational, he answers as follows:

> If I had written that program note for abroad, I might not have written it that way. Some things are easily misunderstood in Türkiye. We still see music as a very romantic art. I had a piece of work that was very mechanical in which there were polyrhythmic structures. I have said somewhere that it is "like a clock" to describe the model. But everyone understood as if I were describing the clock or the piece was about a clock. However, I have nothing to do with the clock, but I could not explain it. So, I'm a little afraid of it. I didn't want it to be understood as "look, people are gassed here, or people are running here" in this piece, it wasn't like that. My aim is not to draw anything visual in any way. I model this experience musically and try to create the atmosphere. Some places are sound models, and in some places, there are sound masses. This is not a narrative at all. That's why I felt compelled to write. (Yayalar, Personal Communication, 14 April 2021)

Tolga Tüzün, who has a similar point of view on the negation of narrative function in *yeni müzik*, considers such meaning relations that are formed outside of the structure of music itself, as 'leaks' from the social and contextual domain:

> A composer has to hear the structure within a piece, what it calls for and negates as the piece progresses. The composer is the person who tends to hear the potential of the sound material. That's why we have to ask, for example, why this musical element comes, and on what basis. I don't think answers such as "I wanted it so, inspiration came" are not enough… I think of composition as a purely mechanical thing. As Varese says, "I am a sound worker working with intensities, and frequencies". It is a job for me, a material that is on the desk, and I am a composer who tries to do that job in the most correct way as the specialist… As a matter of fact, when we start to direct the piece with other

> motives, what I call extra-musical, all the controlling mechanisms we are exposed to as social individuals will infiltrate its effect into the music. This is a leakage. (Tüzün, Personal Communication, 6 December 2021)

This area of meaning, which the composer describes as leakage, is in parallel with what I have described as the socially constructed meaning of music, functioning at the front side of normative musical experiences. In *yeni müzik* composition, the rationally designed sound object and the coherent logic behind it, function as a methodical way of negating this social signification. However, this mechanism behind the sound object is often situated within an expert knowledge that does not have to be audible/understandable from the perspective of the listener. Hence, it is often the case that the situation raises the question of if *yeni müzik* is about such compositional mechanism, then, what remains as a mediated meaning when this mechanism is not audible, as it is often the initial response on the side of listener. Does that mean that all the roads to a meaning-making process of a listener are closed?

It is true that both in my own experience with significant part of the works I have encountered during this study, as well as in listener's reflections that I had chance to observe, the compositional logic is mostly not accessible through ear. In these cases, the extra-musical elements such as the title of the piece, the conceptual descriptions in the program notes, and, even the artistic identity of the composer are at the fore ground as possible signifiers of a meaning-making processes. As Yayalar points out previously, it is a quite common phenomenon in *yeni müzik* experience that the listeners are often overly attached to such communicable elements in narrative forms, as the last remaining signifiers to establish a meaning relationship with the auditory experience. To my observation, it creates a deeper difference between the composer's intentions and listeners' expectations in terms of what constitutes a musical experience. When I ask this particular quality about the meaning-making process in *yeni müzik* experiences, Tüzün answers as follow:

> I think new music starts to work when you can't hold it from any point of meaning. In the unfamiliarity of the sounds in this music, when you start to hold it somewhere, that place starts to become the only thing you start to establish meaning for you. I think this is unfair to the piece. I think abstraction

> and the intellectualization that abstraction evokes are very important. If I give you a clue in terms of meaning, it seems to me that you will not let go of the end of that rope... What attracts me in new music is the full meaning we establish between the surface of the music and the level of abstraction. If the bonds between abstraction and the musical surface are very tight, for example, in tonal music, then we'll know right away what's going on. But the more the bonds between the surface of music and abstraction are separated, the more difficult it is to construct meaning, and the looser the bonds become. Instead of giving these meaning ties to the listener – and most of the time, something is inevitably given – I approach from a place that allows the listener to establish these meaning ties themselves and provide an approach that enables 'o, we can hear it like this as well' type of experience. When the meanings are not given, in fact at the very point where you get lost, the possibility opens up. (Tüzün, Personal Communication, 6 December 2021)

Although the majority of the local composers does not follow the modernist stance, as a whole or partial associations, it remains a central pattern that shapes our perception of *yeni müzik*, as it mentioned even among composers who criticize it and differentiate themselves. In this sense, just as Heile and Wilson refer to modernism as a distinctive response or an episteme that have shaped the 20th century with different aesthetic manifestations, the values of continental musical modernisms are again in a conceptually decisive position in the *yeni müzik* scene in Türkiye. Inherited from the critical tradition of *Neue Musik* discourse in particular, the negation of the musical construction of social meaning, the material basis sought in the compositional structure, and the auditory and conceptual unfamiliarity attached to music itself, can be listed among the prominent features. Indeed, this negational stand of the modernist critical stand on social meaning of music underlies not only the production side of *yeni müzik*, but also shapes the listeners reception of the field.

One domain that I was able to observe this was through the results of my survey on the meaning of *yeni müzik*, conducted in the first edition of Arter's *Yeni ve En Yeni Müzik Festivali* organized in 2020. It was interesting that rather than a modernist tendency, the festival had a more similar orientation with American avantgarde

discourse, as the title ‘the New and the Newest’ has strong parallels with Fluxus type of practices, a similarity which Alper Maral later mentioned in the 2021 edition. The program included live performance of *Ensemble Mozaik*, performing Enno Poppe’s *Rundfunk*, Istanbul Composer Collective’s collective improvisation with visuals, Beirut-based group *Wormhole* which performed live animation drawings on a glass (Mazen Kerbaj) accompanied by electronic guitar and lastly alternative electronic musician Alva Noto. When the festival program was announced, I had chance to talk with some modernist composers who did not find the program ‘serious’ enough and thought that it was a misuse of the term *yeni müzik* with such program that easily crossovers with ‘popular music’. Likewise, the festival venue Arter was also known as an art institution influenced by the musical practices of John Cage and David Tudor, emphasizing post-modernist approaches that intermingling with other contemporary arts. In parallel, a significant part of the listeners attending the festival, so the participants of the survey consisted of professional musicians with vernacular avant-garde tendencies, working as sound designers, engineers, improvisatory musicians, and electroacoustic composers, alongside the interdisciplinary artist and the ordinary followers of Arter. In the survey, where I asked participant to mark all the meanings of *yeni müzik* phrase that they agree with or define it their own terms, the majority of the listeners agreed that it refers to “musics that are new in terms of style, technique, discourse, presentation or other features (never done / never heard before)”, emphasizing the musical novelty independent of critical stand. However, despite such American vernacular sphere of the festival, two (1 and 3) of the other three meanings that the participants also marked with a high rate has a clear critical stand inherited from modernism. Those other most selected meanings respectively were:

> (1) Musics that compel their audience in terms of accessibility in comparison to normative music experiences, and demand knowledge, familiarity, effort, patience, and time from the listener.
>
> (2) New Music, which, regardless of its aesthetic and technical characteristics, refers to today's art music as a historical category, referring to examples of music attached to the late 20th-century and 21st-century art music repertoire.

(3) Musics that are new because of their opposition with the traditional/classical/tonal/old understanding of music.

It was interesting that despite the explicit vernacular avant-garde tendencies surrounding the event, and despite the participants' aesthetically pluralistic view of materials and techniques, they also marked the meanings that has a reference to the antagonistic relation with the audience, and its negational relation to the past and tradition, all together marking its differences from other types of contemporary musicking.

The two meanings that the participants did not choose by a wide margin, also indirectly pointed to the negational function of *yeni müzik*. Accordingly, the least marked meanings were (1) "Any music that has been currently released to the market, regardless of their aesthetic and technical characteristics (including popular music genres)" and (2) "Musics that are belong to the entire 20th-century art music repertoire, (including Minimalism, Neo-Romanticism, Neo-Classicism, New Simplicity or New Conceptualism). After talks with some of the participants also revealed that they might have considered picking those least marked descriptions as well, if there weren't indications of popular music or neo-movements. Some indicate that those styles or genres that they considered more accessible, and therefore are out of the scope of *yeni müzik* for them.

As can be seen in the less preferred meanings in the survey, this differentiating centrality of the modernist pattern and its critical remark, also brings with negation from certain aesthetics and genres, in a way indirectly defining *yeni müzik* through negation from what it is not. As I have quoted earlier in this study, the most negated aesthetic approach in this context is the American minimalism and its post-applications. It is often the case more than the exception that many composers exclude minimalist style and techniques as not fitting with the modernist values attached to *yeni müzik* and they often refer to it as a radical opposite of what they are trying to achieve with *yeni müzik* in terms of both the musical output as well as the compositional intentions. Similarly, neo-classicist, and neo-tonal approaches are considered with caution because of their romantic, nostalgic, and audibly familiar connotations. In such cases, the piece is questioned through how the composer handles

the musical or extra-musical material from the past within the present, in deciding whether the piece can be considered new music.

Vernacular avant-garde practices in the forms of happenings, and free improvisation, on the other hand, are also often situated at the periphery of the *yeni müzik* scene, as they are considered outside of the traditional compositional practice emphasizing coherency. Similarly, un-notated kinds of electroacoustic practices are still mentioned as the 'lack sheep' of *yeni müzik* production, as one composer puts it. Despite their visibility in *yeni müzik* events, sound installations, soundscape practices and soundwalks, sound exhibitions and variety of multimedia pieces are often criticized as outsiders of *yeni müzik*, for shifting the emphasis from compositional mastery, towards the 'exhibitable' visual elements which was considered as extra-musical and commoditized. This view led to separation of electro acoustic and acoustic concert The conceptual approaches, which has recently become visible in the local scene, especially through the performances of Berlin-based ensembles and musicians, is also criticized for being dependent on extra-musical socio-political discourses such as gender equality, post-colonialism, and cultural diversity.

Although all these approaches have a place in the local scene, it can be said that they are implied as the peripheral practices of the local *yeni müzik* scene, due to their unfitting with the musical and musico-social values originates in the critical tradition of musical modernism. With those referred 'others' of *yeni müzik* and through their function in defining new music via negative dialectics, it can be observed that the previous discourse of new music without a singular definition of new becomes as a rhetorical one, rather than corresponding the functioning meaning of the term. In that one can easily observe the contraction between the discourse of *yeni müzik* that is undefined and decentralized to provide artistic freedom and to accommodate the pluralistic environment of various practices, with modernist critical discourse of *Neue Musik* that gate keeps the boundaries.

It is crucial to note here that, what is described as the modernist patterns and its centrality in the local scene, refer to the values that are significant in understanding of what constitutes *yeni müzik* discourse as it functions in the local comprehension. However, by no means, it is to claim that there are a greater number of composers with

modernist stands, constituting a statistical majority or a stronger characteristic in the local production. On the contrary, as I will explore more on the next section, both discursively and musically, a significant number of *yeni müzik* composers do not embark on the described modernist repercussions and some composers that I have talked to in fact provided me with harsh criticisms of musical modernism, as a "re-branded old center" in composition. However, as it can be inferred even from their distinguishing of themselves from the *yeni müzik* scene through the criticism of such modernist patterns, they also acknowledge the historical and intellectual centrality of continental modernism in shaping the discourse both in its global and local contexts. Hence, it is better to understand those modernist repercussions as part of the genealogy of *yeni müzik* discourse as well as the value-orientation of institutions – especially in composition education.

