ISTANBUL TECHNICAL UNIVERSITY ★ GRADUATE SCHOOL OF ARTS AND SOCIAL SCIENCES

TURKISH TELEVISION'S MAGNIFICENT MUSIC: A CASE STUDY OF MEANING, PRODUCTION, AND AUDIENCING IN A SUCCESSFUL DIZI

Ph.D. THESIS

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Department of Music

Music Programme

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DECEMBER 2016

İSTANBUL TEKNİK ÜNİVERSİTESİ ★ SOSYAL BİLİMLERİ ENSTİTÜSÜ

TÜRK TELEVİZİYONUNUN MUHTEŞEM MÜZİĞİ: ANLAM, YAPIM, VE İZLEYİCİLİK ÜZERİNE BİR VAKA ÇALIŞMASI

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Date of Submission : 17 October 2016
Date of Defense : 2 December 2016

To my husband and daughter,

FOREWORD

I owe a debt of gratitude to many people for their help and support as this thesis has come together. First of all, the patience, availability, and optimistic direction of my advisor, Robert Reigle, throughout my years of graduate school and particularly as I have written this work, cannot be duly recognized. Robert went above and beyond – even organizing meetings regularly with PhD candidates to help us resource each other. Secondly, the support of my co-advisor, Şehvar Beşiroğlu, in so many ways throughout my years at MİAM has also been essential. Her knowledge of the dynamic intricacies of the academic system in Turkey has allowed me to focus on my research.

In addition, I am so very grateful to my committee members, Eliot Bates, Can Karadoğan, and Orhan Tekelioğlu, for the time they spent carefully reading drafts, suggesting resources based on their various fields of expertise, and attending jury meetings. Without these five people, this thesis would not have taken form. I thank Eliot, especially, for his willingness to contribute from abroad – his generous input, always offered with a friendly smile, from the overall shaping of the thesis and conclusion, to his detailed knowledge about the field and even editing has truly been a gold mine over the past four years.

Funding for this project was provided in part by İTÜ's Bilimsel Araştırma Proje Birimi which allowed me to obtain equipment for the duration of my study. I am grateful to Serkan Şener and Erdem Şimşek for their assistance in this. I am also grateful to İTÜ's student assistants who helped me navigate the ever changing requirements for an international student to complete a PhD in Turkey.

To all of my participants who gave of their time and welcomed me into their lives, I am deeply grateful. I especially thank Aytekin Ataş who, on four seperate occasions, likely suffered late nights working in his studio to compensate for the time he spent discussing the production of *Muhteşem Yüzyıl* with me.

I am also thankful to my many friends and family members who supported and accommodated me as I tried to find time in my schedule to study – especially after the birth of our daughter and especially to Deniz, Nurhan, and Buğra for their generous written Turkish support. Thanks also go to the All But Dissertation group, led by Robert Reigle, for their support and comradery over the past four years.

Most importantly, I am grateful to Ella for maintaining a generous nap schedule providing me adequate work time, and to Nurhan for his constant support and many sacrifices on top of his busy schedule to care for neglected household responsibilities and our family.

October 2016 Kimberley BOWEN ÇOLAKOĞLU

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ABBREVIATIONS

CD	**:** Compact Disc
CU	**:** Close Up
DAW	**:** Digital Audio Workstation
ECU	**:** Extreme Close Up
MIDI	**:** Musical Instrument Digital Interface
MCU	**:** Medium Close Up
RTÜK	**:** *Radyo ve Televizyon Üst Kurulu* [The Radio and Television Supreme Council]
TRT	**:** *Türk Radyo ve Televizyonu* **[**Turkish Radio and Television Corporation]

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TURKISH TELEVISION'S MAGNIFICENT MUSIC: A CASE STUDY OF MEANING, PRODUCTION, AND AUDIENCING IN A SUCCESSFUL DIZI

SUMMARY

Turkish television has taken off as one of Turkey's major exports in the past ten years and currently enjoys international esteem. The purpose of this case study is, in the context of this "prime" time in Turkish production, to explore the role of Turkish television music in a successful Turkish serial, *Muhteşem Yüzyıl*.

This thesis proposes that television music played an essential role in the immediate and ongoing success of the serial studied. The music straddles global clichés and an Anatolian-rooted set of cultural norms to convey emotion and meaning.

The thesis attempts to examine the intersection of theory from Media, Cognitive, and Cross-Cultural Studies with methodology from Musicology and Ethnomusicology in a multi-level examination of three players: the production team, the audience, and the music itself. This was accomplished by interviewing composer/arrangers of the music, participant observation done with a diverse, but not comprehensive, representation of audience members in Istanbul, interviews with these audience members, and analysis of select audio-visual material from the serial. Musical themes from the published soundtrack albums were favored.

I begin discussion of the material with a multi-level examination of the production process and the sound itself. This includes a look at codes, and processes of encoding, that unconsciously imbed ideology, an examination of the blended use of "epic-Hollywood" and "Anatolian-rooted" timbre and musical structure to assist in the communication of meaning, and a discussion of the use of themes. A probe into the production side is followed by a sizeable jaunt into the audience side. This consists of a multi-disciplinary examination of music's contribution to audience engagement including the cognitive function of expectation and dopamine, a discussion of television's "Auditory Scene", the audience itself and importance of melodrama, ratings and complaints in the achievement of "success", and the role of the internet and cultural proximity in a nod to *Muhteşem Yüzyıl*'s international popularity. Finally, the project attempts to bring the production and consumption sides together with the audio-visual material itself in a Chion-ian analysis of four scenes from the serial. This analysis is enhanced by the addition of audience descriptors extracted from interviews and discussion and attempts to give the reader a deeper sense of the various levels of meaning and encoding occur by zooming into the material.

The unconsciously consumed soundtrack of the serial-at-hand is, perhaps, some of the most-listened to music in the world and just another example of why television music deserves much more attention than it currently receives.

The significance of this works lies in its demonstration of the strength of combining methodological approaches to dig deeper into the creation and interpretation of meaning in the case study. Analysis and ethnographic methods are integrated to show different dimensions of the audio-visual experience. A multi-level examination of the case study gives a compelling argument that music was an essential element in the success enjoyed by *Muhteşem Yüzyıl.*

TÜRK TELEVİZYONU'NUN MUHTEŞEM MÜZİĞİ: BAŞARILI BİR DİZİ'DE ANLAM, YAPIM, VE İZLEYİCİLİK ÜZERİNE BİR VAKA ÇALIŞMASI

ÖZET

Türk televizyonu, son on yılda Türkiye'nin en büyük ihraç ürünlerinden birisi olarak yükselişe geçti ve günümüzde uluslararası bir saygınlığa sahip. Televizyon endüstrisi, dünyanın her yerinde olduğu gibi Türkiye'de de akademisyenlerin fazla rağbet ettiği bir konu değil. Müziğin, televizyon yayınlarındaki farklı işlevleri arasında sayılabilecek olan radyofonik rolünün, önemi büyük. Bu vaka çalışmasının amacı, Türk yapımcılığının şu anki "prime time"ı bağlamında, Türk televizyon müziğinin, başarılı bir Türk dizisi olan *Muhteşem Yüzyıl*'daki rolünü araştırmaktır.

Bu tez, incelenen dizinin, başlangıcından bu yana süregelen başarısında, televizyon müziğinin kritik bir rol oynadığını ileri sürmektedir. Söz konusu dizinin müziği, bir taraftan küresel kalıpları, özellikle bir "destansı Hollywood" soundunu, diğer taraftan da Anadolu kökenli birtakım kültürel normları kullanarak duygu ve anlam aktarıyor. Bu tez, daha çok bu müziğin tınısal özelliklerine, ör. enstrüman seçimi ve vokal stiline, odaklanmaktadır.

Tez; Medya, Bilişsel ve Kültürlerarası Çalışmalar alanlarından gelen teorilerin kesişimini incelemiştir. Bu inceleme, Müzikoloji ve Etnomüzikoloji metodolojileri kullanılarak, yapım ekibi, izleyici kitlesi ve müziğin kendisinden oluşan üçlü, çok-yaklaşımlı bir şekilde irdelenerek yapılmıştır. Üç yöntem izlenmiştir: (i) görüşmeler, (ii) katılımcı gözlemleri, (iii) işitsel-görsel analiz. İlkin, müziğin besteci/düzenlemecileriyle görüşüldü. Çeşitli izleyicilerle, onlar dizinin o haftaki yeni bölümünü izlemek üzere hazırlık yaparken ve izlerken zaman geçirilerek, katılımcı gözlemi yapıldı. Ayrıca İstanbul'da, çok kapsamlı olmasa da, temsilî bir grup farklı izleyiciyle kişisel görüşmeler yapıldı. Bu görüşmeler, seçilen dört sahneyi birlikte izlemeyi ve izleyicilerin işitsel-görsel malzemeyle ilişkilendirdikleri ses ve anlamlar üzerinde söyleşmeyi içeriyordu. Görüşmeler, analiz için değerli bir kaynak teşkil etti. Son olarak, diziden seçilen işitsel-görsel sahneler analiz edildi ve analiz sonuçları görüşmelerden elde edilen izleyici kitlesinin kullandığı niteleme sıfatları/sözleri ile birleştirildi. Bu süreçte, daha ulaşılabilir olmalarından dolayı, dizi müzikleri albümlerinde yayınlamış müziksel temalar tercih edildi.

Konunun irdelenmesine, yapım süreci ve soundun kendisi incelenerek başlandı. Kodlar ve kodlama süreçleri, John Fiske'in kodlar modeli kullanılarak, "gerçeklik", "temsil" ve "ideoloji" bakımından incelendi. Bu, sesin anlam iletmede kasıtlı ve kasıtsız kullanımına bakmaya yarayan bir yöntem. Daha sonra, tını kullanımına odaklanılmış, belirli enstrümanlar ve türlerle ilişkilendirilen anlamlardan söz edilmiştir. Seçilen bazı enstrümanların aynı zamanda "Anadolu kökenli" kodlar olarak işlev gördükleri fikri ileri sürülmüştür. Bu enstrümanlar, "Destansı Hollywood" temelli sounda, aynı anda hem ilginç hem tanıdık gelen farklı katkılar sağlamıştır. Makamın varlığının/yokluğunun kullanımı hakkındaki bölümün ardından, son olarak,

müziksel temaların bu vaka çalışmasında nasıl kullanıldığı, bu temalardan nasıl faydalanıldığı konusu ele alınmıştır.

İşin yapımcılık yönünün incelenmesinin ardından, izleyici kitlesi oldukça geniş bir şekilde çalışılmıştır. Burada, müziğin, izleyici kitlesinin ilgisinin uyandırılmasına olan katkısı, çok disiplinli bir yaklaşımla ele alınmıştır. Bilişsel çalışmalara dayanarak, işitsel malzemeden kaynaklanan beklentinin nasıl dopamin üretimine sebep olduğu ve beyin üzerindeki etkilerine bakılmıştır. Bunun ardından, Michel Chion'un, televizyonun "İşitsel Sahne"sine dair teorisi ve sesin -ekranı göremeseler bile- izleyicilerin ilgisini çekmekte nasıl işlev gördüğünü hakkındaki düşünceleri bu tezde incelenen vakaya uygulanmıştır. Bu noktada, saha çalışmasına geri dönüp "izleyicilik"e ve İstanbul'daki izleyici kitlesine bakılmıştır. Daha sonra, izleyicilerin televizyon izleme deneyimleri ile ilgili düşünceleri aktarılıyor. Buna ek olarak, görüşmelerde ortaya çıkan ortak temalar üzerinde tartışılıyor. Ardından, televizyonun folklorik bir metin olarak tartışılabilir doğası ve müziğin kattığı değer de dâhil olmak üzere, çözümleme yöntemleri ele alınıyor. Melodram, Türkiye'de çok önemli bir türdür; bu vaka çalışmasında da özel bir yeri vardır. Bölüm, "başarı"ya ulaşmada izlenme oranlarının ve şikâyetlerin katkısı ile devam etmektedir. Sonra, izleyiciler ile yapım ekibinin malzeme hakkında bir nevi "diyalog kurmasında" internetin rolü inceleniyor. Gerek izlenme oranları, gerek internet üzerinden gerçekleşen diyalog işitsel-görsel malzemenin daha etkili olmasını sağlayan yöntemlerdir. Bölüm, *Muhteşem Yüzyıl*'ın uluslararası başarısının olası açıklaması olarak kültürel yakınlık kavramına da göz atıyor. Son olarak, izleyicilerin internet üzerinden işitsel malzemeyle nasıl etkileştiklerine örnek olarak, yapım ekibi ve izleyicilerin temalara isim vermelerine genel bir bakış sunuluyor.

İzleyici kitlesi tartışmasının ardından, diziden seçilmiş dört sahnenin Chion'cu bir analizi yapılarak, yapım ve tüketim aşamaları ile işitsel-görsel malzemenin kendisi bir araya getiriliyor. Bir uğursuz rüya sahnesi, bir ana karakterin ölüm ve ahirete geçiş sahnesi, romantik bir barışma diyaloğu ve zaferle sonuçlanan bir savaş sahnesi, izleyicilere izletildi ve tepkileri analiz edildi. Ardından, aynı sahneler, benzer bir şekilde, müzik yapımcılarından biri ile birlikte izlendi. Analizi kolaylaştırmak açısından, her sahne, ses ve görüntünün hikâyenin seyri içinde ortak bir amaca yönelik işlev gördüğü belirli senkronizasyon noktalarında bölümlere ayrıldı. Bundan sonra, her bir sahnede cereyan edenler, tablolar yardımıyla açıklandı. Analiz ve değerlendirme bölümü, izleyici görüşmelerinden alınan izleyici kitlesi nitelemeleri kullanılarak geliştirildi. Amaç, işitsel-görsel malzemeye daha yakından ve izleyicinin gözünden bakarak, izleyicinin zihninde meydana gelen çeşitli anlamlandırma ve kodlamaların farklı düzeylerine (or "boyutlarına") daha derin bir bakış getirmekti.

Her ne kadar tüketimi ağırlıklı olarak bilinçaltı düzeyde gerçekleşiyor da olsa, bu tezde incelenen dizi müzikleri, dünyada en çok dinlenen Türk ürünü müzik örnekleri arasında gelmektedir. Besteci/düzenlemeci Fahir Atakoğlu, dünya çapında on beş yılın üzerinde sürmüş başarılı bestecilik/icracılık kariyerinin ardından, belli ülkelere yolculuk ettiğinde Muhteşem Yüzyıl ile ilgili işiyle tanındığını söylemektedir. Uluslararası televizyon yayınının bir nevi yumuşak güç olarak kullanımını ele alan araştırmalar yapılmaktadır. Bu, televizyon müziğinin neden şu an gördüğünden çok daha fazla ilgiyi hak ettiğine bir örnektir.

Bu tezin önemi, metodolojik yaklaşımların bir arada kullanılmasından doğan gücü, sinerjiyi göstermesinde yatmaktadır. Bu, yürütülen vaka çalışmasında, anlam yaratma

ve yorumlama süreçlerinin derinlemesine incelenmesine olanak tanımıştır. Analitik ve etnografik metotlar, işitsel-görsel deneyimin farklı boyutlarını göstermek için birlikte kullanılmıştır. Buna ek olarak, geniş bir yelpazeden farklı disiplinlere ait teoriler, ses ve televizyonun ilgi uyandırmasının farklı yönlerini ortaya koymaktadır. Bu tez, müzik ve sesin izleyicinin ilgisini çekme konusundaki kendilerine has gücünü ele almakta ve bir vaka çalışması kapsamında izleyici ilgisini gösteren saha çalışması sonuçlarını sunmaktadır. Vaka çalışmasına birçok farklı perspektiften bakılarak, *Muhteşem Yüzyıl*'ın başarısındaki esas etkenlerden birinin müzik olduğuna dair güçlü argümanlar ortaya konmuştur.

1. INTRODUCTION

Dishes clinking and clashing from the kitchen after dinner, hurried conversations, cushions and chairs being adjusted around the television quietly playing a rerun of which dish washers occasionally peek around the corner to catch an earful, the clink-clink of tea spoons stirring sugar into tulip shaped glasses of tea and the chit-chit sound of teeth excitedly breaking open sunflower seed shells… finally, "DUH duh-duh-duh-Duh! DUH DUH DUH DUH DUH…" the title sequence begins and women rush from the kitchen to claim their seats around the television for the latest episode of Muhteşem Yüzyıl. Chatting ceases; the kitchen is quiet; children's voices are muffled behind a closed sitting room door; the volume is turned up and viewers are enveloped in the soundscape of the latest episode of the popular Turkish serial.

1.1 Purpose of the Thesis

Academicians have researched the use of music in Turkish cinema – in particular the Yeşilçam era – but little[1] research has been done on how music is used in Turkish television. Television music on a whole has only recently begun to receive the much-deserved attention long denied it by academia. Turkish television has taken off as one of Turkey's major exports in the past ten years and currently enjoys international esteem. The purpose of this case study is, in the context of this "prime" time in Turkish production, to explore the role of Turkish television music in a successful Turkish serial, Muhteşem Yüzyıl.

1.1.1 Hypothesis

I propose that television music played a pivotal role in the popularity and success of Muhteşem Yüzyıl. The music of Muhteşem Yüzyıl works both within the bounds of an "epic Hollywood" standard and an Anatolian-rooted set of cultural norms to convey

[1] At the writing of this thesis, Burcu Yıldız—both a musicologist and an insider in the industry has done a fair amount of work as has Murad Özdemir. Eliot Bates also mentioned the subject in his doctoral thesis.

and elicit emotion and meaning. At the cognitive level, anticipation linked to unconsciously consumed audio elements attracts and maintains audience emotion and attention. At the levels of production and reception we see producers and audiences communicating and negotiating meaning, through culturally embedded processes of encoding and decoding, in a dynamic dialogue. The music of this case study elicits emotion from, and is a platform for the development of meanings to, a socio-economically diverse, engaged, audience which played a large role in the serial's achievement of high ratings. This thesis will, therefore, analyze the music, its production, and those "tuned-in", in light of the aforementioned processes.

1.1.2 Dissecting the title

Meaning is two-fold in this study as both something assigned and something interpreted. It is encoded by producers of cultural material and decoded by receivers. It is not a one-way flow, however. Since consumers are also in a constant process of encoding and creating meanings, producers must constantly adapt their systems of coding accordingly. Thus meaning is dynamic rather than static. Meaning is mainly attributed, not internally inherent, though some aspects of it do rely on more or less universal, physical phenomena. The latter connect to studies of emotion at the cognitive and physiological level.

Production and audiencing are processes related to the televised material and, in our case, its musical soundtrack in particular. Production involves decisions related to design, recording, arranging, mixing, and mastering. Audiencing[2] refers to processes of consumption, manipulation, and sometimes even production, in which the audience engages. This includes the decoding and creation of meaning. An audience may sit in front of a television, may listen from an adjacent room, may chat and comment on social media about material in the show, or may watch, re-post, or create and post videos related to the serial on YouTube. Audience members also engage in the show by researching the history surrounding the story and visiting historic sites related to

[2] This term was used by John Fiske (1992) to describe the circulation of meaning that is involved in audiencing – it is not limited to consumption. Chris Small (1998) also uses the gerund form when he introduces the term "musicking", verses music, to emphasize a dynamic and active production of meaning rather than a static product or, in our case, a passive consumer.

the characters such as tombs, palaces, and mausoleums. All of these things are part of the consumption, or audiencing, process.

Dizi is the Turkish word for a series or sequence. It is a term used for serial television shows in Turkey whether they are sitcoms or dramas. A *dizi* is something that is "followed" [*izlemek*][3] and generally, but not solely, broadcast at prime time once a week with seasons running from late September to early June. Old episodes may be rerun in morning broadcasts or on other evenings. As discussed below, the success and survival of a *dizi* is linked directly to its ratings.

1.2 Summary of Chapters

Chapter two will introduce the background to the case study.

In chapter three, I will look at the music and processes of production in the case of Muhteşem Yüzyıl. After a short discussion of functions of music in Muhteşem Yüzyıl, I will examine codes used by the production team. These are broken down to levels of "reality", "representation", and "ideology" using John Fiske's model and Rodman's application of this model to television music. Following this I focus especially on the use of timbre and meaning associated with certain instruments and genres, and suggest that some of the instruments used function as codes "rooted in Anatolia". The use, or lack thereof, of makam is discussed followed by, finally, a discussion of how musical themes are manipulated and used in the case study.

In chapter four, I will explore some ways in which music contributes to audience engagement in the case study. I attempt to address the question, To what extent does music contribute to audience engagement in Muhteşem Yüzyıl? I begin the discussion with a look at the cognitive function of expectation and dopamine. This is followed with a description of the unique role of sound, and music in particular, as the "Auditory Scene" based on Michel Chion's theorizing. From here, I move towards my field work and discuss the nature of "audiencing", the "audience" in Istanbul, and the participants whom I observed and interviewed. I discuss some themes that emerged from the interviews and the process of decoding. I also look at Fiske's application of the idea of "oral modes" to television and why this contributes to the success of television, and

[3] It should be noted that the term izlemek is used for television viewing beyond dizi viewing along with the term seyretmek which emphasizes the visual meaning "view" or "watch".

the historic drama genre, in our case study. After this I discuss Chion's empathetic vs. anempathetic music and how this theory is of unique value in a series that entertains the idea of fatalism. Following closely the theme of fatalism, I discuss the genre of melodrama and how our case study is a paradigm of it. Connected directly to the achievement of "success", next I discuss ratings and complaints awarded Muhteşem Yüzyıl. Finally, I take a brief look at the international success of the series by applying the idea of cultural proximity, and how audience members used the internet to expand their experience, and thereby the circle of influence, of the show. A discussion of theme titling wraps up this chapter.

Chapter five explores the encoding/decoding of meaning by composers and audience members through the analyses of four audio-visual scenes from the case study. There is an ominous dream sequence, a sequence showing the death and movement to the afterlife of a major character, a romantic dialogue, and a successful battle scene. I analyze the scenes using an audio-visual model offered by Chion, to which I add audience descriptors obtained through interviews and private viewings of the scenes. It is my hope that this chapter will give the reader a deeper sense of the various levels of meaning and encoding by zooming into the material.

Chapter six offers a summary, discusses the significance of the work, and makes recommendations for future research.

1.3 Place in the Field

1.3.1 Disciplinary resourcing

While this project relies heavily on the literature and methodology of Ethnomusicology, it also dips into the fields of Musicology, Media Studies (Audience and Television Studies), Cognitive Studies, and Cross-Cultural Studies. My interest in the subject was sparked by a conversation with Professor Songül Karahasanoğlu, in 2011, who observed that the export of Turkish television to the Middle East, Central Asia, and Eastern Europe was an understudied phenomenon. As ethnomusicologists, we both wondered about how the soundtracks attract and engage non-Turkish audiences, and how they could be unconsciously and perhaps accidentally promoting Turkish music and culture outside of the Turkish audience they were composed for. I am in debt to her for pointing me to this area of study. Upon taking Cognitive

Musicology from my current advisor, Dr. Robert Reigle, my interest in music, trance, and emotion began to grow. The two subjects met in the cognitive study of cross-culturally consumed television music – but I had neither the methodological training for a rigorous hard science examination of the emotional experience of television at the cognitive level nor the financial freedom to spend time outside of Istanbul studying non-Turkish audiences.

Turkish television in general has emerged as an area of study in the past five years; study of the music is almost non-existent. It made sense, therefore, to limit the project to audiences in Istanbul and limit my usage of cognitive psychology. I hope to show, by using a two-sided approach of analysis and ethnography, that the study of the production and consumption of television broadcast in this region, and that of its accompanying music, is a field where cognitive, film, and cross-cultural studies meet.

1.3.2 Methodology

This project draws its strength from a combination of methodologies that attempt to examine the different aspects of the subject. These consisted of various methods and levels of analysis, participant observation, and interviews. The work is primarily qualitative with an occasional quantitative contribution.

The audiovisual nature of the subject matter lends itself to many kinds of analysis. Analysis of the visual may include color, motion, screenshots, lighting, focus, and perspective along with others. Analysis of the auditory may include speech, levels, musical composition and arranging, sound effects and Foley arts, recording methods and technology, as well as the post-processing elements of equalization, reverb, compression, and delay, and the mastering process. Audiovisual analysis looks at the interaction between the two: specifically, how audio technicians use sound to direct viewers' attention to certain hit points in the visual or the dialogue. Of course the plot conveyed by these various forms of media requires a different set of disciplinary approaches to analysis. The scope of this project is limited to analysis of the background, and occasionally diegetic, music and audiovisual analysis demonstrating how this music is used to help the viewer engage in the visual content and plot of the serial in a single episode as well as in the long-term scope of the production.

In addition to analysis, participant observation played an important role in gathering observations about viewer habits. I had originally planned to film audience members

while they were watching but decided that this would be too disruptive to their natural mode of consumption. Of course my very presence in their homes was disrupting, but I did my best to fit into the normal Turkish conceptual construction of a guest visiting and watching the evening episode together with the hosts – which is a very common practice in Turkish households. The series I chose for my case study likely had viewers from amongst nearly every demographic in Istanbul, but the families I visited were limited to friends or family members of friends. The reason for this was that as a female travelling across the metropolis of Istanbul, which often required staying the night, practicality limited the types and locations of households to which I could go. Keeping this in mind, you can find a list of the demographics of some of the neighborhoods and homes I visited in Appendix B. Another factor which challenged me was simply that middle to upper class families were less likely to cancel at the last minute whereas a few of the working class families I tried to visit cancelled at the last minute two to three weeks in a row which meant I lost a few months since new episodes, and the household routines that follow them, only occur once a week. This was a bit frustrating, but understandable – the lifestyle and schedules of lower socioeconomic class families includes a lot of unpredictability and unexpected input – from work, dependent family members, and illness associated with stressful lives and reactive, rather than preventative, or no health care. For my successful observations, I usually arrived around 7:30 or 8pm. Often we ate dinner together and had tea and dessert, fruit, or kuruyemiş (nuts, sunflower seeds, dried fruit, and other finger foods) while watching the new episode at 9pm. Some families would simply turn the rerun summary of the previous week's episode on at 8pm and continue their dining and chatting, others would sit down to watch it but almost all took their positions with snacks and drinks prepared by the start of the new episode. Since many working adults don't arrive home until 7-7:30pm this is a common evening schedule. Serials run until around 11:30pm.

The third, and perhaps most important, component of my research was interviewing. I completed four interviews, over a span of two years, with Aytekin Ataş, one of the three composers of the serial Muhteşem Yüzyıl, talking to him through the end of the serial and after in retrospect. The first two of these interviews involved chatting in cafes, the third one was in Ayetkin's home work station, and the fourth was in a restaurant and involved both chatting and viewing/discussing the scenes I had chosen to analyze. The fourth was done after audience member interviews and about 6 months

after the end of the serial so that the composer had some time away from the project. This was an interesting dynamic as he was more relaxed and happier to reflect on the material – in fact he enjoyed watching some of the scenes in retrospect and seemed proud of the project – both the camaraderie of the production team and the final product. Four months after my final interview with Aytekin I met with Fahir Atakoğlu, another member of the composition team and well-known Turkish performer and composer living in the United States, who gave me his own retrospect of the *Muhteşem Yüzyıl* project.

Another major portion of my research consisted of interviews with audience members (See Appendix A). I chose four scenes ranging from three minutes to 15 minutes in duration. After analyzing these scenes, I watched them together with audience members – usually individually but sometimes joined by family or household members. First, I would ask them some demographic questions, then we would view the scenes, one at a time, together on my computer – sometimes with headphones and sometimes with the computer speakers depending on the viewer's preference. While watching the scenes, some participants chose to comment right over the audio while others chose to wait until prompted or until the end. In both cases I replayed certain segments and asked them again specifically what they felt or associated with the scene. Some participants focused on the sounds, others took a more holistic approach.

2. BACKGROUND AND CONTEXT

2.1 Television Music

To introduce previous academic work on television music, I will discuss the current state[4] of the Oxford Music Online, a leading online encyclopedia, coverage of the subject. A search for "television" as a Subject Entry brings up 536 hits, but the top four seem to be the only ones discussing music on television. One of those links is blank, and one of them, titled "Television Musical", discusses only televised musicals. Of the two that refer to the sort of music this thesis is interested in, the first article, "Television", has six subtitles: Television and music, Concert and recital relays and recordings, Opera and musical theatre relays and recordings, Television opera, Documentaries, and Incidental music. The first subtitle, written by Lionel Salter, divides the subject into Pure music, Applied music, and Features and incidental music. The last category briefly mentions the "deplorable" overuse of "aural wallpaper" by producers by which Salter defines incidental music (2016). Beneath the sixth subtitle, Incidental music, David Burnand gives approximately six paragraphs to a discussion on "incidental music" (Salter, 2016). Burnand's most recent reference is from 1994.

The second article, a recent addition, is titled "Television music" and written by Ronald Rodman (2016). Rodman offers five subtitles: Extradiegetic music, Intradiegetic music, Diegetic television music, Cartoon music, and Advertising music. The bibliography offers twenty-seven references of which the latest is Rodman's own from 2009. Rodman cleverly uses three categories to put televised music on a more level playing ground than Salter. He defines extradiegetic music as that which assists in television's flow – between programs, breaks, commercials, promotions, etc. Intradiegetic is that which this thesis is most concerned with – "background or mood music within narrative programs, such as situation comedies, dramas, and documentaries" (Rodman, 2016). The third category, diegetic music, is that which the

[4] Encyclopedia entries are updated regularly; this is the state as of October, 2016.

audience sees performed on the screen and includes musical variety shows, late-night talk shows, and music videos. Of course it is also used in narrative programming.

Rodman states that most historical periodizations of television music are defined by changes in broadcasting practices and technology. He adds that these developments do not necessarily line up with periodizations of television itself. Rodman suggests four overlapping stages starting with a "pre-broadcasting" stage around 1925-48, followed by some experimentation and a "radiophonic" period (1948-55), a "cinematic" period (1955-80) which introduced higher quality broadcasts of diegetic and extradiegetic music and influence of film studios, and finally a "televideo" period (starting in 1981) during which popular music became a resource for TV episodes and television music began to find its way off the screen and onto the internet and other media. Rodman's timeline and divisions of television music are within the context of the American television industry.

In this thesis, I will use the terms "diegetic" and "non-diegetic". Diegetic will carry the same meaning as Rodman accords it, music which the audience can see, or imagine, performed on the screen. I use diegetic to refer also to music which the audience can imagine is being played at the scene of action but somewhere just beyond the reach of the camera – whether the viewer has gotten an actual glance of the musicians or not. Non-diegetic is all of the musical sound for which no visual reference is offered or inferred.

Television composers cannot take for granted that their audience will be seated listening with mostly undivided attention as in the cinema or a musical performance. "Signature tunes" are essential to draw the audience in quickly.[5] The music of a television series must "satisfy the prospective viewer while also remaining interesting to the returning viewer and fan" (Davison, 2013, p. 147). Composers must create short title hooks to quickly set an atmosphere, summon viewers from their various activities around the house, and engage them. A similar process must occur to reestablish the atmosphere and draw audience members back after commercial breaks.

Television plays an important role in Turkish culture. The state-run TRT (*Türk Radyo ve Televizyonu*) was established in 1964. Color broadcast on multiple state-run

[5] For more on this, please see Davison (2013)

channels began in the 1980s. Private broadcast began after a hiatus of ten years or so in 1990 with Magic Box which later became Star TV. I discuss the current state of viewing in chapter four.

The television in the Turkish home is generally featured as the focus point of the living room, often the only room for entertaining guests. It is not uncommon for the television to be turned on all day so it is fair to say it is part of the general soundscape in many homes as well as in restaurants, markets, and offices. It is also not uncommon for the television to stay on in the background while household members socialize with guests.

Turkish serial television follows the genre categories set by the US and UK dominated global television markets. These include comedy, drama, romance, historic, cop/detective shows, mysteries, and adaptations or spin-offs of popular shows. Of course gameshows, news broadcasts, music channels, film channels, match-maker/cooking and other shows aimed at homemaking women, and children's programs also abound. These are some general features of television in Turkey.

2.1.1 Television soundtrack composing processes in North America

Television composing is often considered to be the low-budget work-horse version of film composing, which is largely accepted as a higher art form. The process of film composing generally lasts 4-8 weeks. It begins when the composer meets with filmmakers in order to discuss the goal of the film, prospective audience, types and frequency of music (DesJardins, 2006, p. xvi). A "spotting session" occurs during which the filmmakers and composer view the film and talk about where there should or should not be music. After this, the composing stage begins. Often a temp track has been used (sometimes written by the music editor) for pacing in the filming process or for test-screening. This may give some direction to the composer as well. The composer and director make decisions regarding instrumentation based on the "colors" and "emotions or feelings that [instruments] convey" (p. xix). It is the orchestrator's job to set the score according to the desired instrumentation. The scores are prepared and the music engineer completes the recording sessions. At this point the music editor receives the recordings and works to apply them to the film based on "spotting notes" including timing details. After mixing the music, the music editor will also attend the

film mix to ensure that the music mix is added correctly with the other sound mixes and the video.