4.4. Aging of *Yeni Müzik*: A Question on Artistic Significance

> What's new?" is an interesting and broadening eternal question, but one which, if pursued exclusively, results only in an endless parade of trivia and fashion, the silt of tomorrow. I would like, instead, to be concerned with the question "What is best?," a question which cuts deeply rather than broadly, a question whose answers tend to move the silt downstream. There are eras of human history in which the channels of thought have been too deeply cut and no change was possible, and nothing new ever happened, and "best" was a matter of dogma, but that is not the situation now. Now the stream of our common consciousness seems to be obliterating its own banks, losing its central direction and purpose, flooding the lowlands, disconnecting and isolating the highlands and to no particular purpose other than the wasteful fulfillment of its own internal momentum. Some channel deepening seems called for. (Pirsig, 1974, pp.17-18)

Whether it has modernist repercussions or not, in the current scene, it is possible to observe a saturation of ideas and auditory qualities that once constitutes the markers of 'new' in *yeni müzik*. This section concerns several patterns that are now considered to become static, through the reflections of local composers. The issue of saturation of

auditory and intellectual bases of *yeni müzik* has strong parallels with what Adorno referred as 'aging of new music' in his writing with the same title in 1955 (2002). As he wrote as early as the midst of the 20th century, Adorno refers to continental modernist music that inflated by the cutting-edge technique of the time, integral serialism, therefore his critique of 'aging' of new music was towards the serialist composers and the ways that they employed integral serialism. Borrowing from Adorno, in the present section, the 'aging' of *yeni müzik*, concerns the saturation of the modernist repercussions that still prevails in the local *yeni müzik* scene. However, as the overall scope of the discussion will reveal, currently, the aging of *yeni müzik* not only observable in regard to the modernist patterns, but also applies to the vernacular avant-garde tendencies that follow alternative practices such as free improvisation, conceptualism, or interdisciplinary approaches.

One of bases of the idea that *yeni müzik* discourse is saturated is the auditory experience of the newly composed pieces that are no longer striking. It is common observation among composers that although each composition is an individual design in its own structure, the listening experience of the newly composed piece has become increasingly similar to each other as a general sonority. As Enis Gümüş states, although it is still possible to appreciate the "craftsmanship of composition, they may not be striking as a musical experience" (Gümüş, Personal Communication, 16 March 2018).

As composers reflect, through time and institutionalization of techniques, materials, and ideas age and saturated to the extent that they form their own cliches. Bellow Emre Dündar describes the process of the institutionalization of striking ideas as follows:

> I largely agree with this observation (saturation)… A good example is Lachenmann... With his latest music, he sabotaged his own static image in a way, very cleverly. He wrote *Marche fatale* which was hilariously funny, tonal in the nonsense that upset his fans… to make fun of his image. This is a remarkably interesting situation. Lachenmann is a man who made a big proposal … he created a whole different plane. It's something that is taken really seriously when he first introduces his idea, but of course, there is a problem when it has been adopted by a circle and repeated. Stephan Ervasoli

> has a similar criticism… Gerard Gerald also says this in one of his seminars at IRCAM. He said "Well, you create a whole bunch of great sound objects, they are beautiful… but why do these objects come together? I may not be convinced that what makes these objects connected and makes it music?" he asks. Creating a sound object is not an easy thing, but a really nice sound object exists everywhere. It does not create an artistic context by itself. This is a pretty common thing happening right now with a bit of inflation. For example, there is a channel called 'score follower', where 70 percent of the music is really based on the sequentiality of some sound objects and deliberately staying away from tradition. (Dündar, Personal Communication, 24 March 2021)

The inflated use of certain musical qualities at the front of the auditory experience is one of the issues pointed out in the context of the disappearance of the striking effect that once was the means of intentional negation from tradition. These include atonal sonorities as the new 'sonorous center' of the pitch relations, and rhythmic, melodic, and textural fragmentations which inevitably result in a similarly disoriented auditory experience by means of breaking beat induction and other regularities no matter how differently designed or no matter how they were once striking musically. Those critiques on the saturated experience of the resulting sound of new music pieces almost replicates Adorno's notion 'habituation of irregularity' that leads to the "application of chaos that is not chaotic anymore" (2002/1955, p.191). Adorno mentions the contrast between the novelty of the compositional techniques that is unique to the internal structure of each piece and the output it creates which inevitably similar due to our habituation of irregularity. He mentions that the institutionalization of serialism and the neutralization of materials and compositional systems led to the habituation of such irregularity which in turn the new music lost its anti-thesis and artistic significance:

> Now, to be sure, the quality of occurring "for the first time" cannot be preserved. One must renounce it, go beyond it, as soon as those fresh effects have become sedimented and rigidified. But everything depends on whether such chords can free themselves from the spell of their isolation… or if they are manipulated as though they were without significance. In the leveling and

> neutralization of its material, the aging of the New Music becomes tangible: it is the arbitrariness of a radicalness for which nothing is any longer at stake. (Adorno, 2002/1955, p.185)

While the habituation of any idea or sound is a natural part of the passage of time, as these ideas originate in the past and reoccur in the local context after more than 50 years, the application and advocacy of such techniques are often criticized for their 'pretense' of novelty rather than being genuinely intended to be 'new.' This critique also raises questions about whether this contradiction leads to 'meaninglessness,' where the essence of new music is lost due to an excessive focus on compositional procedures and materials, which may seem arbitrary to the audience. It's important to note Adorno's description of this process of materialization and the resulting loss of meaning in new music, which also has parallels in the local scene.

> Even meaninglessness can become meaningful, as a contrast to and negation of meaning, just as in music the expressionless is a form of expression. But the newest musical efforts have nothing to do with this. In them meaninglessness becomes the program, though sometimes dressed up with Existentialism: in place of subjective intention, Being itself is supposed to be heard. But as a result of the abstract compositional procedures in which it originates, this music is anything but that of primal sources; it is subjectively and historically mediated to the extreme. But if this music is not the pure voice of Being, what then is the raison d'être of this purified music? Its schematic organization takes the place of the raison d'être, and the organization of material becomes a substitute for the renounced goal. As a result of the atomistic disposition of musical elements, the concept of musical coherence [Zusammenhang] is liquidated, a concept without which nothing like music really exists. The cult of rigid consistency terminates in idolatry; the material is no longer worked through and articulated in order to be amenable to artistic intention; instead the arrangement of the material becomes the sole artistic intention, the palette becomes the painting. Thus, in an ominously symbolic way, the rationalization of art tips over into chaos. (Adorno, 2002/1955, p.192)

Some composers consider both the saturation as well as the question of pretense and meaning in regard to new music as an inevitable situation that occurs in many other genres of music as well, rather than being a categorical problem for new music. For instance, when I asked whether such critiques of pretense, saturation and meaningless applies to the current new music practices, Tüzün approaches to the issue as follow:

> If you leave a concert saying, "I didn't understand anything," it's likely that the music was poorly performed. Composers don't write their music so the audience won't understand it; they write with the hope that the audience will understand. “I don't want to be understood” is kind of an adolescent attitude, something you might find in student compositions. This also applies to sounds that come with their baggage. It’s an experiment; you’re learning material. For instance, I've used the jet whistle twice in my life… probably the last was in 2002. I haven't used it since. It’s because jet whistle is a distinctive sound, like *zurna*; you recognize it the moment you hear it. Perhaps, if you focus solely on it as a musical element and work on it like an etude, you can make it meaningful within the context of the music. However, when something like "fiuuuw" suddenly appears, it sounds so extra-musical that it seems as if it was written just to have a jet whistle there. … Certain extended techniques have their unique timbral and gestural qualities, and they come with strange baggage. For instance, striking the bass strings in the lower registers of piano with your fist. So, how will you differentiate it from Henry Cowell or the final section of Varèse's Ionisation, or Cagean works, understand their differences, and use it within the context of music to serve your own world of meaning? If you can do it, all the better. But if you're not aware of any of these and you're just adding a fist to make new music, then the reaction of the audience will be [sic]... As in every contemporary art scene, whether it's painting, sculpture, movies, literature, or music, 95% of everything written is a complete sham. But we're here for the 5%. (Tüzün, Personal Communication, 6 December 2021)

While not all the composers are critical of the current saturation of typical sonorities in *yeni müzik* production, as the interviews reveal, it is among the frequently raised issues within the local scene, calling for an insider critique in regard to the

institutionalization of *yeni müzik* after 20 years of its emergence. Among other things, Lachenmann's *Musique Concrète Instrumentale* is the most mentioned typical approach as it is often commonly observed among young composers' heavy use of extended techniques and gestural organization of sound objects. Bellow composer Tolga Zafer Özdemir reflects on the inflated use of extended techniques as well as atonal sonority as typical, which he considers as a result of the institutionalization process of *yeni müzik* scene which have adopted an understanding that is already exhausted itself historically:

> What we call new music in Türkiye is not new, of course, it was never. It's an old concept that appealed to a very small audience in post-war Europe and turned into something else because it didn't people hold up. In Türkiye, there are still serious advocates of this... I have been at composer festivals... There are different departments from the universities in Ankara and Istanbul. I would expect to have stylistic differences in between different music schools, but musical results are suspiciously same. I think composers do not even put anything of themselves. Composers change, instrumentalists change, but every 20 seconds, you hear a jet whistle from the flute, and the sonority remains the same. … I also have a problem with this cliché usage of atonality. Atonal sonority should be a color in your palette. But in Türkiye, music is painted with only one color, and in turn, tonal music became a taboo… To be honest, I see the mistake in our generation in this situation. Because each system creates its own dictatorship. When the first new music musicians who came out with an oppositional discourse later became administrators, yeni müzik became a categorical good, a postulate… Today, when you say new music, the same type of music comes to mind, and I think they all sound old. (Özdemir, Personal Communication, 13 September 2019)

Similarly, Onur Türkmen indicates that Lachenmann style creation of sounding objects that are often mediated through complicated notations constitutes an aging element in new music not only in the local scene but also in the global art institutions. Drawing from his students' experiences in the international organizations, he reflects that

modernist aesthetics institutionally constitutes the center as they are expected by the new music industry (Türkmen, Personal Communication, 18 April 2019).