As one may postulate, the television composing and editing process is much more restricted. Ramin Djawadi, composer for the popular HBO series Game of Thrones says that when he was asked to compose he was given two shot episodes to muse upon before making a decision (Djawadi, 2014). Before working on the title theme, he was shown a computerized draft version of the title sequence and directed to "make it like a journey" (2014). For normal episodic scoring Djawadi comments,

> We [Djawadi and writers Dan Weiss and David Benioff] get together before very [every] episode. We watch it through, then discuss where the music should start and where it should end. Then we discuss what the music should do in every scene. And then I go off and write all the music, and then we meet back again, I play them everything that I've got, and then they give me notes and we make tweaks and then that's it! (Djawadi, 2014)

Djawadi worked via the internet with the Czech film orchestra and choir in Prague for orchestral and choral parts; solo music is recorded in studios. Seasons consist of 10 episodes, approximately one hour each, and are shot in their entirety the fall before they are aired. Music is written for an entire season and broadcast begins in April. The soundtrack for each season is released on an album around the end of each season. As of Fall 2015 work was being done on the sixth season.

2.1.2 Television soundtrack composing processes in our case study

In Turkey, composers work under even tighter financial and time constraints than in the States. The music writing process begins before filming does and only a few episodes are filmed at a time – in fact the production team typically is putting together the latest episode the week before it airs due to the pressure of the rating system, discussed below, and the chance that a series may be cancelled at any time. In our case study, *Muhteşem Yüzyıl*, the seasons are 24-40 episodes each and episodes range from 90-150 minutes each. In four seasons there were a total of 139 episodes.

Composers typically receive the scenario 1-6 months before filming begins. For *Muhteşem Yüzyıl* the composers were given the scenario 5-6 months in advance. After that they met with the scenarists and directors who gave ideas of the style of music they had in mind. The discussion is first around the title theme for which the composers prepare a few demos and ideas and together the team decides which one is the best fit.

The title theme is prioritized because it is used to prepare fragments and teasers to advertise the new series.

Scoring for the season begins with the reading of the script of the first few episodes. There may be limited footage or a filmed trailer. From this the composers get an idea of which actions, characters, and scenes will require music. They often begin writing before they have seen any footage. By the time they receive the footage of the first episode they have already recorded a number of themes. Now they have a big, and somewhat risky, job of making the themes they have written for the script fit the footage. Because the script does not have all of the details and nuances that the film does, often they need to change the themes in little ways (and big if they have time) in order to better suit the flow of the scenes.

If we were to compare the two industries it is easy to see that composers in Turkey have a relatively large and risky task. At the start they must spend a great amount of time preparing themes that might not even make it to the screen if the project folds. They are under tight time constraints weekly to pump out soundtracks towards the end of the weekly production process sometimes working over sixteen-hour days. Often script writing is not even completed in advance as week to week evaluations of ratings in relation to the broadcast can affect every aspect of production. At any moment a failed show may mean they are out of a job and their labor towards the production must be put completely on the shelf as they search for a new opportunity. Sound libraries are customized to each show to create a unique soundscape for each program.

2.1.2.1 The composers of *Muhteşem Yüzyıl*

One important factor in television music composition is the musical background of the composers. Of particular importance is their main instrument since this is generally the starting point from which they most naturally conceive of music. In the case of *Muhteşem Yüzyıl*, Fahir Atakoğlu is a classically trained concert pianist, Aytekin Ataş plays bağlama, acoustic guitar, and sings, and Söner Akalın is a percussionist. All three have done a large amount of recording and live performing. Atakoğlu performs professionally as a pianist and has recently toured internationally with reputable Turkish artist Sezen Aksu. Ataş and Akalın also record their own music and have roots in the Bosphorus university Kardeş Türküler and Boğaziçi Gösteri Sanatları

Topluluğu.[6] Eliot Bates refers to the arrangement "*Seher İnende*" on Özlem Taner's 2007 album *Türkmen Kızı* as a prime example of Ataş and Akalın's aesthetic as well as their dramaturgic approach to music arranging (2016, p. 221)[7].

Fahir Atakoğlu grew up in Istanbul and played drums and piano as a child. He studied with Cemal Reşit Rey from 1977-1979 and went to the Istanbul State Conservatory from 1978-1980. From 1980-1985 he lived in London and studied marketing and advertising at Croydon College and continued to some extent to work on his music at the London School of Music. Upon returning to Istanbul Atakoğlu composed jingles in the advertising sector. He has continued to compose for commercials, news segments, documentaries, television serials, as well as for major popular musicians in Turkey (e.g. Mazhar Fuat Özkan, Sezen Aksu and Sertab Erener), and in Greece (Notis Sfakianakis). He is also known for adapting a novel into a musical for the Istanbul State Opera and Ballet. Atakoğlu is a known performer as well and has produced a number of solo albums as well as albums with musicians in Turkey, Europe, and the USA. He has performed in such venues as Kodak Theatre in Los Angeles and Carnegie Hall in New York City. According to a Bridge to Turkey interview on Youtube, in which he discussed fundraising in Washington DC to support the education of girls in Eastern Turkey, Atakoğlu seems to see himself as a Turk who has moved to the USA but still has deep connections to, and a presence in, Turkey (Bridge to Turkiye Fund, 2011).

In a radio interview Atakoğlu discusses his album, *Faces and Places*, which he sees as a sort of blend of jazz and Turkish rhythms with his composed melodies (Jackson, 2010). He does not consider this to be "world music" as it is labeled. His piano playing along with the bass and drums sets, according to the interviewer, an intriguing rhythmic foundation for the pieces on the album.

Fahir Atakoğlu's official website markets him as a pianist, composer, and arranger. (Fahir Atakoğlu Official, 2014). Wikipedia claims that, since 1994, 2 million copies of Atakoğlu's albums have been sold in 20 countries worldwide (Fahir Atakoğlu,

[6] Performing arts groups emphasizing Anatolian diversity, peace and fraternity, and resourcing the student population as well as intellectual and cultural prestige of, arguably, Turkey's top university. http://kardesturkuler.com/ingilizce/ Refer to Bates 2016 and 2008 for more on this group and movement.
[7] The reader may easily access this arrangement with a YouTube search.

2014). This is interesting to compare to the claim that, since 2011, *Muhteşem Yüzyıl* has had over 200 million viewers in over 54 countries.[8]

Aytekin Gazi Ataş was born in 1978 in Adana to a family with roots in Tunceli, Turkey. He moved to Istanbul for university and, at that point, began to give most of his time to music. He joined the Bosphorus University Folklore Club in 1995 and was involved for years in educational and performance opportunities. Ataş graduated from the *Dramaturji ve Tiyatro Eleştirmenliği* [Dramaturgy and Theater Criticism] department of Istanbul University. He continued in the Bosphorus Performing Arts Group (*Boğaziçi Gösteri Sanatları Topluluğu*, BGST) until 2004 when he began to work on music independently. As a part of BGST he also recorded albums with Kardeş Türküler, a group known for their work in the minority languages and music traditions of Anatolia. After this, Ataş worked on albums as an arranger, a lyricist, a composer and a vocalist until 2006 when he began to get involved in film and television serial music as a composer, recording artist, and sound editor. Since then he has focused primarily on film and television music and begun his own production company, Mira Records, to publish albums of joint and individual projects (Söğüt, 2014).

Ataş received a non-conservatory musical education. In the Bosphorus University Folklore Club they studied solfege, makam, instruments and voice together – researching, and putting on seminars, theatrical music shows, and concerts. They learned through an applied performance sort of method. Before this Ataş had been experimenting with song writing since middle school and began to learn the bağlama on his own when he was in high school. He worked on *deyişler*, *semahlar*, and protest songs. In high school he had the experience of accompanying a school play with bağlama and singing. *Türkü* has been an influential genre in his life and today his *türkü*-style themes (with bağlama and a certain style of singing and rhythm) have received the most emotional responses on social media.

Ataş noted some influential musicians in his life. These include Ünol Büyükgönenç, Eleni Karaindrou, Zülfü Livaneli, and some film composers (Personal communication with Ataş, 2013). Büyükgönenç's *Japon Balıkçısı*, based on a poem by famous poet

[8] This amount, up to 210 million, is reported on a number of Turkish websites of major Turkish newspapers (http://www.haberturk.com/tv/program/248490-muhtesem-yuzyil-dizi-tekrar , it was also published in Zaman but the archive has been deleted- a similar report can be found at: http://www.haberler.com/muhtesem-yuzyil-cin-de-yayina-basliyor-5536893-haberi/) and broadcasting channels (http://www.showtv.com.tr/dizi/haber/983926-sarayda-dugun) (Accessed in 2014)

Nazim Hikmet about the Hiroshima tragedy, was a song that influenced Ataş. Büyükgönenç is a rock artist from the 1970s and beyond who worked with well-known Turkish rock artist Cem Karaca amongst others. Eleni Karaindrou is a well-known Greek composer of film music. Her work exclusively has accompanied the work of director Theo Angelopoulos as well as other directors. Ataş also mentioned Zülfü Livaneli, a poet, political activist, and songwriter who has written around 300 songs and 30 film soundtracks. Livaneli was also a member of parliament before resigning from the *Cumhuriyet Halk Partisi* [Republican People's Party]. Finally, Ataş referred to some major film composers as inspiration: Ludovico Einaudi, John Williams, and Hans Zimmer.

Ataş says that when it comes to composing for television or films, he feels that every film or show has its own style (*tarz*) and he adds a bit of his own style to that (Personal communication with Ataş, 2013). Of course producers hire composers already knowing a bit about their personal style. In the end, every serial develops its own "sound" that distinguishes it from others.

The third member of *Muhteşem Yüzyıl*'s composition team is Soner Akalın, a percussionist who has played with Kardeş Türküler. Similar to Ataş, he received training in the *Boğaziçi Gösteri Sanatları Topluluğu*. He composes and has composed/arranged music for television serials, commercials, and films including *Beynelmilel* and *Fırtına* in 2006, *Kuzey Rüzgarı*, *Son Osmanlı*, and a major Turkcell advertisement jingle. He has played on and created percussion arrangements for a number of albums as well.

2.1.2.2 Vocabulary

Below I have a limited list of some of the vocabulary used by Aytekin. They exemplify terminology used by the production team. The significance of these terms is the ways in which they reveal the team's priorities, interactions with the international industry, and some of the serial's features.

ağır çekim: Slow motion filming

efektler: sounds used on the music track that are not "musical" and are taken from a sound effects library or produced instrumentally by studio musicians

batılı sound, doğulu sound: *batılı* includes polyphony, symphonic, and Hollywood type musics – it is heavy on polyphonic string music. *doğulu* refers both to rhythm and meter as well as instruments and "solo" instruments – for example a cello playing the same line as tanbur in a style different from that which is found in a "western" orchestra.

tirat: a monologue in which we hear what a character is thinking inside his or her head in the first person. This is used frequently in Muhteşem Yüzyıl as characters declare who they are and struggle with their personal perception of identity as well as reveal themselves to the audience.

parça: A piece of music which may be combined with others using transitions but still has its own entity in the imagined soundscape of the composers. (It may be a *tema* or *ambiyans* – refer to glossary for more detail)

kod: Something that stands for a meaning agreed upon by the composers and audience and is used by composers to communicate to the audience. It can work against the composers as well as certain sounds may carry meanings they do not wish to imply.

epik (epic): Sounds belonging to or resembling those of the Hollywood library of effects, percussion, and symphonic strings used in epic and fantasy genre film.

kırılma noktası: Literally translated "breaking point"; this refers to a point in the scene in which the feeling, course, or motion changes. It is almost always navigated by the dialogue and complemented, supported, or emphasized by the music. Aytekin refers to that of the dialogue reaching a key point or ending

2.2 Brief Synopsis of *Muhteşem Yüzyıl*

Muhteşem Yüzyıl is a Turkish prime time period soap opera set in the Ottoman Empire during the reign of Suleyman the Magnificent, the tenth Sultan, from 1520 to 1566. It begins with Suleyman receiving the news that his father has passed away and shows his ascension to the Sultanate in 1520, and ends with his death while on a military campaign to Szigetvar, Hungary. The show follows his personal life, more so than his professional, focusing on his relationships with his first wife, Mahidevran, who had one son, and that with Hürrem, a concubine who achieved a significant amount of

power by giving birth to four sons and becoming Suleyman's wife. Suleyman's family grows surrounded by intriguing relationships, power struggles, and the never ending fight for which son would inherit the throne and therefore the right to live. The plot is driven by the latter as Ottoman rule, at the time, required a Sultan to kill all of his brothers and their male descendants in order to protect the unity of the empire. The show is based on history, but much of the detail is fictional and sometimes contradicts history.

The soap opera covers Suleyman's reign of 46 years in four seasons with a total of 139 episodes. It was first broadcast in Turkey on January 5th, 2011, and its final broadcast was on June 11th, 2014. Originally broadcast on Show TV, it was sold to Star TV during its second season.

The serial caused controversy in Turkey due to its fictional depictions of the private lives of historical figures. It also caused controversy in surrounding countries to which it was exported. Despite this, it continued to receive high ratings in Turkey and was broadcast at 20:00 on Wednesday evenings for all four seasons. One article boasts that the show did not lose first place in ratings even once in all the four of the years it was broadcast (İzleyici 2014). Prime time in Turkey lasts from 20:00-23:00 and is broken into two sections. The first, PT1 (Prime Time One), is 20:00-22:00 and the second, PT2 (Prime Time Two), starts at 22:00. Wednesday evenings are the past-halfway point for the work week and a preferred night for viewers to reserve for recreational activities such as following their favorite serial.

2.2.1 The rating system in Turkey and *Muhteşem Yüzyıl*'s ratings

In Turkey ratings are based on both total viewership and viewership amongst the AB group (the middle and upper socio-economic statuses as explained in 4.2.1). Ratings in Turkey are calculated according to ratings points (the percent of all television-equipped households tuned into a certain program), and share which is the percent of all households with a television in use tuned into a certain program.

Josh Carney refers to Kanal D Romania TV executive Zühtü Sezer about the importance of the ratings system in Turkey (2015b, p.27). Sezer says that producers suggest a "ratings target" when they sign a contract. If the show passes that target by 10-20%, then the producer will earn more money. However, if the ratings for the first

episode do not exceed an agreed upon level the show is cancelled all together regardless of how many succeeding episodes have been shot. Sezer calls the Turkish market a "huge graveyard of dead series that have aired only four to six episodes" (Carney, 2015b, p. 27).

Turkey has minute-by-minute ratings so ratings engineers offer essential information to the production team. As they analyze the ratings performance of one episode, they decide what they need to change for the following week's production. The production process works hand in hand with what the ratings show about the audience's engagement. This means that sometimes changes to the material may occur very close to the broadcast time (Carney, 2015b, p. 27). Carney goes on to report that Muhteşem Yüzyıl far exceeds the other Turkish dizi in terms of ratings. The first episode, in particular, aired with "massive ratings" following much public debate about its racy trailer and sensitive subject (2015b, p. 29).[9]

[9] Carney refers to the article HaberTurk Staff, 2011 which states that the first episode scored a total share of 35.3% of all televisions turned on while reaching 51.8% of all those in the AB group.

3. *MUHTEŞEM YÜZYIL*: MUSIC AND THE COMPOSITION PROCESS

"Television continues to be the most accessible mode of communication in the world and is therefore an incredibly important medium to understand and study" (Gorton, 2009, p. 1). Television music is, therefore, arguably the most circulated music in the world, although composers are often unrecognized and most definitely undercompensated. Philip Tagg suggested, in 1999, that a quarter of the music we listen to is through a television set (p. 3).

> "Film and subsequently TV have continued a long-standing tradition of what Austrian film composer Hans Jelinek[10] termed 'invisible music', i.e. multi-modal or multimedia situations where the occurrence of non-verbal sounds is not necessarily the primary focus of the presentation and where musical performance is no visual issue. In the historical context of institutionalized music education and research it is unfortunately often still necessary to emphasize that 'invisible' music has always been much more common than its 'visible' counterpart, to explain that over 99% of music heard comes out of loudspeakers or headphones and that most of that music is not primarily envisaged as performed on stage." (Tagg, 1999, p. 4)

The tradition of "invisible music" relies on mutual cultural and physiological, conscious or unconscious, knowledge and experience. These processes of communication are initiated by a production team. This chapter examines the production of music for a Turkish historic drama. Specifically, some of the many functions of the music, the encoding of meaning and emotion, and the use of themes in the case study, *Muhteşem Yüzyıl*.

3.1 Television Music Studies – Functions of Music in *Muhteşem Yüzyıl* – Directing Attention and Engaging

The following list shows us some specific ways that music functions to direct the attention of viewers in film; music functions in a similar, and sometimes more

[10] Tagg refers to: Jelinek, H: 'Musik in Film und Fernsehen'. Österreichisches Musikzeitschrift, p23.

advanced, degree in television serials. I will demonstrate this with concrete examples from *Muhteşem Yüzyıl.*

Annabel Cohen (2010, p. 891) suggests eight functions of film music.