Inspired by New Complexity composers, the tendency toward complex notation with multiple layers of information is also mentioned as a typical tendency as well as an expectation. Similarly, the modernist approach to composition primarily as a coherent logic and an object design is also prevailing among saturated ideas that are losing their striking effect regarding their procedural value as well. Having a parallel observation about the institutionalization of the modernist patterns, Ahmet Altınel explains the role of international composition competitions in reproducing such expectations, particularly materialized in complex notation which he refers its saturated extra-musical use as a 'notation engineering':

> I think the main reason for this is composition competitions. A kind of notation engineering is sought in competitions. New complexity is a perfect form of this. A very complex, visually very aesthetic notation. Of course, they have more chances in the competition. When 300 compositions arrive, they probably look at the score from the balcony. Therefore, even that visuality gains importance in competitions. But of course, this is also something that saves the composer from doing research on the content. Just as how in the 40s and 50s, a composer became avant-garde when he used certain techniques, it is the same here. However, the musical content is much weaker than it seems. I'm not just saying this for composers in Türkiye. I see this in composers participating in competitions that I can follow. (Altınel, Personal Communication, April 4, 2021)

It is a phenomenon expressed by many composers that the tendency described as 'notation engineering' also raises question in regard to the artistic experience and meaning. Having a similar observation on tendency to complexity, Emre Dündar also criticizes the assumption that sonic complexities embodied in notation has come to be a value on its own, and he describes a deterioration in value and meaning of compositional act as follows:

> Sometimes music has a great design with an extraordinary look on the score. When you analyze something that complex, you always find something. This happens a lot, especially in the new complexity composition. You may also think that there is something in this complexity, but you don't understand it… Sometimes, coincidences and accidents can give very good results as well. When you analyze a big noise, you'll find a lot. But this does not always mean that it has valuable information, content, or analytical value. It just means it's complex... A lot of music today is written to be contemporary music, not just music...There is a great problem of rhetoric, the notion of being an artist disappears. These notation programs ruined it. Because under normal conditions, you don't sit down and write those sounds. It became easy to think that it is OK just a midi protocol plays it, and time makes up for everything. (Dündar, Personal Communication, 24 March 2021)

Composers cite several reasons for the aging of new music, and one of these is the academic aura that envelops it, contributing to the institutionalization of modernist characteristics. Emphasizing values such as compositional coherence, procedural material design, complex notation, and the integration of advanced technologies, new music creates a common ground for the convergence of scientific and musical domains, as well as for engineers and composers. This sphere of new music, which has been intellectually influenced by continental musical modernism for the past half-century and economically shaped by the conditions of the academy during the Cold War, has now become part of a saturated image of new music. This saturation also has consequences within the local music scene. Within this context of new music's aging image, discussions about the materialization and rationalization of musical composition have arisen, influenced by the amalgamation of scientific and academic factors, resulting in a void in artistic significance. Similar to Dündar's argument about the vanishing notion of the artist, Altınel describes the trivialization of discussions concerning artistic meaning through an engineer's approach as follows:

> In my opinion, composers don't have much to tell anymore. That's why technical skills come to the fore. Notation, orchestration skills, or the ability to use advanced techniques are some of them. However, musical issues, issues

> related to meaning and content, are unfortunately rarely talked about. Composers I've seen usually talk about Sibelius fonts… Another side of this is that you have to give a rational account of the music. With this understanding, composers perhaps aroused interest in a non-musical environment. For example, these are things that might arouse interest in an engineer at a university. If you are in a department affiliated with a university, you can explain this; 'I modeled it like this, an algorithm works like this, etc. Very interesting, of course, these are things that attract the attention of a mathematician or someone who is in science and technology. But from another point of view, it actually stems from the weakening of musicianship. (Altınel, Personal Communication, April 4, 2021)

In addition to the influences of *Music Instrumentale Concrete* and New Complexity, another trend that is frequently referred to in the context of the scientificization of new music is spectralism which is institutionalized in powerful centers such as IRCAM. Having many parallels to the Georgina Born's account of IRCAM, signifying a rationalizing culture mediated through technical tools, procedures, and analytical terminology, IRCAM is well respected institution of composition as a research practice among local composers. Since 2000s, a number of Turkish composers attended IRCAM's summer programs and to a degree, some software programs developed there, as well as the scores and recordings of pieces by IRCAM composers came to be known also in the local scene. Today in the current scene IRCAM has a strong representational power as an embodied institutionalization of the idea of music as a scientific phenomenon and as research. Yet the institution is sometimes described as an example of a caricatured image of science-based music, due to the outstanding material surface of technical equipment and programs designed for analysis. Although it does not claim or envision a scientific reality, new music's identification with research and its materials are often considered too reached a saturation, both audibly and discursively.

It is also a common understanding among composers that such an aging process of certain markers that were once striking, now coming to static images, is part of what the new music concept constitutes. Tolga Yayalar describes that currently there is a

process of change in the notion of seeking the ‘new’ in material means, leaving its centrality to conceptual approaches:

> I think some things in the whole world have been satisfied… Something radical always comes out in music; 12 tones, later integral serialism, Ligeti's mass composition, Lachenmann, minimalism. When these first came, they were all very radical… But today, they have been normalized and included within the mainstream. Think about it, even in Fazıl Say's music, there are sounds inside the piano, this was not a thing in the past. It has such a self-consuming structure. That's partly what the new music means…. In the past, we used to describe it as "oh look, here's a new chord", now we don't look for such a thing anymore. The emphasis on the material is not so important anymore. The notion of innovation shifted to a completely different place with, for instance, new conceptualism. Now we look for innovation in form, in content… Wandelweiser composers, for example, showed a way out. Even though I don't compose music like that, I care about it. There is also new conceptualism, and it brings fresh breath. It is a trend that proceeds through content, not caring about the musical material at all. Performance-based works are actually becoming a point of new right now. (Yayalar, Personal Communication, 14 April 2021)

In the local music scene, while production with a conceptual approach is somewhat institutionally limited, conceptualism is gradually gaining ground. One reason for this is the recent close collaboration between the new music scenes of Berlin and Istanbul. The new conceptualism that has been a trend in the Berlin scene over the last decade is now making its way into the Istanbul scene through the collaborations of local private art ventures with culture institutes. While it is relatively emerging approach within *yeni müzik*, in fact the concept has parallels with the vernacular avant-garde practices of 1960s America, which have been circulating within the local scene since the 2000s. Hence conceptual approach is a familiar tendency within local scene, often associated with dissemination forms such as happenings, collective improvisations, installations, or multimedia performances.

However, with the influence of recent social discourses on post-colonialism, gender issues, climate change, and cultural identity, the conceptual approach is gaining a new momentum. Artistic value is now being discussed not only in terms of material and design but also in terms of its social context and the means and contexts of creation, performance, production, and dissemination. Aslı Kobaner describes some of the reasons for the transformation of the notion of 'new,' which was once defined within the specific materials and techniques of music, now expanding into the social domain:

> The search for a linear innovation is pregnant with clichés. There are a hundred ways to search for the new. It seems to be an ideological positioning to only search for new within the ideas of European modernism. There are exceptions, but in general, the repertoire that they produce, and the institutional relations that this aesthetic developed seem a bit hierarchical to me... why we only search about particular sounds, but not where are they created, who composed or who performed them, did the composer give freedom to the performer? We also have to look at the social organizations behind it. Sometimes we talk as if the sound is the most important thing, but I think production processes are very important...There seems to be a fetishism for creating sound objects, which is not something that appeals to me. It also seems a little authoritative to me, demanding from performer, from listener. I want to stand on a more balanced point in this issue. (Kobaner, Personal Communication, 23 April 2021)

As Kobaner's emphasize on the context of creation and dissemination already hints, conceptualism proposes a radically contrasting idea to the modernist marker of new music based on the negation from the socially constructed meaning mediate through the material and the structure. However, from the same token of politics of aesthetics, conceptualism is also criticized for being a readily saturated idea, which is also instrumentalized by the political powers and art ventures without leading much effective social change in structural problems. Instead, as some of the composers concerned, the recent influence of conceptualism entangled with social discourses correlates with an inflation in 'exhibitable' forms of new music such as performance arts, sound installations and multimedia works both in local and global organizations. Several critiques have been raised that vernacular avantgarde practices and the recent

revival of conceptual approaches signifies a departure from the normative concert experience in which musical composition and sound-oriented dissemination practices are at the forefront. Some composers consider this recent trend not as an aesthetic or social change that balances the formerly reserved situation of modernist new music, but rather as a commodified trend promoted by art institutions. In that sense they indicate that despite the promises of conceptualism in favor of non-material approaches to musical creation, the current adoption of the tendency results in a different objectification of music. Mithatcan Öcal describes the current situation as follows:

> With the conceptual trend, I see that new music has become very convenient for what we call museum or gallery art. Music that can be exhibited, music that can become an object, and some visual aspect is desired. Because I think the music/sound flies away when you listen to it in the concert hall, it's something you can't buy or take a picture of. The works that transform this into an object that can be bought and exhibited are more prominent. Conceptual art comes first. Even art residences support this… It's as if the new music with an emphasis on musical notation is turning into something more interdisciplinary. It also has a touristic side. Sound installations take the place of score music. Its performer and conductor, even the stage disappears. I think this should be separated from what we do as composers because we apply and work within the same art institutions. They say they are looking for composers, but the artists they choose are not composers in the sense I understand… Composing and performing art are different professions. (Öcal, Personal Communication, 30 November 2020)

Making a similar criticism about the visualization of music and its current attachment to digital media, Dündar states that vernacular avant-garde practices such as the conceptual approach, in fact negatively effects the new music composition, despite their promises of musical liberation and social inclusivity. He describes how this current flexible discourse of new music which enlarges music-making potentially to every field and approach, in fact, can also be interpreted as a restriction on music-specific approaches as follows:

> In fact, all doors are open in new music. İlhan Hoca said once that "all the doors have been opened, there is nothing to revolutionize, but you can let many things in". The doors are open, but only the wind comes in. Nothing comes from literature or other arts. The new music turns into something that flows with the comments and likes on the score follower page. It leads to the death of contemporary music like this: For composers, music is no longer just musical data. It becomes a job that you do artificially, for example, with visuals. We do it too... However, I think the old music had an advantage. In a way, they were much freer since they did not have such artificial obligations. (Dündar, Personal Communication, 24 March 2021)

Criticisms in regard to vernacular avant-garde practices are not limited to the recent revival of conceptual art, or objectification of music. More often, the older practices of the 60s vernacular avant-garde are assessed as saturated forms of new music, which have been aged in terms of both auditory experience and institutionalization of aesthetics and social meanings. Among others, collective free improvisation, which has been a substantial sub-scene of *yeni müzik* in Türkiye since the 2000s is often referred to as the most saturated practice that has been aging especially in terms of its auditory results. Despite the widespread adoption of free improvisation practice in the local scene, both as acoustic and electroacoustic performances and also as part of the compositional processes, it is raised in my interviews that the relevant musical production often results in a self-repetitive static state. For example, Alper Maral, who is one of the pioneers of the free improvisation scene in Istanbul describes this stabilization as follows:

> Improvised music is a separate field, yes, but of course, it is included in new music, there is no need for me to exclude it from new music… But… as long as it is trapped in rhetoric, it also becomes something formulaic. However, the new music requires us to push it as well and continue. But we can't do that most of the time. In a doctoral study, there was a concept that I loved very much. That was the idea of interdisciplinarity which has also become a discipline. We can think through this metaphor. Things change at the point where the so-called free improvisation, the “freedom”, is also formulated… If we are going to try

> to do something new through free improvisation, then we need to transform the conditions of the ensemble that is sitting and working on it… down to the ground. Or you will take risks, there will always be new encounters. In that case, people had to have a remarkably high command of their music and not tie their horses to the stake for a breakthrough and break with conventions, which we often fail to achieve. In general,…everyone clings to their own clichés, their own canon. (Maral, Personal Communication, 10 February 2021)

As evident from the composers' insights, the formalization and institutionalization of specific aesthetics and practices are observable trends within the *yeni müzik* discourse. This process of aging is not confined to any particular aesthetic, but rather various approaches in *yeni müzik* have each developed their own forms of saturation. It is clear that the current discourse on aging aligns with global debates and institutional practices, not limited to the local scene. Yet, over the past two decades, *yeni müzik* discourse has become increasingly institutionalized within its local context, with certain aesthetics and practices reaching a state of saturation without much differentiable artistic content. In this regard, *yeni müzik*, once a dynamic alternative to the established compositional practices in the local scene in the early 2000s, is now undergoing a process of stabilization. As highlighted through the reflections of the composers, this stabilization transcends mere institutionalization; it pertains to the saturation of specific aesthetics that have lost their vibrancy in terms of artistic significance and poetic resonance.

5. CONCLUSIONS

Aiming to provide a relational account that situates the *yeni müzik* discourse and practice in Türkiye, in the present study, I have approached to the topic from three different distances. The first perspective (chapter 2) provides a framework of several discursive remarks of the concept of new music within the global contexts, which have repercussions in the local scene. The concept of new music in its global context refer to a historical development of ideas and musical productions that originates in Eurogenetic Art Music in the 20th century which became an international field of musicking in the 21st century through institutionalizations, globalization, and digital connectivity. Heavily drawing from the new musicological literature on 20th century art music, I have tried to point to the discursive remarks of related concepts such as *the contemporary music, musical modernism(s), Neue Musik, Vernacular Avant-garde* practices, and discuss the recent proliferation, individualization, as well as consolidation of such concepts into a much wider and a fluid notion of *new music* in the 21st century, that raised new debates and critiques in its current context.

The second perspective (chapter 3) concerns the socio-cultural history of localization of the concept of new music, which became *yeni müzik*, within the larger historiography of contemporary music in Türkiye. Although the term *yeni müzik* started to be used in early 1990s, the discourse is examined both as a continual as well as a negational phenomenon in its relation to the former institutionalization of Eurogenetic Art Music tradition in Türkiye and the former compositional school of Turkish Contemporary Music. It is discussed that the early 20th century *synthesis* discourse and its nationalist remarks embedded in combination Common Era Practices of art music with reinvented local idioms, have been constituted pre-modern values, which has been first aesthetically challenged by the 50s modernist composers and later institutionally challenged and negated by *yeni müzik* discourse in the late 20th century. Having a different episteme informed by both the critical tradition of *Neue Musik* and the vernacular avantgarde practices, *yeni müzik* aesthetics and its sociology of

musicking came to be a later alternative in the Contemporary Turkish Music, as documented in the institutional development of the discourse. However, due to the inadequacies of institutional and social artistic environment that facilitates both formations, it is also discussed that *yeni müzik* and the national school of Turkish Contemporary Music share a common professional scene, in which we can observe a continual relation, collaborations among institutions and musicians, and formations of intersectional platforms.

The last chapter (chapter 4) approaches to the topic of *yeni müzik* from a closer perspective, looking through the current meanings and situations of it, after two decades of localization and institutionalization. Drawing from composers' understandings as well as critical reflections on the patterns of thoughts and sounds, chapter traces the meanings and situations of *yeni müzik* both as a local discourse as well as a globally integrated practice. The chapter first explores the socially isolated situation of *yeni müzik* in terms of financial resources, performance opportunities, audience relations and mechanisms of documentation and appreciation, which in turn isolates *yeni müzik* solely as a composer-oriented field without much interaction with other scene agencies. Trying to identify commonly referred patterns of what the concept means and functions for in such isolated condition, it is discussed that the professional identity of being a composer and the act of composition provides a common frame for *yeni müzik* production, indirectly defining it as a music of living composers.

The second section of the final chapter concerns the post-everything situation of *yeni müzik*, reflection of the pluralisms and value-free conceptualization of the discourse through two related domains. First it explores how composers' discourse of undefined 'new' implies an aesthetically fluid phenomenon that it can musically refer to anything and everything, hence enables coexistences as well as preserves the potentiality of 'new' both as an artistic freedom as well as a function of inclusivity. Second part of the post-everything situation of *yeni müzik* discusses how and why it operates within a 'beyond-culture' discourse in which culture is considered as a fluid and individualized accumulation and the compositional act considered as a universal profession that transcends and immune to the collective, geographical, and historical notions and origins of culture.

After exploring such value-free situations of *yeni müzik*, nonetheless, the following section provides perspectives on the remaining centrality of modernist repercussions of the critical tradition of *Neue Musik*, signifying *yeni müzik* as a shift from socially constructed value of music to a coherently designed sound object and a research phenomenon. Finally, the last section of the fourth chapter includes reflections of composers on the saturated aesthetics within the local scene, which are originated in both the critical and the vernacular avantgarde traditions, as well as shaped by the current trends in international new music centers. Drawing from Adorno's seminal writing *Aging of New Music* (2002/1955) the chapter ends with the critiques of such currently saturated tendencies that signifies a similar process ageing of the 'new' and the decay of artistic significance in *yeni müzik.*

Although this study does not aim to produce singular and /or definite results, but rather seeks an accumulation of partial perspectives, it proposes two broad readings of *yeni müzik*, drawing from relational account outlined above. The first of these concluding remarks can be that despite its geographical locality, *yeni müzik* is experienced as an international musicking practice and discourse with multiplicities, taking its references from the accumulated global concept of new music. The local historical account reveals that the term has emerged and institutionalized within the 21st century in Türkiye when the global history of new music has already become an amalgam or an accumulation of several discursive and aesthetic approaches what now constitutes 20th century art music. As we have seen in the early years of *yeni müzik* activities, both the critical tradition of continental modernism, and the American avant-garde understandings of new music were effective in shaping the festival programs, newly open education centers and composition programs, as well as the early musical production in Türkiye. We have seen that the new institutionalizations that are now more active in *yeni müzik* scene was influenced by the values of inclusivity and plurality of aesthetics and practices that have been more associated with the American vernacular avantgarde, while the modernist values provided the bases of notions that shape the compositional teaching as a sound object. In addition to the simultaneous effect of these two historical approaches, it is observed that the later tendency of individualized and crystallized aesthetics within global context of new music, has also counterparts in the local scene that entangles with the coexistences.

In that sense, it can be said that all these historical and current facets of global concept of new music, which has been developing for more than a century, has been localized in Türkiye simultaneously, in a significantly shorter amount of time in comparison and within an inevitably post-modern condition. Hence, *yeni müzik* appears as a local phenomenon that bears traces of almost all of the significant markers that has been shaping the global new music concept, and as a discourse that forms its base upon an amalgam of those ideas with an affirmative notion. More than being a historical refences, *yeni müzik* currently emerges as a scene where the engagement with the global trends -old and new – constitutes value of contemporaneousness in the local, and the international institutions of education and performance are followed closely as they formed the standards of profession for the local composers. Therefore, *yeni müzik* appears as a localization of an international discourse and musical practice that is considered at the 'center', indirectly positioning the local formation as a later, peripheral cultural manifestation.

Both the differences in cultural origins as well as the temporal gap arising from the late adaptation of the 20th century aesthetics in the local scene appears as important reasons underlying this implied positionality and the notions of center and periphery. However, it is also true that there has been a strong localization and integration process that has been developing for two decades. The collaboration of musicians and institutions on the local scene with international organizations, the personal and institutional ties established by European and American musicians and scholars living in Türkiye, as well as musicians and composers who have studied and/or migrated abroad, increase the *yeni müzik* scene's integration with the international centers lately. Additionally, with the opportunities offered by digitalization that enabled new accessibilities to musical materials and communities accelerated the international integration with central scenes. In fact, for some composers, such developments had already eliminated both the temporal gap and the social and cultural constraints caused by the locality of *yeni müzik.*

As documented, the tendency to frame *yeni müzik* as the music of living composers through a professional identity that is immune to its immediate social environment and as a phenomenon beyond the cultural origins due to its in material and technical expertise, stand out among the discursive elements that facilitates and ease this

international integration of *yeni müzik* practice. On the other side of the coin, it is also true that, within the current socio-political sphere of international art music organizations aiming to enhance cultural diversity and inclusion of underrepresented agencies, local musicians of *yeni müzik* are increasingly much more welcomed in the central scenes lately. However, as it was discussed through the critique of the representational strategy, the cultural identity issue surrounding *yeni müzik* remains as unanswered question, as this recent diversity politics create stereotypical expectations of a 'Turkish' new music which indirectly reproduces the notions of center and periphery. Additionally, it also promotes a utilitarian discourse of beyond-culture and internationality that neglects the ineradicable differences of the local conditions of *yeni müzik*. Overall, the overly valued internationality of *yeni müzik* scene, carries with it the lack of a viable consciousness of locality, both socially and aesthetically, which would differentiate *yeni müzik* from *new music*.

The international value orientation of *yeni müzik* is an effective factor also in understanding the local history and the current situation of the scene, which relates us to the second broad conclusion of the present thesis. As the third chapter concerns, *yeni müzik* discourse and the institutional practice accumulated since the early 2000s projects a negation from the formerly institutionalized *synthesis* discourse and the national school of Turkish Contemporary Music. Despite their common situatedness within the Eurogenetic Art Music tradition, throughout its emergence and development, *yeni müzik* activities indicate a break with the socio-cultural practice of state institutions that were shaped by the cultural policies of the early republican period. In contrast to the inherited association of TCM as a legal authority that marked a bureaucratic model of musician, artistic production, and dissemination, *yeni müzik* appears to be a practice that is subsidized by newly opened universities and music programs, a handful of local private art institutions, and international culture organizations, pointing towards a relative civilianization of contemporary music in Türkiye. It is true that this institutional shift from the state to a cosmopolitan urban sphere, occurred with *yeni müzik* formations, which provided alternative environments of education and performance spaces that allow not only the coexistence of multiple aesthetics and practices but also different politics, and social identities among

musicians, indirectly enabling a more flexible, less compartmentalized institutional practice with layers of fluidity.

An interpretation of *yeni müzik* as a negation from the former notions of TCM not only applies to the institutional and social differences, but also relates to the aesthetic discourses and practices. As it has been documented through the Chapter 3, the former synthesis discourse has been formulated an understanding of 'Western Music' that refers to Common Practice Period, and its materials, techniques, canon and musicking practices that are considered within a pre-modern episteme. On the other hand, in *yeni müzik* discourse, the idea of 'Western music' refers to the 20th century Eurogenetic Art Music practices, and the cultural situatedness of the tradition has been neutralized with beyond-culture discourse and international practice. In that sense, with *yeni müzik* discourse, we can observe first a reformulation of the 'Western' component in the synthesis discourse materially, and then the cancelation of its cultural origins via beyond-culture discourse. This reformulation of 'Western music' not only had implication on socio-cultural understandings but has clear aesthetic implications observable in the difference between the productions of two formations of composition. As I have tried to survey, while the former school, in particular the Turkish Five composed more in canonic forms and genres such as symphony, concerto, oratorio often using functional or extended tonality, and having an idiomatic writing for standardized orchestral instruments, *yeni müzik* production in Türkiye projects a much wider category of forms, genres, materials, procedures and concepts originates in the 20th century art music repertoire, which also changed the what constitutes as a musical composition. It marked a shift from Romantic composition and the socially constructed meaning (representational value), towards a sound-object based design that incorporates other musicking skills such as performance, improvisation, technological compatibility, and logical coherency. As discussed, the aesthetic difference not only applies to the production but can also be observable in compositional teaching as well as concert situations and other dissemination forms.