1. Music "mask"s unrelated noise from viewers' environment so that they can focus on the screen.

2. Music "provides continuity between shots". The brain believes a visual illusion as a result – for example in the love sequence discussed in **5.3** we are shown close-ups of Hürrem followed by Süleyman leading to the illusion that they are having a conversation.

3. Music and sound direct the attention of the audience – they emphasize the bits that are important to the production team. For example, the composers added an audio accent when a stolen necklace was revealed to help the audience notice it around the culprit's neck.

4. Music elicits emotion.

5. Music clarifies and adds to the narrative in ambiguous situations.[11]

6. Through memory and association music can hint at what will happen in the future or cause the audience to recall past events. The leitmotif[12] technique is an example of this.

7. Music increases "audience absorption" by creating arousal and attention. Audience members focus less on their surroundings and more on the film context. An example of this is a viewer I observed walking past the TV to get something from the kitchen and sighing – visibly moved by the violin and speech that was going on in the show even though she could not see the screen. The music kept her engaged.

8. Music functions as an art increasing the aesthetic aspect of the film. We see this in the example discussed in **5.2** in which various themes are wound together very

[11] Refer to Fernando Bravo's study, "The Influence of Music on the Emotional Interpretation of Visual Contexts", in which participants were shown the same visual material with different music tracks and asked to give verbal responses regarding the meaning and emotion in the scene.
[12] See section 3.3.2 for a discussion of lietmotifs

artistically to match the depiction of the death and transition to heaven by Süleyman's youngest son, Cihangir.

Music serves the narrative content of the story – identifying characters, recalling past events or predicting the future, revealing characters' thoughts and feelings, and transitioning between scenes. Music provides narrative direction and fills in additional knowledge not perceived visually or communicated through dialogue.

Let us look at some more examples from *Muhteşem Yüzyıl*. In the first two episodes the main character, Hürrem, has flashbacks to her life in Ukraine. One of them involves her remembering her mother and childhood so the composers used a lullaby to represent her pre-Ottoman life. They were able to find, what they state is, a traditional Ukrainian lullaby and arrange it for the show.



Figure 3.1 : Fahir Atakoğlu's transcription of the theme "*Luli*" with chord settings.

They were inspired by a recording,[13] but changed the meter from 4/4 to 9/8 adding an eighth note pause at the end of each phrase (Personal Communication with Ataş, 2014, Istanbul). Fahir Atakoğlu's transcription (Figure 3.1) shows a 9/4 meter and the chords suggested to set the melody harmonically.

[13] http://www.youtube.com/watch?v=mbg3gl_KPAY This is the link to the video from which Ataş found the lullaby. It was posted by one of the performing artists in 2009. The recording was released on an album in February 2010 (Kiritchenko, 2010).

The lullaby was used for Hürrem's flashbacks, but unexpectedly became a leitmotif for Hürrem. This is an example of number six on Cohen's list. Cohen adds, in her description, that music associated with past events can easily turn into leitmotifs for certain characters. Serials provide the opportunity for such leitmotifs to be developed; episodes are connected and the storyline has continuity through musical references to past episodes such as the capture of Hürrem in episode 1 and pre-serial events such as Hürrem's childhood[14] . This is certainly what happens in our case – upon hearing the motif, experienced viewers immediately recall Hürrem and her history. Though her name, religion, language, and status have changed, this music ties her character inseparably to an intrinsic non-Ottoman past.

Another example is Süleyman. The composers anticipated that the serial would emphasize two aspects of his character – that of a powerful imperial ruler, and that of a private, poetic lover – and chose to write separate themes to represent these two aspects of his life. For diplomatic and military scenes they wrote a theme that was stern and tense[15]. For scenes showing Süleyman's relationship with Hürrem, or that with his best friend Ibrahim, they used music that was more emotional (*duygusal*). The intimate and fierce sides of his character are also shown by changes in lighting and his voice, but the background music is, arguably, the key factor in telling audience members what mood he is in and how he will respond to surrounding stimuli.

Let us look more closely at how music is used to show the contrasting sides of Sultan Süleyman's character. Cohen's point number five, music adds to the narrative and carries meaning in ambiguous situations, suggests that music helps us to understand what is going on when the image and dialogue are unclear. For example, in Hatice's dream sequence (analyzed **5.1**), the underpinnings of the title sequence tell us that Sultan Süleyman is there on official, not personal, business. He stands at her door as her ruler, not as her brother. The use of the *ney* further along in the sequence suggests that something spiritual is happening. In Mustafa's death sequence the music reflects a change in narrative emphasis. As the *cellatlar* (deaf and dumb executioners – dynasty family members were executed by strangling), emerge and begin to fight Mustafa we hear a military-style drumbeat. Süleyman sits watching his son struggle with a look of

[14] In this way producers "reward" repeat viewers—they have insider knowledge. Newcomb discusses the ways continuing viewers are engaged through serialization (2009, p. 246).
[15] Aytekin used the words "*sert*" and "*gergin*"

determination on his face believing Mustafa must die for betraying his father. As Süleyman yells, the drumming stops and a *tanbur* solo begins ("*Yirmialtı Saat*" [Twenty-six Hours]*)*. Süleyman stands up and the music subtly changes the emphasis to his fatherly character. The music has a sense of mourning for the impending loss. It navigates through other themes into the *"Yaslı"* [Mournful] theme[16] as Süleyman holds his now dead son and calls out – portrayed completely as a helpless father agonizing over the loss of his son. The audience is uncertain as to how Süleyman feels about his son's death amidst emotions ranging from betrayal to grief but the music helps to clarify. This example of point five from the above typology shows us how music functions to give meaning in vague situations.

3.2 Codes

As with all mass communication, four phenomena must be present: 1) a source/sender of the information, 2) a receiver, 3) a channel of communication connecting the sender and receiver, and 4) a message or text (Rodman, 2010, p. 22-23). In the case of television, things are complicated by difficulty in identifying who the sender and receiver are. Is the message sent by the anchorpeople, script writers, actors, and composers whose work we consume directly, or by the producers, advertisers, and other industrial, commercial, or political, systems that control the message which is eventually sent? Using the idea of codes, we will see that many parties are involved in the sending (and receiving) of televised material.

3.2.1 Fiske

In his book, *Television Culture*, John Fiske defines television as "a bearer/provoker of meanings and pleasures" and culture as "the generation and circulation of this variety of meanings and pleasures within society" (1987, p. 1). Fiske goes on to discuss the codes that link producers, texts, and audiences and serve as "agents of intertextuality through which texts interrelate in a network of meanings that constitutes our cultural world" (1987, p. 2-3). A code is defined as "a rule-governed system of signs, whose rules and conventions are shared amongst members of a culture, and which is used to

[16] The *"Yaslı"*[Mournful] theme is also used upon the subsequent death of Süleyman's youngest son, Cihangir. I analyze this in chapter 5. It ties the two deaths together following the discourse that Cihangir died of a broken heart resulting from the murder of his beloved elderly brother, Mustafa.

generate and circulate meanings in and for that culture" (Fiske, 1987, p. 4). They are used to connect audiences with producers and texts. Fiske asserts that "reality" is encoded and that our cultural codes are what we use to decode it (1987, p. 4). Some of the codes Fiske suggests are camera work, lighting, editing, music, casting, setting and costume, make-up, action, dialogue, and ideological codes (1987, p. 4-10)[17].

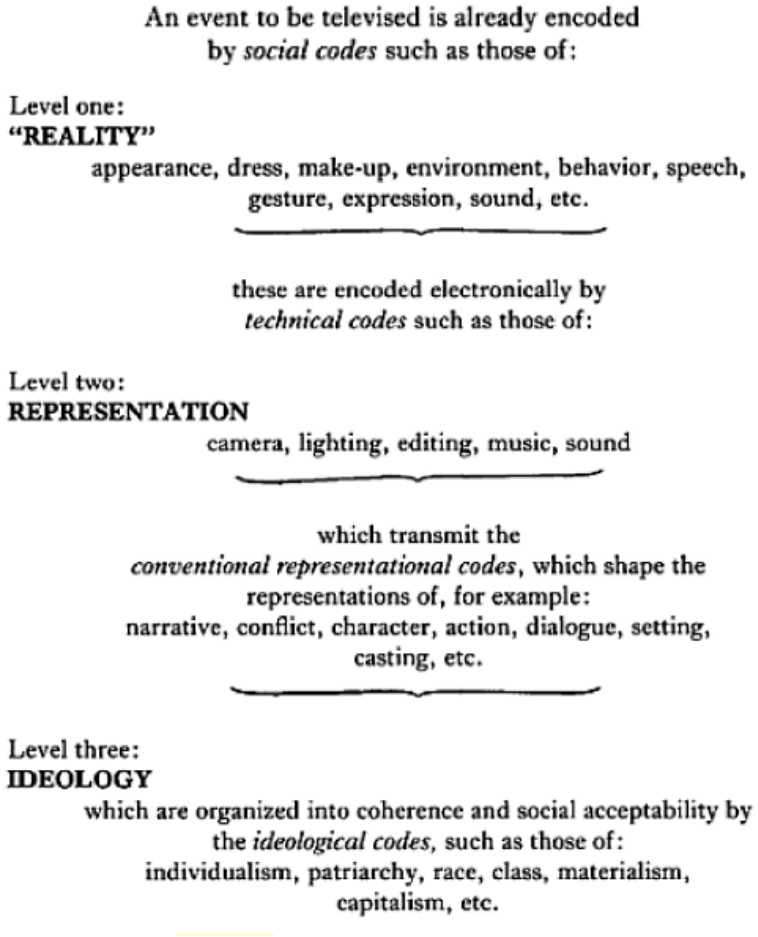


Figure 3.2 : Fiske offers the above chart[18].

Fiske's term, reality, refers to the codes of culture that members of the audience and production team have been exposed to – language, gesture, clothing, etc. In our case study we see the use of Ottoman Turkish vocabulary such as, *yola revan olmak, aşk-ı derun, hünkarım*[19]. Period clothing is referred to by the costumes – in fact one of the

[17] Fiske provides a description of each one which can easily be found on pages 4-10 of his book.
[18] My regards to Taylor & Francis Group for their kind permission to reprint this figure in my thesis. They have requested further application for future usage of this figure. Figure 1.1 from (Fiske, 1987. p.3).
[19] These are terms that were not being used in modern Turkish and reference Ottoman Turkish with its greater amount of Farsi and Arabic influence. Approximate translations: *yola revan olmak* [to depart on a journey], *aşk-ı derun* [deepest love], *hünkarım* [my sultan]

show's most attractive aspects according to reviews and audience response and the main attraction of a museum series which received high attendance in Istanbul and later in other cities where the show was popular. Panning views of the landscape of Topkapi palace and Istanbul refer to geography known by many viewers. Many Istanbul-set serials scan the Bosphorus and the bridges to secure the setting for viewers[20] and this one uses the same technique but focuses on the old city (the Sultanahmet peninsula and Galata region) as the then center of the city. The architecture and use of period furniture also relies on viewers' knowledge that the Ottoman Turks, for example, preferred artwork based on geometric design over representations of people or things and maintained their nomadic-rooted tradition of low-seated couches and tables.

The technical codes used have established their representative power through decades of radio, cinema, and televised productions (Rodman, 2010, p. 28). In the case study, we see the use of post-processing to change sound according to mutually agreed upon channels of meaning. It is used to add to the architecture of the environments the characters inhabit, to show inner thought during monologues, and to enhance the character. Standard technical codes are present. Lighting is done in a way to engage the average viewer and direct his or her attention rather than in a way representative of the candle-lit sixteenth century. Both lighting and sound codes are used to depict dream sequences and imply ominous impending future material – flickering lights, cooler colors, shadows, etc. Another technical code is that of dialogue – hero/ines are allowed the time to develop their conversation adding metaphors and jokes making them more personable, whereas villain/esses often get less dialogue time and are less empathized with as a result (Fiske, 1987, p. 11). We see this in the amount of time spent on main characters. The dialogue of villains, in our case however, is sometimes developed in a way that gives the sense that, in the end, it is not they who are bad but the system within which they are forced to live. Throughout the series, characters fluctuate between protagonist and antagonist roles.

The viewer, finally, receives these codes and uses them to interpret the text along the lines of ideological norms – for example individualism, race, religion, capitalism. For example, ideologies of patriarchy and of how women, especially honored historical

[20] Meri Kytö mentions this in her overview of the visual as she discusses Istanbul soundscapes in Turkish film.

characters, should be dressed alongside modern-day aesthetics caused the revealing costumes of the first two seasons of *Muhteşem Yüzyıl* to be simultaneously attractive and offensive to viewers and critics. The abundance of cleavage referred to the luxury of privacy granted the royal family in the midst of a majority culture of covered women. The ideology of individualism is emphasized as we hear the internal monologues of main characters such as Süleyman, Hürrem, and İbrahim. These codes were adjusted in response to a conservative ideology that demanded women's costumes be more conservative. In particular, the Prime Minister's apparently felt need to criticize the series in November, 2012, for incorrectly displaying a historic character, shows that the series both appeals to his followers and competes with his rhetoric. We see the ideology of neo-Ottomanism in a glorification of the period which has been increasing since the Justice and Development Party came to power in 2002.[21] This is in contrast to the nationalist ideology which dominated most of the twentieth century Turkish Republic and belittled, at best, Ottoman history.

The code of neo-Ottomanism is key in our case study. The Ottoman empire was founded in 1299, conquered Istanbul in 1453, reached its peak in the sixteenth-seventeenth centuries, and was dissolved in 1922 after major reforms in the nineteenth century. The Turkish Republic was carved out of the former Ottoman territories by the Turkish war of Independence ending with the signing of the treaty of Lausanne in July 1923. Mustafa Kemal, given the name "Ataturk", was the leader of the war and national movement leading to the establishment of the Turkish Republic. As Turkey's first president, Ataturk introduced many reforms leading to the secularization and "westernization" of the country. By his death in 1938 Ataturk had, among other things, changed the alphabet to a Latin, rather than Arabic, based script, abolished the Sultan's office and Caliphate, started an institute to "purify" the language by preferring Turkish over Arabic or Persian terms, closed the dervish lodges and other religious institutions, introduced a new penal law and civil code, established the usage of surnames, and established the right for women to vote and be elected. Turkey was disconnected from its Ottoman roots in many ways during this time and moved through the rest of the twentieth century, developing a multi-party system, as a secular state with a strong nationalist movement connected to the army. In 2002, with the election of the Justice

[21] See articles: Batuman, Elif; Kraidy & Al-Ghazzi;

and Development Party (AKP), the previously oppressed conservative Muslim majority in the country was given a voice. During the next 14 years, among many changes including economic growth, constitutional changes decreasing the power of the army, and a more favorable environment for the Sunni majority, Turkey experienced a growth in religious, cultural, and aesthetic interest in its Ottoman roots. This is what is referred to as "Neo-Ottomanism". Neo-Ottoman Cool[22] refers to the increasing popularity of Ottoman aesthetics in dress, jewelry, architecture and interior design, amongst other more ideological aspects including a slightly more multicultural approach, religious emphasis, and the acceptance of headscarves in administrative buildings and schools. This is a marked change from the earlier Republic attitude of rejection of most everything Ottoman in the name of a "westernized", secular, Turkish state.

Fiske's model is helpful for our case study, but it misses some important elements. Fiske uses terms that imply this is a one-way process – the production team "encodes", "transmits", and "organizes" the information but this material is decoded by an active and engaged audience, not a passive one. Fiske likely had the audience in mind, but neglected to treat this process as a two-way dialogue in this model. An audience member from the 1980s in Turkey, unfamiliar with, for example, the twenty-first century code of Neo-Ottoman cool, might find the subject matter of our case study uninteresting and old-fashioned from a nationalist perspective. This is also the case when some shows go out of fashion as audiences and popular ideologies change. Someone who considers the use of drums and bass to be inappropriate to accompany a historic figure may find the instrumental codes used problematic and perhaps even offensive.[23] Similarily, audience members offended or entranced by the costumes will interpret the message differently from each other. In our case study the choice of Halit Ergenç, an actor already popular due to his roles in previously successful serials, made the show attractive before the Gezi Park protests in the late spring of 2013, but many conservative audience members stopped following the show after Ergenç was seen challenging the government's decisions by protesting peacefully.