As it is discussed in detail in the section of Chapter 4, this discursive and aesthetic negation of *yeni müzik* from the formerly institutionalized school of TCM, has particular parallels to the critical tradition *of Neue Musik* and mid-20th century continental modernist ideas. As the *Neue Musik* discourse in its global context

proposed a radical negation from the socially constructed meaning and value of a composition, championing the structure of materials of the music-it-self, *yeni müzik* discourse have a parallel base in the understanding of music as a sound-object and design by itself. In particular, it has been discussed that the political representational meanings and the nationalist values formerly attached to the Romantic composition was among the earliest issues that the *Neue Musik* discourse tried to negate from. In the local context of *yeni müzik*, one can observe a similar negation from the socially constructed meanings of a composition, in particular from the nationalist mark of the formerly established TCM. As I have tried to document drawing form both the composers' reflections and the institutional history of the discourse, *yeni müzik* formation projects a clear negation from the ideal of establishing a national school of composition that signifies its Turkishness, which was the goal rooted in the synthesis discourse. Both negating from its political baggage associated with the culture politics, as well as its aesthetic practices of resourcing of local idioms which often criticized as self-orientalism or unauthentic eclecticism, *yeni müzik* discourse can be read as the cancelation of the idea of musical construction of national identity and cultural locality. As I have discussed, the discourse and the compositional approach of the critical tradition of *Neue Music* provided a foundation in this negation. This also explains its value-orientation towards a projected internationality that is considered beyond culture as mean of this negation.

As a postlude conclusion that reflects on the current state of *yeni müzik* scene, one can observe that the stand that *yeni müzik* scene takes within the axis of global and local contexts, and the values, ideas and the artistic practices that are adopted or negated within the scene have been heavily projecting an international orientation, which created a dynamic movement within the local compositional practice since 2000s. Alongside aesthetic and discursive foundations of such orientation, there are practical issues that relate to the artistic environment and the scene mechanisms that are necessary to facilitate such a niche way of musicking, especially in its local context in Türkiye. It is discussed through the study that although the *yeni müzik* discourse has created new institutions of compositional education, a new sociology of composer, a different repertoire or new practices of performance and dissemination in two decades, this institutionalization remained very constrained in terms of both financial capacities

for production and social bases of appreciation that come outside of the music professional circles. Hence as has been documented through the social isolation of *yeni müzik*, the localization of new music in Türkiye can only be considered as a limited institutionalization. That raises serious questions in regard to the cultural relevancy of the practice and the legitimacy of *yeni müzik* as a scene, which is function through the agency of composer in education institutions, without much interaction with normative audience and other agencies of appreciation.

Those complex situations of *yeni müzik* create causality dilemmas and an overall picture of artistic insignificance. On the one hand, the culturally peripheral position, and the inconveniences of the local scene force *yeni müzik* musicians to be more integrated with international scenes to access the artistic environment that is necessary for creation. While on the other hand, as this integration increases, as the engagements with the 'central' ideas and aesthetics deepen, as its professional language, its references and the value system globalized, its relevance to the locality, and, more importantly, the need for relevancy weakens. As a result, the gap between local and global practices deepens, which in fact, reproduces the peripheral position, despite the dynamism in the localization process. This gap creates insignificance and underappreciation of *yeni müzik* both in local and international contexts. It brings a vacuum of meaning in its wake, and thereby, *yeni müzik* becomes a music that belongs nowhere. With the combined effects of the aging, that is, the weakening of artistic significance caused by the saturation of the 20th century techniques without much authentic innovation, in this vicious cycle, *yeni müzik* sometimes becomes a culture of 'piracy', as one composer cruelly, yet candidly pointed out.

5.1.Further Studies

This reconstructed account of the present study on the current state of *yeni müzik* primarily apply to musicking practiced within the academic institutional framework. As discussed in the limitations of the study, the practice of new music as an academic discipline has most often been examined through institutional agencies that most strongly adopt this discourse. The discipline's unique self-referential social structure has also shaped the course of the inquiry in the same direction. However, local musical avant-garde practices and subjects intersecting with alternative popular music

practices and visual contemporary arts within a more inclusive civil social structure have been overlooked. Hence several of such overlooked issues can be potential further studies that I would like to reflect.

One key question is whether the audience for new music practice is indeed limited, when it re-examined through a study of non-academic local vernacular music communities. A detailed examination of the alternative urban spaces in Istanbul, Ankara, and Izmir, which host a highly engaged small community of producers and consumers, often known as experimental musician, can offer a broader picture of the new music scene as a practice differing from the social context of academies and cultural institutions.

Another area for further study is the close examination of the production of non-academic literature, contemporary art magazines, radio and TV programs and other disseminated materials related to this local avant-garde music practice. A closer look on those more audience-oriented production that situates alternative culture industry, might suggests a much ecologically valid interest, appreciation and reception local contemporary music practices in urban cultures.

Such a further study focusing on local musical avant-garde music practices can also provide comparative view between the music field and the other contemporary arts, as they have more intersectional practices. This could give a better idea about the unique and similar social and aesthetical tendencies in contemporary art field.

Lastly, the localization process and the current state of *yeni müzik* can be reexamined through a comparative study with other peripheral cultures that have their own localization histories of new music. This could give a better understanding of whether the local situations observed in this study are similar to or different from other cases. Similarly, a comparative study on *yeni müzik* with scenes from developed countries can shed light on whether the local limitations on the appreciation of new music are different.

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APPENDICES

APPENDIX A: Timeline of *Yeni Müzik*
APPENDIX B: Exploratory Survey on *Yeni Müzik*
APPENDIX C: The Scope of The Fieldwork

APPENDIX A: TIMELINE OF *YENİ MÜZİK*

1973

Istanbul Foundation for Culture and Arts (İKSV) was founded, and the *1st Istanbul Music Festival* was organized in the same year.

Ankara Music Festival was organized by Sevda- Cenap And Music Foundation.

1978

Atatürk Cultural Center (AKM) which was first founded in 1969 as the Istanbul Culture Palace put into service again after its reconstruction after a fire broke out in 1970.

1984

The 12th International İstanbul Music Festival featured Chick Korea and Alban Berg Quartet

1985

1. Bilsak Caz Festivali (1st Bilsak Jazz Festival) was organized in Istanbul.

The 13th International İstanbul Music Festival

1986

The 14th International İstanbul Music Festival featured John Mclaughlin & Mahavishnu Orchestra, Keith Jarrett Trio and Oscar Peterson Trio

Bilkent University, Faculty of Music and Performing Arts was established.

Anadolu Univesity State Conservatory was established.

1987

1st International Istanbul Bienalle was organized by IKSV.

1st İzmir International Festival was organized by IKSEV (Izmir Foundation for Culture Arts and Education).

1989

1.Uluslararası Ankara Yeni Müzik Festivali (1st International Ankara New Music Festival) was organized in Ankara as the first public event adopts the Turkish term ‘yeni müzik’. The first festival and the following two editions were organized in collaboration with composer Ahmet Yürür and his musical circles, and the local municipality under the managment of SHP at the time.

1991

2.Uluslararası Ankara Yeni Müzik Festivali (2nd International Ankara New Music Festival) was organized in Ankara.

Caz Derneği (Jazz Association) was founded in Istanbul.

Akbank Jazz Festival was founded in Istanbul.

Kalan Müzik was founded.

1993

3.Uluslararası Ankara Yeni Müzik Festivali (3rd International Ankara New Music Festival) was organized in Ankara.

Uluslararası Modern Müzik Festivali (International Modern Music Festival) was organized in Istanbul under artistic directory of Ahmet Yürür.

Bilkent Symphony Orchestra (BSO) was founded in Ankara.

1994

Istanbul Caz Festivali started

1995

Açık Radyo was founded in Istanbul.

Caz Derneği (Jazz Association) initiated a new section in Ankara.

1997

Borusan Sanat was established in Istanbul.

Istanbul Bilgi University, The Department of Music was established as a jazz music school.

1999

Istanbul Technical University, Center for Advanced Studies in Music (MIAM) was established.

Yıldız Technical University, Faculty of Art and Design, Department of Music and Performing Arts was established.

Yürür started a meetings a*t Borusan Sanat* in which he introduced and discussed music by 'composers in their 20s' who interested in new music. Later the seminars referred as *Istanbul'dan Yeni Müzik (New Music from Istanbul)* and continued until 2001.

2000

MIAM Dr. Erol Üçer Music Library and MIAM Recording Studio were founded.

Borusan Istanbul Philharmonic Orchestra (BIPO) started regular concerts.

2003

Istanbul Spectral Music Conference was organized at MIAM featuring Tristan Murail, Iancu Dumitrescu, Xavier Dayer, Ana-Maria Avram, and Joshua Fineberg.

1. Akdeniz Çağdaş Müzik Günleri (1st Mediterranean Contemporary Music Days) was organized by *Borusan Sanat* in collaboration with several European culture centers under the artistic directory of Ahmet Yürür.

2004

Bilgi Yeni Müzik Günleri (Bilgi New Music Days) was organized for the first time which became the annual *Bilgi Yeni Müzik Festivali* in the following year. The festival hosted Brooklyn College Percussion Ensemble and George Skip Brunner.

2.Akdeniz Çağdaş Müzik Günleri (2nd Mediterranean Contemporary Music Days)

The first collaborative concert that later become the *Sesin Yolculuğu Genç Besteciler Festivali* (*Journey of Sound Festival)* was organized in collaboration of composers from MSGSÜ, İÜ and YTÜ, at Italian Culture Center in Istanbul.

2005

Bilgi Yeni Müzik Festivali 1 (Bilgi New Music Festival 1)

3.Akdeniz Çağdaş Müzik Günleri (3rd Mediterranean Contemporary Music Days)

Ses Mekan Sergisi was organized at *Garanti Galeri* in Istanbul under curation of Aykut Köksal. The concert featured MSGSÜ- based performers which later become the *Diskant Ensemble.*

Borusan Sanat became responsible for the Türkiye section of the International Society for Contemporary Music (ISCM). The *Borusan Quartet* was founded.

Istanbul Bilgi University Music Department was restructured as a general music program in composition and sound technology without defining a particular music tradition.

2006

Sesin Yolculuğu Genç Besteciler Festivali 1 (The Journey of Sound Festival 1) was organized in collaboration of composition departments of MSGSÜ, İU, Bilgi and MIAM.

4.Akdeniz Çağdaş Müzik Günleri (4th Mediterranean Contemporary Music Days)

Bilgi Yeni Müzik Festivali 2 (Bilgi New Music Festival 2)

Bilkent University composition department was restructured by new faculty.

2007

Bilgi Yeni Müzik Festivali 3 (Bilgi New Music Festival 3)

mkynlr (garajistanbul'da yeni müzikler) was organized in Istanbul.

2008

5.Akdeniz Çağdaş Müzik Günleri (5th Mediterranean Contemporary Music Days)

Bilgi Yeni Müzik Festivali 4 (Bilgi New Music Festival 4)

The Journey of Sound Festival 2 (Bilkent University joined)

Yeni Müzik Kooperatifi (New Music Cooperative) was established and organized the first of its annual festival in Ayvalık.

Yaşar University Music Department started education.

Klasik Keyifler Association was founded

AKM was closed for renovations

2009

The Journey of Sound Festival 3 was organized with participation of 9 composition departments.

Yeni Müzik Kooperatifi (New Music Cooperative) organized the second edition of its annual festival in Büyükada.

IBULOrk was founded as the first laptop orchestra in Türkiye.

2010

Bilgi Yeni Müzik Festivali 5 (Bilgi New Music Festival 5)

The Journey of Sound Festival 4 (Kocaeli University joined)

Yeni Müzik Kooperatifi III (New Music Cooperative III) organized in Burgazada.

Hezarfen Ensemble was founded.

Diskant Ensemble was officially founded.

Arter was founded

2011

Bilkent Yeni Müzik Günleri (Bilkent New Music Days) was started in Ankara.

Yeni Müzik Kooperatifi IV (New Music Cooperative IV) organized in Datça.

IKSV Istanbul Music Festival started to commission pieces from Turkish composers for its annual festival.

2012

The Journey of Sound Festival 5 was organized in collaboration of 12 composition departments around Türkiye.

Bilkent Yeni Müzik Günleri 2 (Bilkent New Music Days 2)

Yeni Müzik Kooperatifi organized *Asyalı Kompozitörler Festivali (Asian Composers' Festival) in İzmir.*

Bilkent composition department organized *in memoriam John Cage* to celebrate the 100th anniversary of his birth.

MIAM's Sonic Arts program was founded.

2013

The Journey of Sound Festival 6

Bilkent Yeni Müzik Günleri 3 (Bilkent New Music Days 3)

2014

Bilgi Yeni Müzik Festivali 6 (Bilgi New Music Festival 6)

The Journey of Sound Festival 7

Bilkent Yeni Müzik Günleri 4 (Bilkent New Music Days 4)

MIAM celebrated its 15th year of foundation with a concert programming pieces by gradute composers.

Yaşar University Compositon Department was resturctured by the new faculty.

2015

Bilkent Yeni Müzik Günleri 5 (Bilkent New Music Days 5)

The Journey of Sound Festival 8

Elektronik Müzik Festivali was organized at Yıldız Technical University.

digitIZMir - Uluslararası Dijital Sanat Festivali (International Digital Art Festival) started in İzmir.

The ISCM Türkiye section representative transferred from *Borusan Sanat* to the *New Music Cooperative.*

2016

Bilgi Yeni Müzik Festivali 7 (Bilgi New Music Festival 7)

Maçka Elektrikli Müzik Günleri 1 was organized at İTÜ.

The Journey of Sound Festival 9 (Yaşar University joined)

Bilkent Yeni Müzik Günleri 6 (Bilkent New Music Days 6)

New Music Cooperative organized concerts at AASSM Concert Hall in İzmir.

Bilgi Music Label was founded.

2017

The Journey of Sound Festival (Uludağ University joined)

Bilgi Yeni Müzik Festivali 8 (Bilgi New Music Festival 8)

Bilkent Composition Academy (BCA) started.

Yeni Müzik Festivali I was was organized at Yıldız Technical University.

Elektronik Müzik Festivali 2 was organized at Yıldız Technical University.

Maçka Elektrikli Müzik Günleri II

Yıldız Technical University's annual concerts *CANIS MAJORIS* started.

2018

Bilgi Yeni Müzik Festivali 9 (Bilgi New Music Festival 9)

The Journey of Sound Festival 11

Maçka Elektrikli Müzik Günleri III

CANIS MAJORIS 2018

NK Ensemble was founded.

2019

İzmir Yeni Müzik Günleri (İzmir New Music Days) started

The Journey of Sound Festival 12

Bilkent Composition Academy 2 (BCA) hosted Arditti Quartet.

Bilgi Yeni Müzik Festivali 10 (Bilgi New Music Festival 10)

Maçka Elektrikli Müzik Günleri IV

CANIS MAJORIS 2019

digitIZMir 5 - Uluslararası Dijital Sanat Festivali (International Digital Art Festival)

Dystopia Sound Art Festival Istanbul started

Gedik Sanat was founded and *Gedik Filarmoni Orchestra* started regular concerts.

2020

Arter's the *New and the Newest Music Festival* was started featuring Enno Pope

Bilgi Yeni Müzik Festivali 11 (Bilgi New Music Festival 11)

Gedik Sanat organaized *Unvoiced Diaries* which included solo violin pieces by 24 Turkish composers performed by Önder Baloğlu.

CANIS MAJORIS 2020

Bilkent Composition Academy hosted online seminars by Chaya Czernovin and Alexander Schubert

2021

The New and the Newest Music Festival II

Bilgi Yeni Müzik Festivali 12 (Bilgi New Music Festival 12) hosted online seminars by Hildegard Westerkamp and Tara Rogers

Maçka Elektrikli Müzik Günleri V

İzmir Yeni Müzik Günleri 2 (İzmir New Music Days 2)

digitIZMir 7 - Uluslararası Dijital Sanat Festivali (International Digital Art Festival)

Arter hosted Donaueschingen Music Days in Istanbul as part of Donaueschingen Global Project.

Dystopia Sound Art Festival Istanbul 2

CANIS MAJORIS 2021

MIAM Composition Seminars hosted Jennifer Walshe

APPENDIX B: EXPLORATORY SURVEY ON *YENİ MÜZİK*

Aiming to trace the human and non-human agencies of the current *yeni müzik* scene within an ecologically valid experiential situation, my field work study started with an exploratory qualitative survey on Arter's *Yeni ve En Yeni Müzik Festivali* (*New and the Newest Music Festival)* organized in the February of 2020.

This particular festival is chosen for the initial survey since Arter is a venue that has close relations to several of *yeni müzik* related education institutions and performance collective, functioning as an intersectional venue that brings together multiple of agencies.

Alongside the normative participant-observation, with a written survey (Figure B.1 and Figure B.2) I asked the audiences - which also included *yeni müzik* musicians-, which local musicians and events comes to their mind when we say *yeni müzik* in Türkiye. The survey gave me a temporary network of the scene, including musicians as my initial collaborators and institutions to follow their events as my field sites for participant observation.

The second aim of the survey was to trace the attached meaning of the term *yeni müzik* in its local context. Hence the survey also included questions that aims to identify what the word "new" in the title of the festival means for the audiences. Later their answers and descriptions were incorporated into the study as my initial prominent discussion topics in the interviews to provide a relational understanding of the term.

Regarding that the audience is formed by both native and non-native speakers (as it is often the case in *yeni müzik* events in the local scene) there were both Turkish and English versions of the survey form.

Results

Surveys are collected in the field before the concerts on the first two days of the festival. 23 people in total completed the surveys in two days. Below is the age and profession details of the participants. Table B.1 shows the age distribution having an average at the age of 35.55. Table B.2 shows the profession of the participants. We can see that about half of the of the survey participants have music or art related professions, consistent with my observation that the audience is generally formed by the insiders and close circles of insiders of the scene.

Table B.3 documents the answers to the question, "Do you participate in other events organized under the title of yeni müzik? If you agree, can you name a few events?" which was asked to understand which other events constitutes as the major venues of the local scene.

Table B.4 shows the answers to the question, "Can you give some examples of Türkiye-based musician comes to your mind when it is said yeni müzik?" asked to understand which musicians constitutes as the major figures of the local scene as the potential initial collaborators in the study.

Table B.5 shows the answers to the question, "What does yeni (new) mean to you in the phrase yeni müzik? What kind of music do you expect to hear in an event titled as yeni müzik? You can mark one or more of the statements below if you agree" to understand their understandings of the phrase. As the results shows the most

commonly attached meaning of yeni müzik is its novelty and innovation. The following three common agreements indicate, first its negational/oppositional stand to the audience preferences (G), second its close attachment to the 20th and 21st century art music (F) and third its negational/oppositional stand on conventional music traditions. While some audience associates yeni müzik with modernism in particular with Neue Musik, it doesn't stand as a commonly agreed meaning. The two least indicated options also suggest a negational/oppositional meaning as they negate from popular music (B) and styles of art music that are often considered more accessible (C).

Table B.6 shows the answers to the sixth question on survey that aims to trace the period that the audience considers new music occurs. Since all participants marked an interval that extends to 2020, Table 6 shows the distribution of the years that they have indicated as the start of new music. While it is highly tentative, results parallel the common understandings in periodization of new music as a post-war tendency, while for some others it might encompass the whole 20th century.

Yeni ve En Yeni Müzik Festivali, Arter/İstanbul 8 Şubat 2020

Merhaba,
Bu anket Türkiye'de Yeni Müzik Sahnesi'nin kültürel pratiğini ve Yeni Müzik söyleminin çoklu anlamlarını belgelendirmeyi hedefleyen bir müzikoloji araştırması kapsamında hazırlanmıştır.

Dilara Turan
Müzikoloji Doktor Adayı, İTÜ – Müzik İleri Araştırmalar Merkezi
Araştırma Görevlisi, Bilgi Üniversitesi - Müzik Bölümü

1) Bu çalışmanın sonuçlarından haberdar edilmek ve/veya araştırmanın devamında yer almak isterseniz, lütfen mail adresinizi yazınız.

_____

2) Yaşınız: _____ Mesleğiniz: _____

3) "Yeni Müzik" başlığıyla düzenlenen başka etkinliklere de katılıyor musunuz? Katılıyorsanız birkaç etkinlik ismi verebilir misiniz?

_____

4) "Yeni Müzik" denildiğinde aklınıza gelen, Türkiye merkezli müzisyenlerden birkaç örnek verebilir misiniz?

_____

5) "Yeni Müzik" ifadesinde "yeni" sizin için nasıl bir anlam taşıyor? "Yeni Müzik" başlıklı bir etkinlikte nasıl bir müzik duymayı beklersiniz? Seçeneklerden bir ya da daha fazlasını işaretleyebilir ve/veya kendi kelimelerinizle tarif edebilirsiniz.

a) Tarz, teknik, söylem, sunuş ya da başka özellikleri bakımından *yeni* olan müzik örnekleri (hiç yapılmamış/daha önce duyulmamış olan),
b) Estetik ve teknik özelliklerinden bağımsız olarak, piyasaya *yeni* çıkmış tüm müzik örnekleri (popüler müzik türleri dâhil),
c) 20.Yüzyıl'ın tamamını kapsayan, kültürler üstü ana akım sanat müziği repertuarına ait tüm müzik örnekleri (Minimalizm, Neo-Romantisizm, Neo-Klasisizm ve Yeni Sadecilik dâhil)
d) Geleneksel / Klasik / Tonal / Eski müzik anlayışlarıyla karşıtlık içinde olması sebebiyle *yeni* olan tüm müzik örnekleri,
e) Avrupa merkezli Modernist müzik akımın teknik ve söylemini temel alan, farklı matematiksel yöntemlerle organize edilen sanat müziği örnekleri,
f) Estetik ve teknik özelliklerinden bağımsız olarak, geç 20. Yüzyıl ve 21.Yüzyıl sanat müziği repertuarına eklentili müzik örneklerini kapsayan, tarihsel bir kategori olarak günümüz sanat müziğine işaret eden "Yeni Müzik",
g) Ulaşılabilirlik anlamında dinleyicisini, konvansiyonel müzik deneyimlerine kıyasla zorlayan, dinleyiciden bilgi, çaba, sabır ve zaman talep eden tüm müzik örnekleri,
h) _____
_____

6) Size göre "Yeni Müzik" hangi zaman aralığında değerlendirilmelidir? Lütfen aşağıdaki tarihsel cetvel üzerinde işaretleyiniz.