[22] See Kraidy, Al-Ghazzi (2013). Thanks to Prof. Orhan Tekelioğlu for directing me to this relevant area of research.
[23] In fact this was the case with one of the audience interviews I had, Salime and Seyit. The wife felt strongly that only Turkish classical instruments and *tasavvuf*-style music should be used for someone as important as Sultan Süleyman. (See discussion in chapter 4)

3.2.2 Rodman's "Codes of Television Music"

An event to be televised/broadcast is already encoded
by social codes, such as those of:

Level one:

"REALITY"

musical form, syntax, timbre combinations, expression,
gestures, etc.

these are encoded electronically by
technical codes, such as those of:

Level two:

REPRESENTATION

recording technology, sound design, underscoring, etc.,

which transmit the
conventional musical representational codes, which shape the
representations of events and characters in a media text
by paradigmatic codes (style topics) and
by syntagmatic codes (musical structures)

Level three:

IDEOLOGY (OR INTRERPRETATION)

which are organized into coherence and social acceptability by
the *ideological codes*, such as those of:
individualism, patriarchy, race, class, materialism, capitalism, etc.
(but also by *dramatic codes* of the heroic, tragedy, comedy, epic, etc.)
or *social codes* of acceptability ("coolness," "wholesomeness," etc.)

Figure 3.3 : Rodman's proposed chart is depicted (Rodman, 2010, p. 34).

Rodman applies Fiske's codes of television to television music and uses it to analyze the codes encoded and decoded in the production and consumption of the opening credits of *The Rifleman*.

Let us use this break down of codes to briefly analyze the title sequence of *Muhteşem Yüzyıl.* Reality is a combination of drums, *zurna*, *santur*, strings, and electric guitar. These are recorded individually, with specific effects and post-processing norms and mixed in a digital audio workstation (DAW) into, among others, the paradigmatic code of "*mehter*". This is then organized into the dramatic code of "epic" along with the social code of "neo-Ottoman cool".

An event to be televised/broadcast is already encoded
by social codes, such as those of:

Level one:

"REALITY"

drums, *zurna,* santur, strings, electric guitar, clashing steel,
sound effects (whooshes),

these are encoded electronically by
technical codes, such as those of:

Level two:

REPRESENTATION

recording technology, sound design, underscoring, mixing,
etc.,

which transmit the
conventional musical representational codes, which shape the
representations of events and characters in a media text
by paradigmatic codes (style topics) and
by syntagmatic codes (musical structures)

Level three:

IDEOLOGY (OR INTRERPRETATION)

which are organized into coherence and social acceptability by
the *ideological codes* of:
Imperialism, patriarchy, class/dynasty, fatalism,
globalism/materialism/consumerism
dramatic codes of:
epic, heroic, war, tragedy
and *social codes* of: Neo-Ottoman cool

Figure 3.4 : An application of Rodman's scheme to the case study.

"*Güneş Tutulması*" ("Eclipse of the Sun")[25] is a contrasting example to the previous theme. The codes of reality include the following instruments: guitar, strings, drums, piano and voice. The guitars, strings, and drums are actually MIDI sequences that trigger samples from sample libraries. The voice is filtered in such a way that its attack leads the listener to be uncertain as to whether he/she is listening to a voice or a clarinet or reed wind instrument. This creates a social code of "wonder", "awe", or "too good to be true". Indeed, the theme was written for a trailer sequence in which all of the characters are in a surreal heavenly sort of place enjoying each others' company, which never happened in the real world. The theme was entitled "*Cennet Bahçesi*" ("Garden of Eden") by a Youtube channel (EgemenUregen) until the album came out using the title "Eclipse of the Sun."

Rodman's model, of course, lacks the same element of dialogue. It suggests that music is coded and disseminated to a somewhat passive audience who interprets the codes in a fairly uniform way, but in fact different audience members interpret the musical codes, and are therefore affected, differently. I will explore this in chapters 4 and 5.

3.2.3 Instrumentation

As demonstrated briefly in the previous section, at the level of reality, instruments are one of the greatest sources of material for encoding. "Instruments are colors, and are chosen based on the emotions or feelings that they can convey," says film composer Ryan Shore (DesJardins, 2006, p. xix). Shore refers to the emotional states induced by encoding and decoding of the timbres of specific instruments and instrumental/processing combinations. Instruments also tell audience members something about the setting and genre of the material they are watching because they are associated with specific forms and genres. Shore suggests that certain instrumentations are almost immediately associated with certain genres – romance and strings, action and percussion or "pounding brass", comedy and a "bouncing orchestra", the use of period instruments in period work, "sweeping, expansive orchestral" Westerns or simply guitar and harmonica, the use of unpredictable dissonant "splashes" of orchestral sound in horror films, synthesizers for science fiction, "ethnic instruments" for films in "exotic" settings, choral music for religious

[25] I discuss the use of this theme further in context in section **5.2**, an analysis of Cihangir's death sequence.

films, etc. (xix). In our case study we see solo acoustic string instruments – requiring an intimate environment – used in romantic scenes. These include *tanbur,* violin, and ud. Refer to the use of violin and *tanbur* in the analysis of a romantic scene in **5.3**. Another specific example is the use of electric guitar in battle – the most masculine of scenes. This is particularly true in association with the character Malkoçoğlu who is presented as a "cool guy" – a dashing, heroic, and trustworthy *akıncı*[26] who never seems to be in the wrong. He is utterly loyal and persists in putting the safety of the royal family above everything, even the advances of Sultan Mihrimah – the only daughter of Sultan Süleyman who is portrayed as having a crush on him in her childhood and adult years. Malkoçoğlu always wins fights, is never wrong, and manages to maintain the princess's affection without trying despite a number of relationships with other women. Electric guitar is the epitome of masculinity[27] – this non-Turkish encoding has moved into the realm of the present case study[28]. In the battle of *Mohaç* we hear the electric guitar under the chanting of *"Zahir Batın"*, a Bektaşi chant. This chant type is called a *Yeniçeri Gülbang*. It is a prayer/chant recited in unison by the Janissary especially when new members are sworn in or when they are paid their salary (*ulufe almak*). The timbre of the men's voices, the electric guitar, the *Mehter* style rhythm – these codes of reality are encoded and decoded through ideological codes of masculinity and religious loyalty to the Sultan, Empire, and Allah.

The broader literature houses descriptive and prescriptive studies of instrumentation and the connected timbre and register usage. Rodman refers to Marlin Skiles's *Music Scoring for TV and Motion Pictures* which directed composers in 1976 as to how to follow mood and topical categories using timbre and register rather than "musical gesture" (Rodman, 2010, p. 120). Mood categories included "horror", "drama", "mystery", "romance", "humor", "scenic", and so on. For example, under the "scenic" mood Skiles lists nine instruments and which registers they should play in: flute, horn, trumpet, clarinet, English horn, oboe, violins, harp, and piano (2010, p. 120-121).

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[26] The *akıncı* were irregular light Ottoman calvary—known for their suicidal tactics to confuse enemy troups sometimes before heavy calvary even needed to enter. They operated in the frontier zones of the empire and played an essential role in the expansion of Ottoman territory. The Malkoçoğlu family was a well-known *akıncı* family in the 14-16th centuries. Bali Bey, the character represented in the film, is known to have had connections to the royal family through his mother Hüma Sultan, the daughter of Beyazid II.

[27] Mavis Bayton discusses male and female electric guitar players in Simon Frith's anthology: "for young men playing guitar in a band directly enhances their masculinity" (2004, p. 273). Bayton also notes that, of "The 100 Greatest Guitarists of All Time" listed in June 1996 *Mojo* magazine, only three were women (2004, p. 270) exemplifying the steep excess with which electric guitar is attributed to the masculine domain.

[28] See Waksman 1999

Linda Scott (1990) created a similar topical classification for musical use in TV commercials.

In the Turkish context, because music plays a pivotal role in serials, the implications of instrument choice are great. Commonly used instruments ("codes") are, as mentioned earlier, MIDI strings and drums, electric guitar, clarinet, *davul-zurna*, *ud*, *ney*, and solo violin or cello. Another important set of codes is vocal timbres associated with Anatolian genres such as various religious orders, *sanat müzik*, folk music, popular genres such as *türkü*, and non-Anatolian rooted genres such as rap, jazz, and rock. According to Atakoğlu, producers encourage composers to favor specific instruments because of the associations given them by audience members. Ataş adds that other instruments are intentionally avoided because of these same associations. Both composers brought up the idea that some instruments are "overused". One example of this is the clarinet, which, Ataş said, occurs in abundance and with comedic overtones in the overall television soundtrack. For this reason, the composers strictly avoided it for this historic drama. The clarinet is most often associated with Thracian and Roma music in Turkey and often used for comedy serials or sitcoms set in modern day Istanbul. Atakoğlu also listed the *ney* as an instrument that is used so frequently as to have become cliché. Many religious programs use it because of its place in Mevlevi rituals. Listeners associate this end-blown flute with breath and soul contributing to its reputation as a spiritual instrument.[29] Timbre was such a powerful code that, if not used carefully, it could over-inform the viewer. Fahir Atakoğlu said that in the first season sometimes the music had come in early in the scene and the timbre actually gave the plot away.

Muhteşem Yüzyıl's soundscape is a combination of favored instruments. Some are authentic to the era, others symbolize the era in the mind of the listener, still others are chosen according to their meaning for a twenty-first century audience. The *zurna* was one of those chosen as both authentically and symbolically representing the sixteenth century setting of the show. This double reed is often played with *davul*[30], the Turkish large double headed drum, for the purpose of drawing attention outside. This may be as a part of the *mehter*, the Ottoman military music which announced the presence of

[29] I saw this exemplified in my interview with Salime Hanım and Seyit Bey. (Salime & Seyit 2014).
[30] For an overview of Anatolian and Balkan instruments please refer to: Picken, Laurence. 1975. *Folk Music Instruments of Turkey*. London: Oxford University Press.

its military for miles around, announcing a wedding or other public celebrations such as circumcisions, or celebrating the departure of men to do their compulsory military service. Both of these instruments are associated with power and presence. Atakoğlu states that the *zurna* was paired up with various brass, percussion, human voice, bass guitar, and electric guitar at various times in the series to represent Ottoman "muscle" and power (personal communication with Atakoğlu, March 30, 2015). These instruments were used to show the presence and magnificence of the state in military scenes. The "fusion" of them was unique to this series and gave a stronger sense of the power of the plot and characters.[31]

The *davul* and *zurna* were also used in non-militaristic scenes. Ottoman palace architecture hangs a small globe in the center of important rooms representing the earth and the Sultan's justice even when he is not there (see Figure 3.5).

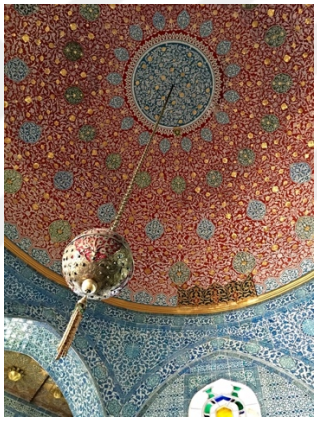


Figure 3.5 : A small ball represents the Sultan's justice in his absence[32].

In *Muhteşem Yüzyıl* the same presence was established by the use of *davul* and/or *zurna* in scenes that did not show military regalia or activity. Hatice's dream sequence (below) demonstrates this when the *zurna* enters to imply that "Ottoman muscle" has taken İbrahim's life.

The use of voice is also noteworthy. Due to varying interpretations of the permissibility of instruments in Islam, there are many vocal traditions in Turkey. *Zikr* is one that is

[31] Compare the soundtrack to that of *Fetih 1453* (2012), Faruk Aksöy's film about the conquest of Istanbul for which award-winning composer Benjamin Wallfisch was hired. It has a powerful epic score based primarily on the Eurogenetic orchestra, meter, and tonality and the occasional *duduk* which has been used in Hollywood scoring for decades to represent the supposed "mystery" of non-western geography (*Chronicles of Narnia* for example).
[32] Picture retrieved on 23 April 2016 from: http://www.lifeofadaventure.com/travel/the-5-must-see-sites-in-the-historic-peninsula-of-istanbul

referenced in *Muhteşem Yüzyıl*'s soundtrack. Alevi chanting is also used in a few frequently occuring themes. Figure 3.6 shows the contour and rhythm of *zikr*, a kind of chant used by the Janissary to show their devotion to God and to the Sultan (*Şah*).



Figure 3.6 : Repetitive chanting from the theme *"Bismişah"*.

Figure 3.7 shows the melody and rhythm of the Bektaşi chanting in *"Mohaç"*, a theme used for war scenes first and foremost the battle of Mohacs (see section 5.4).



Figure 3.7 : Chant of the *"Mohaç"* theme.

Vocals without lyrics are also common. These include moans, melodic material, and monophonic wordless chanting. In a few cases songs are used- Hürrem and Hatice's lullabies, Kalender Shah's song in the Bektaşi tradition, the *ağıt* song of mourning at Mihrimah Sultan's *kına*, and "*Zahid Bizi Ta'n Eyleme*" [Zahid Don't Decry Us] in the türkü style are some examples. The call to prayer (*ezan*), while not considered music, is interestingly not a part of the soundscape in any of the four seasons. Atakoğlu wished that they had used more voice – both in terms of melody and body percussion – and felt that it is one of the strongest instruments available for the expression and induction of emotion.

According to Aytekin Ataş, the original soundscape sought by Meral Okay, the screenwriter, was a blend of "epic Hollywood" and U2 or Led Zeppelin (string ensemble and electric guitars) along with an Anatolian or "Ottoman" element. Out of the 63 themes published on the albums, 42 of them had some sort of definite Anatolian instrumentation or vocal style. Granted some of these themes were only used once while others, such as the title theme, were used multiple times in all 139 episodes. I counted 32 different forms of instruments listed in the liner notes of the albums –

categories: percussion instruments, and MIDI voices (except for broad categories) excluded. The following graph shows nine common categories and how often they are used in the albums.[33]

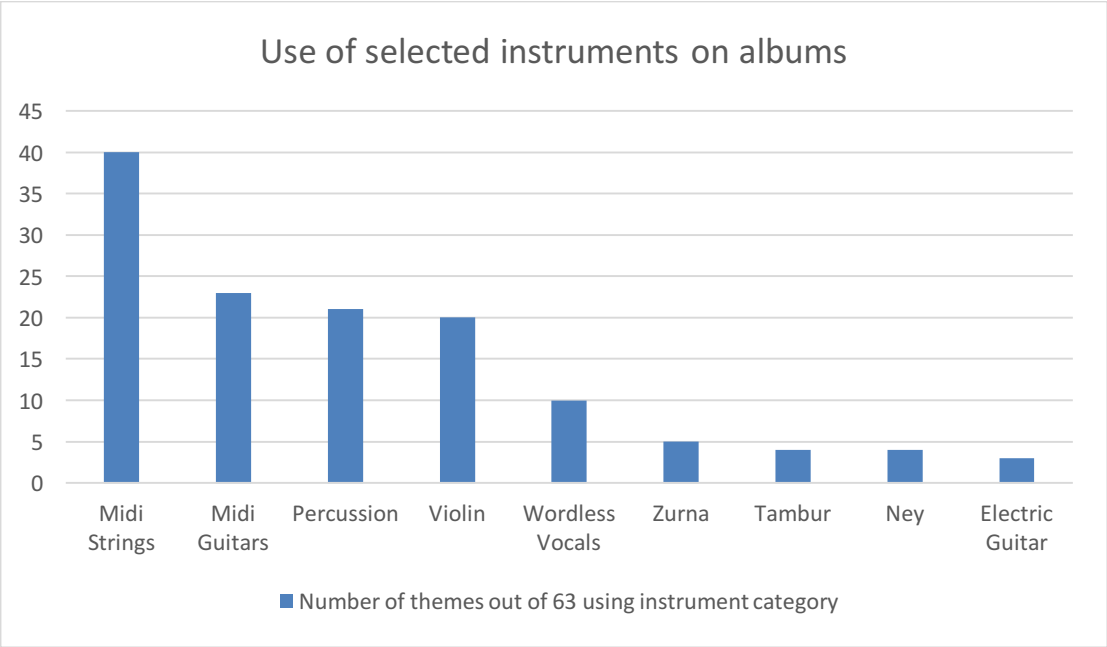


Figure 3.8 : Number of themes out of 63 using instrument category.

This unfortunately doesn't give us an actual idea of how often they are heard in the series, and how often audience members are exposed to these timbres. For example, the *zurna* is only used in 5 of these themes, and yet many audience members recalled the *zurna* first amongst the instruments that came to mind. The themes on the albums also do not include much of the background or ambient music, which tends to be dense with MIDI pads rather than solo instruments.

All of the above show us some of the encoding that goes on between the producers and audience in this serial specifically. Now we will look at the use of musical codes more specific to the Anatolian setting.

3.2.4 Codes rooted in Anatolian Musics[34] in *Muhteşem Yüzyıl*

All music is a synthesis and it is always best to avoid classification, but it is helpful for our case study to discuss some of the traits of the sound that make's soundscape unique. While the primary factor in the defining qualities of any music or sound belongs hands down to the uniqueness of the composers, musicians, and other individuals involved in its creation, there are some features of this serial's soundtrack that are rooted in Anatolian musical traditions. Television and film scores about Turkey, but composed/arranged by individuals outside of Turkish culture are less likely to make use of these codes. In short, these codes are less likely to be found in television music produced outside of Turkey, and more likely to be found across multiple Turkish productions – they are unique to the geography and culture surrounding the production.