1900____1910____1920____1930____1940____1950____1960____1970____1980____1990____2000____2010____2020

Katıldığınız için teşekkür ederim.

Figure B.1 : Survey Form in Turkish

New and the Newest Music Festival, Arter/Istanbul 8 February 2020

"New Music"?

Hello,
This questionnaire has been prepared as part of a musicological study that aims to document cultural practices of New Music Scene in Turkey and to understand multiple meanings of New Music discourse. It is open to the ideas of anyone who feels part of this scene.

Dilara Turan
PhD Candidate, İTÜ – Center for Advanced Studies in Music
Research Assistant, Istanbul Bilgi University – Music Department

1) If you would like to be informed about the results of this study and/or participate in the subsequent research, please write your e-mail address.

_____

2) Your age: _____ Your profession: _____

3) Do you participate in other events organized under the title of "New Music"? If you do, can you name a few events?

_____

4) Can you give some examples of Turkey-based musician comes to your mind when it is said "New Music"?

_____

5) What does "new" mean to you in the term "New Music"? What kind of music do you expect to hear in an event titled "New Music"? You can describe it in your own words or you can mark one or more of the descriptions.

a) _____

_____

b) Musics that are new in terms of style, technique, discourse, presentation or other features (never done / never heard before),

c) Any music that has been currently released to the market, regardless of their aesthetic and technical characteristics, (including popular music genres)

d) Musics that are belong to the entire 20th-century art music repertoire, (including Minimalism, Neo-Romanticism, Neo-Classicism, and New Simplicity)

e) Musics that are new because of their opposition with the traditional/classical/tonal/old understanding of music,

f) Art music examples based on the technique and discourse of the European-based Modernist music movement, which are compatible with the New Music definition of Anton Webern, and which are organized by various mathematical procedures,

g) "New Music", which, regardless of its aesthetic and technical characteristics, refers to today's art music as a historical category, referring to examples of music attached to the late 20th-century and 21st-century art music repertoire,

h) Musics that compel their audience in terms of accessibility in comparison to normative music experiences, and demand knowledge, familiarity, effort, patience and time from the listener.

6) According to you, in which time interval should "New Music" be evaluated? Please mark on the historical chart below.

1900___1910___1920___1930___1940___1950___1960___1970___1980___1990___2000___2010___2020

Thank you for your participation.

Figure B.2 : Survey Form in English

Table B.1 : Distribution age of survey participants

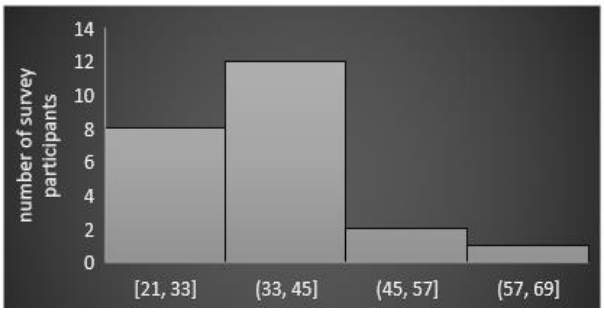


Table B.2 : Profession of survey participants

number of survey participant	profession of survey participants
5	artist
3	musician
2	composer
3	student
1	musicologist
1	academic
1	record producer
1	curator
1	software developer
1	documentary director
1	biologist
1	civil servant
1	communications specialist
1	lawyer/musicologist
23	

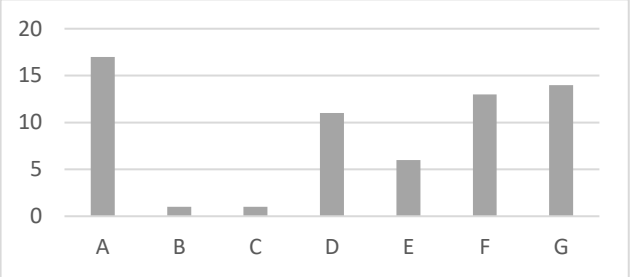
Table B.3 : List of referred yeni müzik events

referred events	# of reference
Miam events	4
Borusan Müzikevi events	3
Sesin Yolculuğu	2
Dystopia	2
Karga Yeni Müziğe Doğru	2
Bilgi Yeni Müzik Festivali	2
Sonar Festival	1
Sereton Projects	1
İzmir Yeni Müzik Günleri	1
Istanbul Composers Collective events	1
AID	1
Nouve Muzak Borusan	1
Mekan-Müzik events	1
Arter events	1

Table B.4 : List of referred musicians

referred musicians	# of reference
Tolga Tüzün	4
Istanbul Composers Collective	2
Mehmet Can Özer	2
İlhan Mimaroğlu	2
Hezarfen Ensemble	2
RAW	2
Korhan Erel	1
Cem Önertürk	1
Klank.ist	1
Cevdet Erek	1
Islak Köpek	1
Fulya Uçanok	1
Mehmet Ali Uzunselvi	1
Can Kuman	1
Nekropsi	1
Uğurcan Öztekin	1
Mithatcan Öcal	1
Miam People	1
Bilgi Music People	1
Füsun Köksal	1
Kuntay Seferoğlu	1
Korhan Futacı	1
Bülent Arel	1
Onur Türkmen	1
Diskant Ensemble	1
Emre Dündar	1

Table B.5 : Distribution of agreed statements on yeni müzik



A. Musics that are new in terms of style, technique, discourse, presentation, or other features (never done / **never heard before**).

B. Any music that has been **currently released** to the market, regardless of their aesthetic and technical characteristics (including popular music genres).

C. Musics that belong to the entire **20th-century art music repertoire**, (including Minimalism, Neo-Romanticism, Neo-Classicism, and New Simplicity).

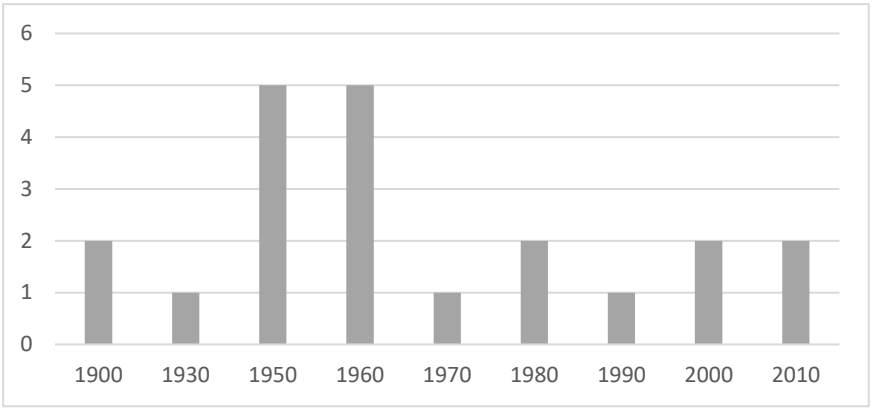
D. Musics that are new because of their **opposition with the traditional/classical/tonal/old** understanding of music.

E. Art music examples **based on the technique and discourse of the European-Modernist music movement**, which are compatible with the New Music definition of Anton Webern, and which are organized by various mathematical procedures.

F. "New Music", which, regardless of its aesthetic and technical characteristics, refers to today's art music as a historical category, referring to examples of music attached to the **late 20th-century and 21st-century art music repertoire.**

G. Musics that **compel their audience in terms of accessibility** in comparison to normative music experiences, and demand knowledge, familiarity, effort, patience, and time from the listener.

Table B.6 : Distribution of indicated dates as the starting point of New Music



APPENDIX C: THE SCOPE OF THE FIELDWORK

The main fieldwork that was conducted particularly for this thesis study began in January 2020 and ended in the end of 2021. The two main pillars of this two-year long fieldwork are the participant observations at events related to *yeni müzik* and in-depth interviews with composers. As explained in the methodology section, the first events to follow and the musicians to collaborate with were selected among the names mentioned in the exploratory survey conducted at the *New and Newest Music Festival* held in Arter in February 2020 (B.1). Subsequent collaborators were determined in line with the names suggested by the musicians who were first interviewed and encountered in the early field events.

The following list presents all the field visits and interviews that I have used in authoring this thesis in chronological order and includes information about the form and context of each.

Alongside main fieldwork period between 2020 February to the early 2022, this study also draws on some field visits and interviews conducted prior to this main fieldwork. As the dates and details are outlined in the list below, a significant portion of these previous field materials were collected as part of a 'fieldwork practices' course I took at MIAM in the Spring of 2018, and some of it was collected as part of another study I conducted in 2019 on 'contemporary music and authority'.

Field visits, follow-up interactions, and other participant observations since 2022 have not been listed here since their documentation were not taken into account during the analysis and coding period, as part of the main set of memos used for systematic reading.

Prior to the main fieldwork period

2018. March 2. Bilgi Yeni Müzik Festivali 9 / Elektroakustik Kesişmeler at Pi Artworks in Karaköy. Site visit and brief unrecorded interviews with audience.

2018. March 16 Enis Gümüş Interview at Istanbul Bilgi University. Two hours long recorded (audio) interview in-person transcribed and coded. Conducted after a preliminary meeting on 8 March 2018 at Bilgi.

2018. March 16 Fulya Uçanok Interview at Istanbul Bilgi University. One hour long recorded (audio) interview in-person, transcribed and coded. Conducted after a preliminary meeting on 8 March 2018 at Bilgi.

2018. March 26. Kadıköy Belediyesi Süreyya Operası Ulusal Beste Yarışması at Süreyya Operası in Kadıköy. Site visit with field recordings from the concert.

2018. May 4-5 Sesin Yolculuğu 11 Genç Besteciler Festivali at ITU – MIAM. Site visit with field recordings from the concerts. Comparative memos for each performer piece.

2019. February 28. Bilgi Yeni Müzik Festivali 10 / Ensemble ARTéfacts at SALT Beyoğlu. Site visit and recorded (audio) interviews with audience and composers after the concert.

2019. April 18. Onur Türkmen Interview at ITU - MIAM. Two hours long recorded (video) interview in-person transcribed and coded.

2019. September 13. Tolga Zafer Özdemir Interview at Istanbul Bilgi University. Two hours long recorded (audio) interview in-person transcribed and coded.

2019. October 15. MIAM 20. Yıl Gala Konseri at ITU – MIAM. Site visit with field recordings from the concert.

2019. October 30. Gedik Filarmoni Orkestrası, premiere of Onur Türkmen's *Gel* at CRR Hall. Site visit with field recordings from the concert.

2019. November 27. Bilgi Music Seminars / Tolga Zafer Özdemir. Site visit with field recordings.

Main fieldwork period between 2020 and 2022

2020. February 6-8. Yeni ve En Yeni Müzik Festivali 1 at Arter in Dolapdere. Exploratory survey with festival participants, unrecorded interviews, and field recordings from the concert.

2020. March 6. Bilgi Yeni Müzik Festivali 11 /Awkas Ensemble at Istanbul Bilgi University. Exploratory survey with festival participants, unrecorded interviews, and field recordings from the concert.

2020. May 12. Klasik Keyifler's Online Seminar / Cem Mansur. Participant observation**.**

2020. June 8 – July 4. Gedik Sanat's Online Project *Unvoiced Diaries.* Comparative analysis of interviews with composers and commissioned pieces.

2020. June 25. Nasıl Dinlemeli - Yeni Müzikte Makam. YouTube streaming of the program hosted by Cem'i Can Deliorman, Onur Türkmen, Mahir Cetiz and Orhun Orhon.

2020. August 17. Klasik Keyifler's *Sei Solo* Project Recording Session 1 at Ada Studio in Beyoğlu. Participant observation and documentation in recording sessions of commissioned pieces by Didem Çoşkunseven and Camilo Mendez.

2020. September 11-13. Klasik Keyifler's *Sei Solo* Project Recording Sessions 2 at Ada Studio in Beyoğlu. Participant observation and documentation in recording sessions of commissioned pieces by İdil Özkan, Hakkı Cengiz Eren, Aida Shirazi, Alican Çamcı, Can Bilir, Mert Moralı, Mert Kocadayı and Engin Dağlık.

2020. October 10. Klasik Keyifler's *Sei Solo* Project Recording Sessions 3 at Ada Studio in Beyoğlu. Participant observation and documentation in recording sessions of commissioned pieces by Can Kazaz and Senay Uğurlu.

2020. October – December (Fall Semester). Tolga Tüzün's The History and Philosophy of New Music course at Istanbul Bilgi University. Participant observation in weekly online meetings.

2020. November 18. Ellen Jewett Interview in her residence in Çengelköy. Two hours long recorded (video) interview in-person transcribed and coded.

2020. November 21. Bilkent Composition Seminar / Chaya Czernovin. Participant observation in online seminar.

2020. November 26. Alper Maral's Online Seminar / Deneysellikten Kurumsallaşmaya Türkiye'de Duysal Tasarım organized by Arter. Participant observation.

2020. November 30. Mithatcan Öcal Interview in his apartment in Beyoğlu. Two hours long recorded (audio) interview in-person transcribed and coded.

2020. December 19. Canis Majoris Concert organized by Yıldız Technical University. Participant observation in online streaming and written communication with the composer Koray Sazlı after the concert.

2021. January 8. Interview with Mahir Cetiz as part of documentary project of NK Ensemble. One hour long recorded (video) interview in-person, conducted in Onur Türkmen's apartment in Ankara.

2021. February 10. Alper Maral Interview conducted through Zoom session. Three hours long recorded (video) online interview transcribed and coded.

2021. February 12. Robert Reigle Interview conducted through Zoom session. One and a half hour long recorded (video) online interview transcribed and coded.

2021. February 26-29. Arter's Yeni ve En Yeni Müzik Festivali 2. Online participant observation in following sessions:

- Semih Fırıncıoğlu / Yeni Müzik 101: Dünyada ve Türkiye'de Yeni Müziğin Gelişimi ve Uygulamaları on 26.02.2021

- Michael Ellison (Mod.) Alper Maral, Onur Türkmen ve Tolga Yayalar / Türler Arası, Türler Üstü: Yeni Müzik Teorisi Üzerine Bir Sohbet on 26.02.2021

- Jeremy Woodruff (Mod.), Mahir Çetiz, Zeynep Gedizlioğlu and Mehmet Can Özer / Contemporary Composers on Creative Processes on 27.02.2021.

- Matthias Osterwold (Mod.), Sandeep Bhagwati, Turgut Erçetin, Brigitta Muntendorf and Enno Poppe / Tradition and Future in New Music: Roots, Trends, Perspectives on 27.02.2021.

- IBULOrk Members: Tunca Candaş, Can Memişoğulları, Zeynep Oktar, Kuntay Seferoğlu and Elif Soğuksu / Sahne Arkası: IBULOrk Atölyesi on 28.02.2021.

- Istanbul Composers Collective Members: Onur Dülger, Emre Dündar, Şahin Kureta and Mehmet Ali Uzunselvi / Sahne Arkası: ICC Atölyesi on 28.02.2021.

- Konstantinos Vasilikos (Mod.), Uğurcan Akkaya, Kerem Altaylar and Selçuk Artut /Algoritma ve Canlı Kodlama: Güncel Uygulamalar on 29.02.2021.

2021. March 11. Özkan Manav Interview conducted through Zoom session. Two hours long recorded (video) online interview transcribed and coded.

2021. March 12. Canis Majoris Concert organized by Yıldız Technical University, composition department. Participant observation in streamed concert.

2021. March 24. Emre Dündar Interview conducted through Zoom session. Three hours long recorded (video) online interview transcribed and coded.

2021. March 25. Eren Arın Interview conducted through Zoom session. One hour long recorded (video) online interview, transcribed and coded.

2021. March 26-27. NK Ensemble – Onur Türkmen Album Recording Sessions at MIAM. In person participant observation and recorded (video) interviews with Nermin Kaygusuz and Orhun Orhon.

2021. April 30. Bilgi Music Seminars / Zeynep Ayşe Hatipoğlu. Participant observation in online seminar and unrecorded after talk.

2021. April 4. Ahmet Altınel Interview conducted through Zoom session. Two hours long recorded (video) online interview transcribed and coded.

2021. April 5. Mert Moralı Interview conducted through Zoom session. Four hours long recorded (video) online interview transcribed and coded.

2021. April 9. Bilgi Music Seminars / Serkan Sevilgen. Participant observation in online seminar.

2021. April 14. Tolga Yayalar Interview conducted through Zoom session. Two hours long recorded (video) online interview transcribed and coded.

2021. April 14. Turgut Erçetin Interview conducted through Zoom session. Three hours long recorded (video) online interview transcribed and coded.

2021. April 23. Aslı Kobaner Interview conducted through Zoom session. Two and a half hours long recorded (video) online interview transcribed and coded.

2021. April 26-30. Bilgi University Digital Residency - Oerknal Ensemble. Online participant observation in rehearsals.

2021. April 28. Zeynep Gedizlioğlu Interview conducted through Zoom session. One and a half hour long recorded (video) online interview transcribed and coded.

2021. June 6. Dystopia Sound Art Festival. Site visit to sound exhibition in Taksim and field recordings.

2021. May 6-7. Bilgi Yeni Müzik Festivali 12 / Electroacoustic Crossovers - Hildegard Westerkamp. Participant observation in online seminar and live streamed concert.

2021. May 19. MIAM Composition Seminar - Jennifer Walshe. Participant observation in online seminar.

2021. May 20. Melih Fereli in conversation with Laura Kuhn organized by Arter. Participant observation in online seminar.

2021. May 21. Bilgi Music Seminars / Aslı Kobaner. Participant observation in online seminar.

2021. May 24-25. ITU- TMDK Besteci Buluşmaları / Türk Müziği Çalgılarının Yeni Müzikte Kullanımı. Participant observation in online seminars.

2021. May 27-28. Bilgi Yeni Müzik Festivali 12 / Electroacoustic Crossovers - Tara Rogers. Participant observation in online seminar and live streamed concert.

2021. May 30-31. Izmir Yeni Müzik Günleri 2 / hand werk Ensemble. Participant observation in live streamed concert.

2021. June 2. MSGSÜ Besteciler Forumu / Mehmet Ali Uzunselvi Seminar. Participant observation in the online seminar.

2021. June 26. Bilgi Yeni Müzik Festivali 12 / Oerknal Ensemble Concert. Participant observation in streamed concert and an online seminar with ensemble members.

2021. June 27. Istanbul Coding Ensemble Concert *Symphony in Blue 2.0*. Participant observation in live streamed concert.

2021. July 1-2. MIAM Mixed Composition Class Concerts. Participant observation in streamed concerts.

2021. July 10. NK Ensemble – Onur Türkmen Project video clip shooting session at Gedik University. Site visit and unrecorded interviews with ensemble members.

2021. July 27. Listening Biennial Istanbul Session by *klank.ist*. In-person participant observation in the Bosporus tour.

2021. August 26. Diskant Ensemble's Concert / *İLHAN USMANBAŞ'S 100TH BIRTHDAY!* Organized at Arter. Participant observation and unrecorded interviews with audiences before the concert.

2021. September 2. SALT 10 Years Electroacoustic Stage / Fulya Uçanok Concert. Participant observation and field recordings from the concert in Maçka.

2021. October 1. Izmir Yeni Müzik Günleri 2 / Ensemble KNM Berlin. Participant observation in streamed concert.

2021. October 8-9 Donaueschingen Music Days at Arter. In-person participant observation in seminar and two concerts. Follow-up interview on phone with the curator Björn Gottstein.

2021. October 20. Turgut Pöğün Interview conducted through Zoom session. Three hours long recorded (video) online interview transcribed and coded.

2021. October 31. Füsun Köksal Interview. Two hours long unrecorded interview in-person, conducted in İzmir.

2021. November 29. Mehmet Can Özer Interview conducted through Zoom session. One and a half hour long recorded (video) online interview transcribed and coded.

2021. December 6. Tolga Tüzün Interview conducted in his apartment at Moda. Two and a half hours long recorded (video) interview in person, transcribed and coded.

CURRICULUM VITAE

Name- Surname **:** Dilara TURAN

EDUCATION

- **B.Mus.** **:** 2013, Bilkent University, Faculty of Music and Performing Arts, Violin Major
- **M.A.** **:** 2017, Istanbul Technical University, Department of Music, Master Program in Music

PUBLICATIONS/PRESENTATIONS ON THE THESIS

- **Turan, D.** 2021: Curb Your Musicology via Collaborative Approach: Tracing 'yeni müzik'. Interdisciplinary PhD Communication Conference (IPCC) - Istanbul Bilgi University, May 7-8, 2021 Istanbul, Turkey.
- **Turan, D.** 2021: Eurocentrism Re-Negotiated: The Case of Yeni Müzik Scene in Turkey. Transformations of Musical Creativity in the 21st Century-A Conference of the Transtraditional Istanbul Project - Istanbul Technical University, June 24-27, 2021 Istanbul, Turkey.
- **Turan, D.** 2023: *Contemporary Music and Distances: The Case of Mediterranean Contemporary Music Days in Istanbul*. 8th International Conference of the International Musicological Society (IMS) – Regional Association for the Study of Music of the Balkans (RASMB), August 31- September 2, 2023 Thessaloniki, Greece.
- **Turan, D. & Oğul, B.** 2023. The Yeni Müzik Scene in Türkiye: How did the 'New Music' Discourse Change Local Contemporary Music Practice?, *Musicologist, 7*(1), 49-77.doi:10.33906/musicologist.1185086