As discussed above, period dramas and films use different methods of setting their stories in historic eras about which modern day consumers have varying degrees of knowledge. Both location and era must be expressed, ("*dönem ve yöre*"-Ataş, 25.11.2014) and music can function to establish and strengthen the setting of a show or feature film. The composers of chose[35] specific codes rooted in Anatolian musics that communicate the location and era. These include instruments, as discussed in the previous section, genres, and the use of *makam* and *usul*.

The principal code in our case study is the *zurna.* Composer Aytekin Ataş compared the use of *zurna* with the use of bagpipe in *Braveheart*[36]. The bagpipe is used to represent the Scottish people and land as they fight for their independence from England under the leadership of William Wallace. The *zurna* is a code rooted in Anatolian musics and reminds viewers of the location and the people being represented.

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[34] I use the term "Anatolian" to describe elements of the sound which are rooted more in the Anatolian geography and its traditions than in a European geography. It would be incorrect to state that the sixteenth century Ottoman empire consisted entirely of Anatolian origin cultural material since Topkapı palace itself is not even in Anatolia. I chose this term, however, because I feel that it best describes the unique flavor added to a more typical "Hollywood" style soundtrack by the composers of Muhteşem Yüzyıl- especially by Aytekin Ataş and Soner Akalın who are musically rooted largely in the multiculturalist and inclusive "Anatolian" movement, *Kardeş Türküler* (see description in chapter 2). I feel that it better describes the composers and intended audience than the descriptor "Ottoman" would have. It is also inclusive of the sixteenth century content. There are various nationalist, Turkish, and other pre-Ottoman associations with Anatolian; I use it to mean musical culture and mutually accepted meanings which emerged largely from the Anatolian and Thracian peninsulas.

[35] It would not be fair to say the composers selected all of the elements described in this section intentionally to set the plot in a certain time and place. Some elements, such as the use of zurna, were chosen for this purpose but others may have been used simply for aesthetic purposes or because that was the sound that naturally came to their minds as they imagined the soundscape for specific scenes.

[36] 1995 directed by and starring Mel Gibson; James Horner's original score was nominated for multiple awards.

Another code is the use of genres which emerged from the Anatolian geography. *Muhteşem Yüzyıl*'s music soundtrack was written with the assumption that the average listener associates two genres with "Ottoman" music (Ataş, 2014).[37] The first genre is the music that was played in the palace, Turkish art music[38]; the second is the military music played by the Janissary band, *mehter*. The composers rarely use pure forms of these genres – in fact we only hear them diegetically in the harem or *meyhane* and none of these pieces were included on the albums. Instead, key instruments and styles are used in the foreground while Eurogenetic[39] instruments such as the drum set, bass guitar, and electric and classical guitar serve more as a background or foundation stylistically.[40] War and action scenes use the *zurna* to represent *mehter*. More emotional scenes use the *tanbur*, sometimes *ud*, or solo cello. Instruments like cello and violin are used in both a monophonic Turkish art music style and in a polyphonic Eurogenetic classical music way. Composer Ataş notes that the cello player they used, Özer Arkın, is experienced in Turkish art music and plays the cello in this style (Ataş, 2014).

In terms of diegetic music, there are a few examples of different genres as mentioned above. In the 67th episode, Sultan Süleyman travels to Konya and attends a Mevlevi ceremony where we hear a *Hüseyni Peşrev* by Hasan Can Çelebi played on *tanbur, rebap, ney* and *kudüm* (Figure 3.9). We hear the voice of Halit Ergenç reciting a poem by Mevlana Rumi over the music as he wanders the tombs and dervishes in meditation and apparent prayer.

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[37] As I discuss below in section 4.3.1, the re-broadcasting of films from the Yeşilçam era on private television in the late 90s prepared audiences to hear these genres and make certain associations with them. My thanks to Professor Orhan Tekelioğlu for pointing this out to me.

[38] The etymology and even title of this musical genre is a source of much debate. Some of the terminology used to describe palace music of the sixteenth century includes, *Türk sanat müziği* [Turkish Art Music], *saray müziği* [Palace Music], *klasik Türk müziği* [Classic Turkish Music], and more. It is considered a high form of music and was used in both palace traditions and Mevlevi ritual.

[39] A term coined by Dr. Robert Reigle in 2004 and defined as, "to refer to music with one or all components originating in Europe, as a more precise and more neutral alternative to terms such as 'Western,' 'Eurocentric,' 'non-Eastern,' or 'pan-European.'" (2014, p. 234)

[40] The listener conjures up an era appropriate soundscape despite the impossibility of the existence of such sounds in the sixteenth century. The listener filters the sound and chooses to "play along" with the idea that the material consumed is taking place in a historic empire, not a twenty-first century studio. A contract of sorts is made between producers and consumers.



Figure 3.9 : *Rebap, ney, and kudüm* are played in the background as Mevlevi dervishes turn in the foreground in episode 67.[41]

In another episode an Alevi *deyiş* is performed as the plot takes us to Kalender Shah and the poem *Pirlere Niyaz Ederiz* is set to music with *bağlama* and used to represent a rebellion that Süleyman must deal with. During Mihrimah's *kına* [henna] evening as she prepares for her marriage a solo lament (*ağıt*) is sung, "*Bülbül Olsam*" ["If I Were a Nightingale"]. In the first episode we hear music played and very briefly see a group of musicians playing *ud, kanun, kemençe, def* and finger cymbals.



Figure 3.10 : A group of women in the harem are shown playing *kemençe, ud, kanun, tef,* and def.[42]

When another of Süleyman's favored concubines, Firüze, dances, we see violin, *darbuka, kanun*, and *def*. In pazar scenes and scenes involving the cooks of the palace we also hear *Türk Musıki* tunes in a slightly more diegetic sense. Even though we can't

[41] Image used with permission from Tims Productions, (Muhteşem Yüzyıl, 2015, December 28).
[42] Image used with permission from Tims Productions, (Muhteşem Yüzyıl, 2015, July 20).

see musicians we can imagine their presence somewhere just beyond the scope of the camera.

Makam and *usul* are present in the case study in a background capacity. They are key concepts when discussing the music of the Ottoman era and of Anatolia. *Makam* is a complex tonal system; I use it in the most basic sense of modes having specific pitches and moving in specific melodic direction (*seyir*). It is based on a breakdown of the whole tone into 9 commas.[43] Karl Signell[44] defines it as "a set of compositional rules by which the melodic component of a piece of music is realized" adding that there are 60-70 *makam*-s each having its own name (*Rast, Hüzzam, Kürdi*) and unique structure (1977, p. 16) though other propose much higher numbers[45]. *Usul* is a rhythmic cycle varying from 2-128 beats similar to a measure or meter. It is closer, conceptually, to the Indian concept of *tala*, and each *usul* has its own name (*Yürük Semai* 6/8, *Aksak Semai* 10/8)[46] and "unique pattern of light and heavy beats" (Signell, 1977). Students learn it by patting the rhythm on their knees while singing it using consonants such as *Düm tek te-ek* followed by singing an instrumental or vocal part while patting the *usul.* In *Muhteşem Yüzyıl,* both *makam* and *usul* are present vividly in diegetic musics appropriately reflecting the genres that typically make use of them as discussed above[47]. The works of seventeenth century composers Ali Ufki and Cantemir, well known contributors to Ottoman classical music repertoire, were resourced in choosing this music (Personal interview with Ataş, November 25, 2014, Istanbul).

Outside diegetic examples, *usul* gives away almost entirely to Eurogenetic concepts of meter. The typical Hollywood paradigm makes use of triple meters to zoom into feelings and moments – often in emotional scenes[48]. Duple or quadruple 2:1 ratio meters are used to show action and motion in the plot. The composers of the *Muhteşem*

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[43] Refer to the chart at: http://sazvesoz.net/sayi7.php?subaction=showfull&id=1238670187&archive=&start_from=&ucat=1,12& for detailed information comparing Turkish tuning with equal temperament. A Turkish *koma* is equlivalent to about 23.5 cents. Coincidentally, a Pythagorean comma is 24 cents.

[44] Refer also to Murat Aydemir, 2010.

[45] Kutluğ (2000) suggests there are over 500. My thanks to Eliot Bates for pointing this reference out to me.

[46] The following link has notated examples of many *usul*-s http://www.sufi.gen.tr/usuller.php

[47] Ataş says that much of the repertoire played onscreen in the Harem and such was taken from Ali Ufki, Cantemir and other pieces were written by the composers (2014). I am limiting my discussion to the use of makam in the non-diegetic music of the soundtrack. Indeed very few of the onscreen examples were included in the albums unless they had words ("*Bade Sabah*", "*Pirlere Niyaz Ederiz*" for example)

[48] Thank-you to Dr. Eray Altınbüken for pointing this out to me in his film music class. Henkjan Honing suggests that the induction, or perception, of beat is fundamental to the origin of music because it allows humans to experience music and dance together (2013, p. 382). I agree and think this could be extended to meter as well, but I have yet to find a study on perception or experience of meter in the domain of film or television music. Bergeson and Trehub argue that even very young children are able to distinguish between duple and triple meter (2006).

Yüzyıl soundtrack do just this. Romantic or more contemplative themes such as *"Dönmek", "Hatice'nin Aşkı", "Mahidevran", "Akıncının Aşkı", "Aşk-ı Derun",* and *"Hasbahçenin Gülü"* use triple meter (*"Aynı Göğün Altında"* is an exception with quadruple meter). Themes used for fighting and action such as *"Mohaç", "Jenerik", "İktidar Oyunu", "Savaş", "Bismişah", "Zahir Batın",* and "*Hain Pusu"* are in quadruple or duple time. Some of the other themes make use of different meters, "*Luli"* being in 9/4 and "*Yirmialtı Saat"* 12/8. Of course much of the background music not on the albums consists of a freer, or lack of, meter all together.

The non-diegetic sound track also has elements of *makam* though used in a different way. Composer Aytekin Ataş says, "We didn't do anything to particularly display *makam* in the general themes of the project. The thing we emphasized was the effect that the theme would create. We didn't have a priority like, 'Let's use this *makam*.'" (2014). If the music has "harmony" and is polyphonic, they avoid *koma* and use *makam*-s without overly developing them in terms of being *inici* or *çıkıcı* (Ataş, 2014). Since these aspects of *seyir* (progression) are elemental to the nature of a *makam*, their absence further breaks down the sense of *makam* in the traditional sense. According to Ataş, some *makam*-s resourced are *Hicaz, Kürdi, Nihavend*, and *Rast* (2014). Ambience, or non-melodic, music rarely uses it, but some themes that are heavier in melodic material make use of it. *Makam*-s were not chosen because the composers thought they would have a special effect, but because they seemed to fit[49]. *Koma*s were tempered – for example in *Rast, si* (b natural) was used in place of *segah*, or *segah* was avoided so that it was similar to an equal-tempered major scale[50]. They were made to fit when pieces were based on "western harmony" (*batı armoni*) (Personal communication with Ataş, 2014, Istanbul). In retrospect, Ataş guessed that likely the use of certain *makam*-s, perhaps *Kürdi* or *Hicaz*, might cause the listener to tune in a bit closer to the show at that moment[51]. The following example (Fig. 3.11) is a set of sounds played by different instruments put together around the *Hicaz Hümayun makam* for a part of the Hatice Dream Sequence. This theme was first written for a scene involving "the Crazies" (*"Deliler"*) and is titled as such. In this theme, according

[49] "*filmin scor… scoring genel tema- temalarında… yani özel olarak makam çeşitliğini gözeten bir şey yapmadık. Orada şey esas aldık. Temanın yaratacağı etkinin ne olacağını esas aldık ama bunu yaparken özellikle şeyimiz yoktu. Şu makam da olsun gibi bir… önceliğimiz yoktu"* (Personal Communication with Ataş, 2014, Istanbul)

[50] In makam there are 9 steps, or *koma*, between do and re. *Segah* is b natural lowered one *koma*, so slightly flatter, approximately 23.5 cents lower, than b-natural.

[51] ("*hicaz gibi kürdi gibi girdiği anda bence şey oluyor… eee… seyirci böyle bir tık yapıp, biraz daha dikkat kesiliyor olabilir*") (Personal communication with Ataş, 2014, Istanbul)

to Ataş, the *makam* serves the purpose of being somewhat vague – somewhat suspenseful, adding both a bit of fear and a sense of action (Personal Communication with Ataş, 2014, Istanbul). The 4-comma flat used is equivalent to approximately 90.2 cents and the first note is 440 Hz- a Western transcription of the pitches. The *ney* solo is unique in that it resources both *ney* and *kaval* instrumentation.[52] It has more of a harmonic minor tonality but the slides, vibrato, and other ornaments give it a *Hicaz* flavor. Anyone familiar with the Turkish recording industry can recognize that it is played by Eyüp Hamiş.

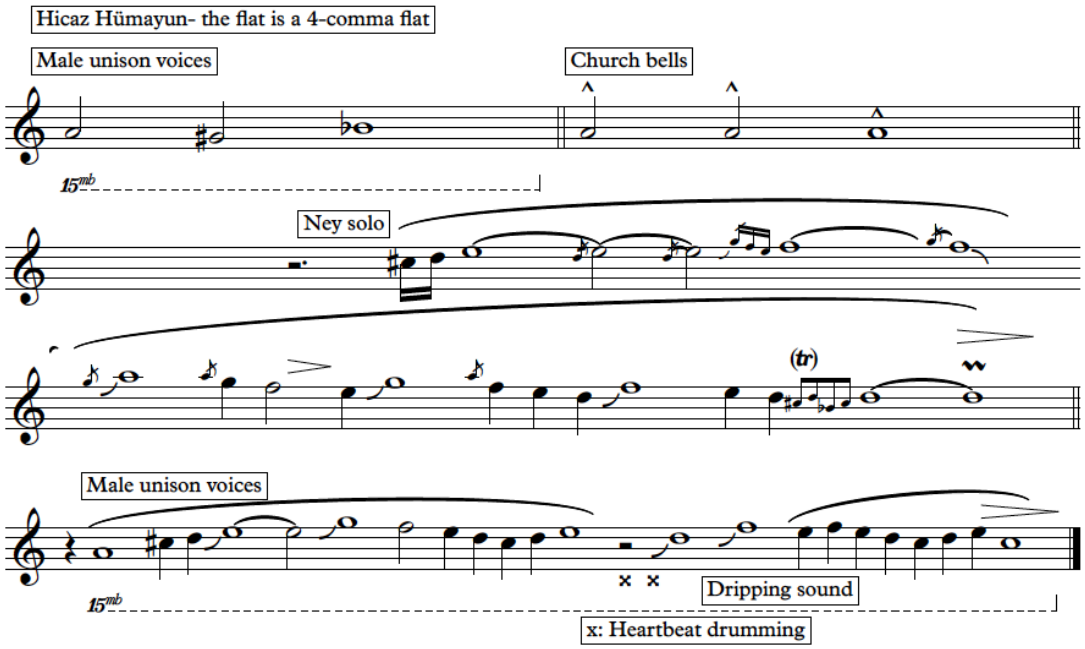


Figure 3.11 : Motifs from the "*Deliler*" theme as heard in Hatice's Dream Sequence. The first note is equivalent to 440 Hz.

The following example is from further along in Hatice's Dream sequence. Similar to the above bars the *makam* is carried between the different registers and timbres of the instruments and voice. It is *Kürdi Makam* but sounds a bit like *Hüseyni* as well perhaps because of the use of the fifth scale degree (*Hüseyni*) at the beginning and time spent on the dominant rather than on the fourth scale degree (*Neva*) as would be more characteristic of *Kürdi.* In this transcription I have chosen to write the pitches using Western notation – where A4, the second space on the treble clef, is 440. Turkish practice would write this frequency up an interval of a fourth on the fourth line of the

[52] I am grateful to Serkan Şener for his comments on this theme.

treble clef (*Neva*). Thus *Dügah*, the *karar* (finalis) note of the *makam*, is written on the bottom line of the treble clef instead of in its typical place at the second space up.



Figure 3.12 : Motifs from the "*İktidar Oyunu*" theme as heard in Hatice's Dream Sequence.

3.3 An Analysis of Selected Themes from *Muhteşem Yüzyıl*

Themes can be divided in multiple ways. There are melodic themes and ambience themes. Themes are generally background music in this serial, though there are some

cases of diegetic music that occur in the show[53], these themes are not used very often. Themes are written as there is need – particularly as new characters, feelings, relationships, and historic events occur. They were also written for trailers preceding new season openings. Their usage often evolves, however, and they may be applied to new scenarios to which non-novel characters are exposed. For example, the major theme *"Dönmek"*, was written before the start of the series for the character İbrahim but later took on wider meaning as it was used for Süleyman and Hürrem's relationship, Süleyman's inner questioning of himself, and other scenes that involved some sort of "turning" (Personal communication with Ataş, 2014, Istanbul).

The title theme, "*Jenerik*" ["Generic"], was written to capture the different aspects of Süleyman's character and the composers continued to use it in association with him throughout the four seasons. The title theme incorporates two contrasting themes. It begins with a battle rhythm reminiscent of military drums interlaced with grandiose melodic strings representing the sweeping and ever increasing presence of Ottoman sovereignty (see the first and second boxes of Figure 3.13 which correspond to the drums and sweeping strings.)



Figure 3.13 : The contrasting motifs of the introduction to the title theme.

Following this short introduction, the violins come in in rocking minor sixths like calvary and the melody shifts to the upper register and changes from a natural minor to the Dorian mode. The contrasting motifs in this theme seem to represent Sultan Süleyman's role as a warrior conquering new lands as well as a part of a grand family tree incorporating both an unquestioned beyond-the-limits-of-time aura contrasted with the intimate daily moments of his family life. Indeed the composer of this theme said it must be both "*görkemli ihtişamlı*" (glorious and grandiose)[54] and at the same time "*duygusal*" (emotional) (Personal communication with Ataş, 2014, Istanbul).

[53] Compare this to Vonda Shepard's playing music constantly on the series Ally McBeal. (See: Brown, Julie. 2001. "Ally McBeal's Postmodern Soundtrack". *Journal of the Royal Musical Association*. Vol. 126, No. 2, p275-303.)
[54] Ataş also used the descriptors "*dinamik*", "*yüksek*" (dynamic, high) and to describe Sultan Süleyman's adventures and the resulting need of the music: "*sürekli artarak gidiyor, sürekli güçlenerek*" (continuously increasing and growing stronger) (2014).

This is a character struggle Süleyman faces all four seasons of the series – on one hand a ruler, on the other a lover, father, and friend. The music calls this struggle to the mind of the viewer and is used at the start of each series to remind us that, while Hürrem's motherhood is one of the leading drivers of conflict in the plotline, Süleyman is the protagonist and his struggle between his two identities is the main theme of the series.[55]

The theme, *"Dönmek"* ["Return"], as mentioned previously, was written for the character Pargalı İbrahim, the first Grand Vizier of Sultan Suleyman and husband of Hatice Sultan. İbrahim was kidnapped by pirates before making his way to the Ottoman courts and throughout the series viewers are reminded that his roots are in Parga, modern-day Greece, and that his village was Christian. His struggle with his identity is brought up in several episodes particularly through music and visual arts – the paintings and sculptures he has done in his palace are looked upon with suspicion, the dining room table he is gifted from the Venetian ambassador upon his marriage makes his Ottoman royalty family uncomfortable because it is seen as belonging to "Christian" *gavur* culture, and the violin he was (according to the series) taught by his mother and hence passes on to his daughter is treated as his main connection to his roots. The title of the main theme associated with İbrahim is *"Dönmek"* which carries the meaning "return" as well as references İbrahim's having "turned" from another religion to Islam rather than being born a Muslim – which carried significance in one's position in Ottoman society. Composer Aytekin Ataş, in an interview, suggested that this theme shows the circles İbrahim turns as he struggles with his identity and finally turns inward. The melody and meter both imply a circular motion. The melody is shared by solo tanbur, solo violin, and a string choir. The meter shifts from 3/4 to 6/8 both of which have a circular rather than linear nature to them.



Figure 3.14 : *"Dönmek",* Tanbur motif.



Figure 3.15 : *"Dönmek",* Violin melody.

[55] I was reminded of this by Aytekin Ataş (2014) who noted that, while many viewers naturally think the main character of the story is Hürrem, the serial is book-ended by the start and end of Süleyman's reign. He is the central figure around which all others revolve.

"Aşk-ı Derun" ["Deepest Love"] is another theme that has been used widely throughout all four seasons. It is used in the first two episodes for Süleyman and Hürrem's relationship. Again it relies heavily on strings, classical guitar and a triple meter to create a timeless air of romance. The addition of *ney* and *duduk* parallel to the violin and viola change the timbre of the strings slightly to disconnect listeners from their usual associations with these instruments. Figure 3.16 shows the beginning of the theme demonstrating how the motifs interact. The melody and chords may be found in Appendix C.



Figure 3.16 : *"Aşk-ı Derun"* opening lines demonstrating how the string motifs interact with each other.

"Aynı Göğün Altında" ["Under the Same Sky"] is one of the few romantic themes done in a 4/4 instead of a 3/4 meter.

"*Saltanat Dedikleri*" (What They Call the Saltanate) is an extremely fast paced MIDI piece with limited vocals – in fact one of the few ambience themes with lyrics. The lyrics are based off of a *gazel*, a type of Ottoman poetry and the most common type of *Divan* literature, credited to Süleyman on his death bed before his army took Zigetvar. A website connected to Istanbul University claims it is the most famous of Süleyman's poems and translates it thus:

["The people think of wealth and power as the greatest fate,

But in this world a spell of health is the best state.

What men call sovereignty is a worldly strife and constant war;

Worship of God is the highest throne, the happiest of all estates"][56]

"*Halk içinde muteber bir nesne yok devlet gibi.*

[56] Retrieved on 26 May, 2016 from: http://cihanhukumdari.istanbul.edu.tr/Who-is-Sultan-Suleiman.html

Olmaya devlet cihanda, bir nefes sihhat gibi.

Saltanat dedikleri bir cihân kavgasidir.

Olmaya baht ü saadet dünyada vahdet gibi."

The use of this line seems to match the frantic MIDI strings in the theme and all of the pain and confusion Süleyman is going through. It is sung in the *gazel* style – an improvised vocal solo comparable to the *taksim* – an instrumental improvisation.

3.3.1 How themes are changed and re-used

Themes are changed and, in a sense, spliced together to create seamless soundtracks for new scenes. The music arrangers may take all or just part of a theme and overlap it with new material. They may use just the percussion and pads, or just the melodic bit or harmonic movement. Occasionally they change the key but more often they use added harmonic motion or solos and pads to navigate between keys in a theme. In the screenshot below (Fig. 3.17), we see an example of how themes are spliced together. The track labeled "Audio 18" is the mixed music track (reduced stereo mix), the green track below it is the dialogue and sounds which came with the footage, and audio tracks 1-4 are where the arrangers place the various themes and elements (stem mixes – which may consist of a theme's full mix or be broken down into just its percussion while placing its strings on another track for manipulation) they are working with. For this serial the arrangers were usually working with 20-25 of these audio tracks (Personal communication with Ataş, December 5, 2014). In the "Audio 1" track you can see a bit of music taken from episode 104 (MYY104), followed by acoustic guitar, percussion, and a few other theme names. There is a short pause after MYY104 which is filled in by the "*ArpTema*" in the purple track below. This is actually the full stereo mix of the piece "*Hanedanın Düşüşü*" ["Fall of the Dynasty"] but labeled with the name that the composers used to refer to it in their work sessions. As you move horizontally along you can see where other stem mixes enter and exit, later a bit from a teaser and even further along you see a theme titled "*Zaman*" ["Time"] which has been split up amongst the four tracks.

Another way themes interact is by quoting an established theme in a new variation. The theme "*Hanedanın Düşüşü*" ["Fall of the Dynasty"] does this. It quotes the violin theme from *"Dönmek"* ["Return"], but does not use the same recording. Instead the motif is introduced by the violins in an upper register and quickly modified. In addition, a lower string group enters in response to the theme. It almost suggests that the *"Dönmek"* ["Return"], theme, which was also used for Hürrem and Süleyman's relationship, has been tainted and perhaps contributed to the fall of the dynasty.

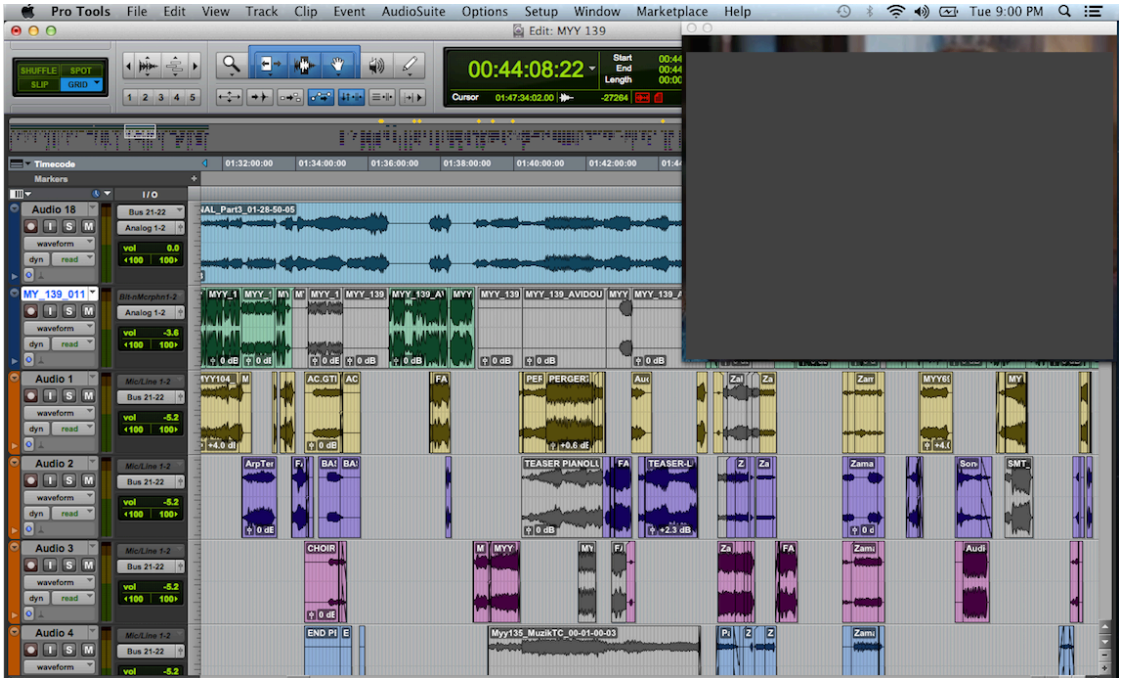


Figure 3.17 : DAW session showing part of the final episode of the series.

3.3.2 Use of leitmotifs

A leitmotif is a musical figure such as a chord, a melodic gesture, or a phrase that is repeated in a narrative text such as an opera, film, or television program. It is attached to a character, an idea, or a situation (Rodman, 2010, p. 110). Hector Berlioz and Franz Lizst were some of the first to use repeated motifs to represent characters or concepts, but German composer Richard Wagner is best known for his pervasive use of leitmotifs in his musical dramas, writings, and operas. Wagner introduced ideas through sung lines which connected an idea to a musical motif. He would then repeat the musical motif throughout the work without text so that the audience could recognize the presence or effect of ideas (such as a curse in *Das Rheingold*) without need for textual direction (Rodman, 2010, p. 305). Ron Rodman suggests that the use

of leitmotifs in television and cinema are simply repetitions and are not developed musically in a Wagnerian style (2010, p. 305).

Rodman refers further to Claudia Gorbman[57] who discusses two types of leitmotifs- those assigned to a character, event, or idea arbitrarily and associated with it by mere repetition; and those that also have intertextual reference (2010, p. 113-114). The first has denotative value but the second is both denotative and connotative. In our case study we mainly see the prior.

Composer Aytekin Ataş uses the concept of leitmotif to describe motifs that the composers tried to attach to characters, ideas, or relationships. The first line of the *Luli* lullaby serve as a motif referring to Hürrem. This was a very clear connection for any audience member who had watched the first episode. The motif not only referred to Hürrem, but brought to mind specifically her motherhood and her childhood. The use of some leitmotifs were somewhat compromised, however, when some themes were transferred to new characters or situations – such as *"Dönmek"* being used to represent Süleyman and Hürrem's relationship after having been a clear signal for Pargalı İbrahim.

3.3.3 Sound and language

Walter Murch notes the power of pre-talkie films in uniting First World War era Europeans; because language was not present to divide audiences, stars could be popular amidst different cultures (Chion, 1994, p. x). Language carries baggage with it. Non-verbal sounds also carry baggage; but it is generally less direct and more easily digested. This is a very relevant subject in Turkey where minority languages such as Kurdish, Laz, and Hemshin were forbidden, or discouraged at best, from the start of the Republic until the end of the twentieth century.

This also plays into the successful export of Turkish serials in the case of former Ottoman lands such as the Balkans. Critics express surprise and disdain that the story of a conquering empire could be popular in the geographic region which was historically conquered. Language, however, is part of the cultural heritage left behind which connects the populations. Viewers are curious to listen to Turkish and note vocabulary common with their own mother tongues. They feel that they are connected

[57] 1987, p. 26-27

to the story. The producers may have chosen to emphasize Turkish to engage a majority Turkish-speaking audience, but this was not a detriment to the show's popularity amongst foreign audiences.

It is also interesting that the characters in *Muhteşem Yüzyıl* are very rarely shown speaking languages besides Turkish – though accents are used in some cases. Scenes in Papal territory feature Latin with Turkish dubbing, and in a few instances Hürrem uses Ukrainian – most strikingly in her well-known lullabies. The major exception is that of, like the above example, poetry and song which are done in their original languages. All interactions with the Sultan and his family members are done in Turkish or Ottoman, however. Whether this is for budgeting reasons or to make the palace life seem more relevant to a, primarily, Turkish-speaking audience, it gives the effect that Turkish was known and preferred by Ottoman subjects from all over the region and detracts from the cosmopolitanism of the empire. Even the Shah, when Şezahde Bayezid escapes to him, speaks only Turkish even with his own servants.

Turkish serials have much more music than American or British shows. This may be part of what has made them gain popularity in so many cultures outside of Turkey- the use of non-verbal texts allows audiences to decode regardless of linguistic boundaries.

3.3.4 A glance at the use of themes in an episode

Turkish television serials have a reputation for being long. The cause, as mentioned previously, is producers' needs to include more commercial breaks. Show budgets are driven by ratings and longer shows means a show has a greater portion of audience attention. Aytekin Ataş says that as a result of this, in order to maintain audience engagement for up to 3 hours, the majority of the show has background music. He gives the example of a 110 minute episode having 80 minutes (almost 75%) of background music if you were to silence the dialogue and sound effect channels[58] (Söğüt, 2014). Musicologist and recording artist Burcu Yıldız suggested that *Muhteşem Yüzyıl* episodes were closer to 85% accompanied by background music (Personal communication, 2015, Istanbul)[59].

[58] In discussion with Ataş he used the terms "track" and "kanal" (channel) fairly interchangeably to refer to each separately manipulated horizontal line of audio material in a DAW session.
[59] Suggested in the lecture, "Musical Narratives in Turkish TV Series: an Ethnographic Perspective", given at the Orient-Institut Istanbul.

The following image demonstrates how much of an episode has musical background. It is a screenshot of the ProTools music session including music and dialogue of the final episode of Muhteşem Yüzyıl. The top, blue channel, labeled Audio 18, is a stereo mix of the music tracks – note that this does not include sound effects and is not a final mix. The green channel below it, MY_139_011 is the sound that the composers receive along with the video. It does not include later added, edited, or dubbed elements of the dialogue but is representative of the dialogue. The tracks below these two are a breakdown of the top track. This is the final episode of the series, episode 139, which lasted for about 2 hours and 40 minutes. It is easy to see how much music was used for the episode and compare this to the amount of dialogue. The four audio channels help us to see how much editing was done in adding themes and creating the connected soundtrack heard in the episode itself.

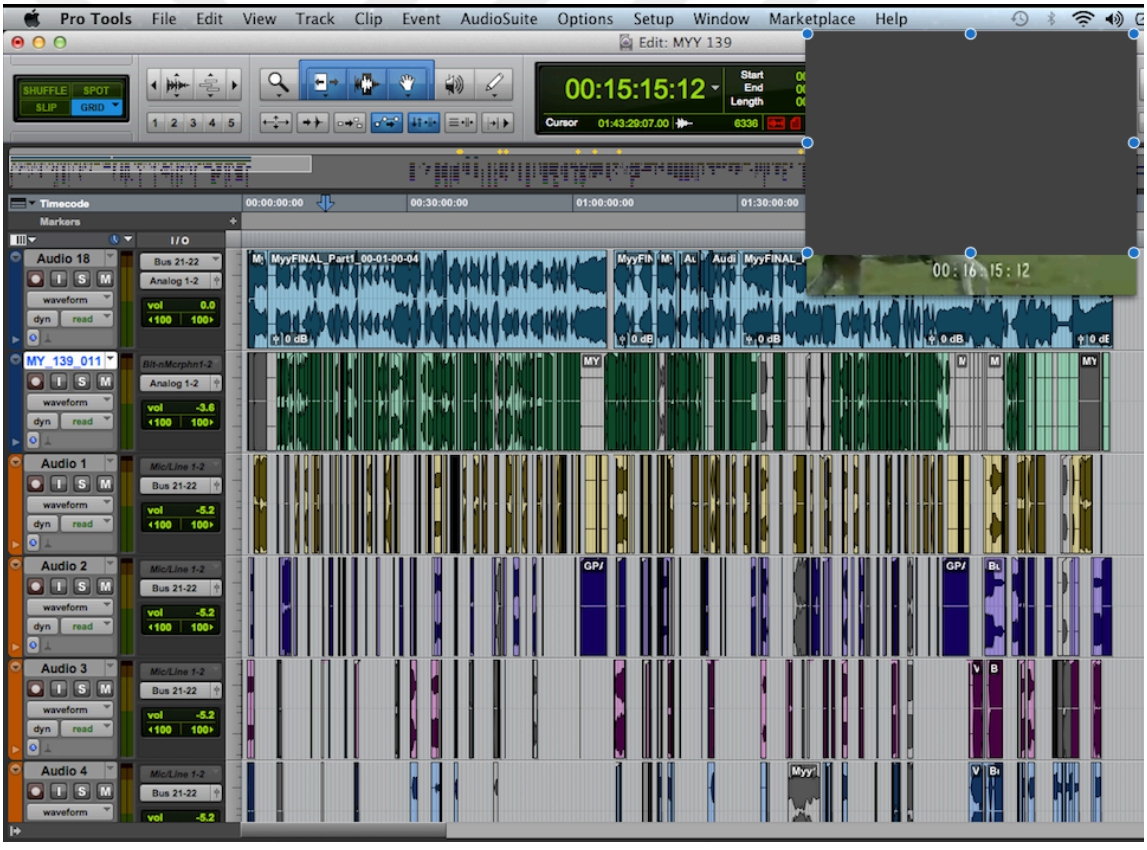


Figure 3.18 : Pro Tools work session of the final episode showing it in its entirety.

Other television underscoring traditions are more conservative, to say the least. Kevin Donnelly mentions a tradition of "social realism" in Britain that meant, until recently, music was little used in documentaries and "serious" television (2005, p. 115). It was considered to be an aesthetic that somehow caused the material to seem less "real"

(2005, p. 115). As a result, many television dramas also had little non-diegetic music. This can be seen in the recent serial, *Tudors,* which had relatively little non-diegetic music when compared to period dramas from other national traditions. Donnelly compares British television to American, which, he claims, originated more directly from melodramas and was not connected to a social realist tradition (2005, p. 115).

3.4 Conclusion

Despite severe time and budget limitations, as much as possible instruments, codes, and themes were chosen and used very intentionally. The composer/arrangers realized that most of their work would be consumed unconsciously. They worked long hours, under high pressure, with relatively limited compensation.

In this chapter, I discussed some of the unique traits of the music production process, and the music itself, of *Muhteşem Yüzyıl*. I looked at how the music functions, processes of coding and in particular instruments and codes rooted in Anatolia in the case study, and how themes and language were used.

4. AUDIENCE PERCEPTION AND ENGAGEMENT

In the previous chapter I discussed the production of television music for, and analyzed the soundtrack of, *Magnificent Century*. In this chapter, I intend to look at what is done with this material. I will address the question, "*To what extent does music contribute to audience engagement in* Muhteşem Yüzyıl?", and explore some possible ways to explain this engagement. Analysis of my own interaction with audience members will dip theoretically into reception and audience studies. I will also touch briefly on cognitive studies and the phenomenon of expectation in creating emotion through music. Following this, I will apply Chion's ideas about the nature of the auditory scene to my case study. Then I will look at television as a folkloric text and at value added by music. Ratings and the unique response to the case study will be next, followed by a look at audience members' use of the internet. The latter will be extended into a discussion of the Turkish vocabulary used to title themes by both composers and audience members. Finally, I will give an overview of the remarkable international reception of *Muhteşem Yüzyıl*.

As discussed in section 1.4.2, I interacted with audience members via participant observation and interviews. My interaction with audience members through the internet consisted primarily of observation with some discussion in the form of YouTube commenting and replying. I was hesitant to spend too much time with internet audience members because of the complicated and non-transparent nature of internet research.[60] Moreover, living in Istanbul, I was surrounded by live audience members and preferred to make them my focus and limit the Internet audience to a status of bolstering.

Let us look at the degree to which music helps audience members engage in *Muhteşem Yüzyıl.*

[60] See Livingstone 2003 and 2004.

4.1 Audience Engagement

4.1.1 Expectation and dopamine

The following is one possible explanation for how music helps audience members to engage in television serials.

Expectation and emotion in music and the "musicking"[61](Small, 1998) experience is tied to prediction and reward. Music and sound are set apart from the other arts by the element of time. While music does not have the same representational strength as many visual arts, Huron and Margulis suggest that the temporal dimension is what "accounts for music's success in evoking emotions" (2010, p. 575). Huron and Margulis continue by stating that the "survival benefits" of expectation help us to understand why music can create such deep emotional responses – anticipation allows an organism the time necessary to prepare before responding. The neurotransmitter dopamine is part of one of the brain's main reward systems. Studies show that the hormone is released during anticipation of a reward rather than during consumption – monitored animals had higher levels of dopamine as they anticipated eating, but levels decreased just as they received and while consuming their reward (Panksepp, 1998). In an extreme case an animal with a damaged dopamine system may starve despite plentiful food due to a lack of motivation to eat. "The most important brain rewards are not those that reward the acquisition of particular resources, but those that reward striving for those resources" (Huron & Margulis, 2010, p. 581). Dopamine and expectation are part of a system set up for future-oriented emotion that allows for survival.

In addition to the pleasure of expectation that dopamine provides, Huron and Margulis suggest that an additional system of rewards is linked to prediction accuracy because of the necessity of "accurate prediction" for survival (2010). He connects many of the feelings induced by music to the individual's ability to predict correctly. This is even more important than familiarity because novel material can also be predictable enough to be pleasurable. In our case study, the blend of familiar and novel musical material depends on agreed upon codes, as discussed in chapter 3, to carry meanings and elicit emotion. An audience member hears music that allows him or her, based on previous experience, to unconsciously guess what may happen in the scene. Fahir Atakoğlu

[61] I prefer Christopher Small's use of the gerund "musicking" as a form that emphasizes an activity over a structure.

referred to this when he noted that in the first two seasons the musical themes were sometimes cued at the beginning of a scene and gave away what would happen (2015). In our case study, the themes are often changed just enough to intrigue listeners and simultaneously trigger the rewards system linked to "accurate prediction". An example of this is "*Hanedanın Düşüşü*" ["Fall of the Dynasty"], discussed in section 3.3.1. In this theme the "*Dönmek*" ["Return"] violin theme is played in a different register and the end of it is changed but not so much that the listener cannot unconsciously connect it to its origin and interpret the codes that the composers have used. Hatice's Dream sequence, discussed in the next chapter, is another example of this. The whole scene is a giant crescendo of tension leading up to the climax when that which the viewer has been surmising since the start of the scene is confirmed – Hatice's husband is dead. The music is the greatest source of build-up to this dramatic peak. The viewer enjoys four minutes of dopamine resulting from both the anticipation and the release at having accurately predicted what will happen.

At this point, Huron and Margulis's research intersects with Chion's theorization. Chion states that sound is the better reflector of time in audio-video material. He says, "in a first contact with an audiovisual message, the eye is more spatially adept, and the ear more temporally adept (1994, p. 11). Time and its motion is necessary for expectation therefore sound (and music) is, arguably, the stronger source of expectation. This is one possible explanation for how sound induces emotion in the audiovisual experience and in our case-study.

4.1.2 Auditory scene

As we continue to dissect audio-visual material, Chion makes the argument that audio has a unique role in engaging audience members. I agree with this and further the argument in my case study.

Chion points out that "the image" is singular. This seems ironic considering the massive amount of shots and footage that go into producing a cinematic or televised work, but it is contained by a frame and this container, rather than the content itself, is what we refer to when we say "the image" singular (1994, p. 66). It exists before the television is turned on and continues after it is shut off.

Sound, in contrast, is a 360-degree experience. I would argue that it is 360-degrees in two ways. The first is inside of the broadcast: we can hear the mother yelling from

another room just off the edge of the screen, but we cannot see her until the camera follows the little boy through the doorway to see what the hollering is about. The majority of the sound in film is acousmatic[62], heard without a source image. For the opposing phenomenon, Chion suggests the term *visualized* sound (1994, p. 72). Much of the sound effects, music, and sometimes even dialogue we hear are not, however, rooted in the image we see on screen rather connected later through synchresis.

To define the 360 degrees of acousmatic sound within the audio-visual material, Chion uses the terms *pit music* and *screen music*. These terms differentiate between nondiegetic and diegetic music (1994, p. 80). Music is a "spatiotemporal turntable" free of the time and space barriers other sound and visual elements are submitted to (1994, p. 81). It can swing between pit and screen easily and therefore communicate with all of the time and space of a film (1994, p. 81). The music creates a world that is physically bigger than the image. This world is also outside of the limits of time, thanks to music. The soundtrack can assist a character travelling through stretches of time or space quickly. For example, in *Muhteşem Yüzyıl*, there is a sequence in which two years pass by in under five minutes as we see Süleyman searching for Hürrem, who has disappeared, through quickly developing seasons. This time flash is done with visual effects, but it is the music that makes the sped-up image believable. (Chion, 1994, p. 82.).

It is the second 360-degree nature of sound, however, which helps the audio-visual material extend into the reality of the viewer's habitat. This is the sound that extends beyond the story into our lives. When a woman in Istanbul turns on her television to watch *Muhteşem Yüzyıl*, the image is an abruptly bounded shape on her wall or in a box on her buffet. The sound, however, follows her to the kitchen as she prepares snacks and to the dining room as she finishes clearing the dishes. It likely even goes beyond her to the kids in the back bedroom finishing their homework or to the downstairs neighbors who perhaps reticently accept the intrusion one night a week. The sound draws her back to the television set when she is distracted by her evening chores, or a phone call. It allows her to be a part of the experience while she checks her email or social media on her smart phone or tablet. It lets her stay engaged and

[62] A word used by Jerome Peignot and Pierre Schaffer which refers to sounds heard without a causal image. See Schaeffer, *Traite des objets musicaux*, pp.91-99 for theorization on this.

exchange side comments and knowing looks with the friends and family members she is sharing the experience with.

This second phenomenon is Chion's "radiophonic nature" of television (1994, p. 165). Chion states that where television has 24-hour programming and "infiltrates" the home, workplace, or in this case almost all forms of public transit and public space, the image is no longer the "essential ingredient" but rather "an unexpected gift" (1994, p. 165). This reflects television's roots in radio. Blocks of MTV play while you read or work. Because the genre of historic drama episodic serials, relies heavily on dialogue and the image, it is not as radiophonic as music videos. It remains safe to say, however, that a viewer is much more likely to try to get something else accomplished while following the ongoing *dizi* with her ears than if she were in a movie theater watching a feature film. It is this feature of television – the ongoing sound – that keeps television sets in Turkey on and tuned into specific broadcasts. And, as we will see more clearly below, televisions tuned into specific broadcasts – regardless of whether the viewer is plopped down in front of the set or not, mean success for the producers.

4.2 A Discussion of Audiencing

4.2.1 Television audience studies

In the foreword to her book, *Media Audiences: Television, Meaning and Emotion*, Kristyn Gorton states that many people use television as an "anchoring point" around which they orient their everyday lives (2009, p. ix). Gorton goes on to note the guilt, in some cultures and demographics, often associated with television watching (2009, p. 2-3). Indeed, according to my research, many women in particular commented on their commitment to watching *Muhteşem Yüzyıl* as 'my time' – a time when the children could not interrupt and they would not get up to do something for others in the household – often with a conviction that this was an extraordinary, and acceptably selfish, thing to set aside an evening once a week for themselves. It was as if they were defending themselves against the societal expectation that women should always put their family first and warding off any guilt someone might try to lay on their shoulders.

Gorton goes on to discuss the idea of "bonding" over television (2009, p. 4). She asks what is shared when people watch television "together" – is it the characters, plot or narrative? I would ask if it isn't largely the time together, the emotional experience,

the common history. One of my participants has a close friend of 30 years who lives on the other side of Istanbul. They rarely see each other now because of their familial and career commitments, but every Wednesday night they are involved in serious messaging on Whatsapp about the content of *Muhteşem Yüzyıl* as they watch it simultaneously, though from couches in different living rooms on different continents.

Audience, asserts Gorton, is an overused term. In the particular audio-visual contexts of theater, film, and television, Gorton suggests these categories for consideration: Level of activity, space, time constraints, accessibility, interaction, proximity, and concentration (2009, p. 12). Television is still the most accessible of these three media due to costs. While the term 'audience' has lost some of its meaning, it still remains the common concept along with all of its historical, cultural, and policital baggage (Gorton, 2009, p. 13).

Gorton offers a brief rundown on audience research since the 1930s. Gorton sums up one of the greatest debates in audience studies as that between "consumer as 'passive dupe' or as 'active agent'" (2009, p. 15). She begins with the Frankfurt school and Adorno and Horkheimer's book, *Dialectic of Enlightenment*, which coined the term and argued, in 1944, that the 'culture industry' was a factory that produced stars and movies for the populous to brainlessly consume without any independent thinking (2009, p. 14). In the 1980s, however Gorton reports, authors such as John Fiske[63] countered that audience members attach personal meaning to mass-culture in a sort of active engagement (2009, p. 15). Alongside this debate, the 1950s 'two-step flow' model of communication[64] suggested that ideas flow from media to leaders of opinion to the rest of the population (2009, p. 16). The model focused on interpersonal relations and the "effect" of television on viewers and on society. The 1970s saw the development of the 'uses and gratifications' approach[65] which offered these categories: diversion, personal relationships, personal identity, and surveillance (Gorton, 2009, p. 17). This approach suggests that individuals use mass communication to connect with others. In the 1980s, Stuart Hall introduced the model of encoding and decoding asserting that television producers encode messages and

[63] Fiske, John. 1989 *Understanding Popular Culture.* London: Unwin Hyman.
[64] See Katz, Elihu and Paul F. Lazarsfeld. 1964. *Personal Influence: The Part Played by People in the Flow of Mass Communications,* New York: The Free Press.
[65] Blumler, Jay G. and Elihu Katz (eds.) 1974. *The Uses of Mass Communications: Current Perspectives on Gratifications Research.* Beverly Hills and London: Sage.

audience members must decode these same messages[66]. The 1980s also saw a shift in television audience research towards ethnographic research using focus groups and interviews (Gorton, 2009, p. 22)[67]. The latter mentioned strands of thinking have shaped the research presented in this thesis. I chose John Fiske's chart of codes to introduce the idea of coding and decoding, and used ethnographic interviews in my methodology.

Gorton also comments on some recent developments in Television that shape audience research. The first is the idea of 'television while you wait' of which the quintessential work is Anna MacCarthy's *Ambient Television: Visual Culture and Public Space*. MacCarthy asks why, if watching television is considered wasting time, television functions effectively to render viewers' 'waiting' time not wasted (Gorton, 2009, p. 24). The second is the new and overpowering genre of reality television. This is influenced by audience members' comprehension of other factual genres such as the news (Gorton, 2009, p. 26). As a case study to challenge the previous notions of audience members being passive, Gorton references the TV show *Family Guy* (Fox 1999-) which, like the Simpsons, has many inter-textual references and takes for granted that audience members are cultured in other television programs, films, and cultural events occurring around them to be able to "read" television very quickly (2009, p. 27). This final development is similar to the mental processes of decoding used by audience members of *Muhteşem Yüzyıl*, but our case study relies on audience members' mutual historic and contemporary cultural knowledge rather than knowledge of other shows.

4.2.2 Audiencing

My hope and intent was to experience *Muhteşem Yüzyıl* as much as possible in the way that various (not necessarily representative) audience members do. In order to do this, I spent Wednesday evenings with different families who were already planning to watch the evening's new episode. Of course my very presence very much changed the

[66] See Gorton 2009, p. 19 for a succinct description of Hall's three ways by which audiences decode a text. Please also refer to: Hall, Stuart. (1980) 2001. 'Encoding/decoding', in Meenakshi Gigi Durham and Douglas M. Kellner (eds), *Media and Cultural Studies: Key Works*. Oxford: Blackwell, pp166-76.
[67] Gorton suggests the following as an example of this: Hobson, Dorothy. 1982. *Crossroads: The Drama of a Soap Opera.* London: Methuen.

atmosphere as many had never had an American guest in their home and were intrigued by me and by my project.

Television viewing, and particularly serial (*dizi*) viewing, is an important part of the weekly rhythm of many households in Turkey. The research institute Ipsos does a biennial survey called *Türkiye'yi Anlama Kılavuzu* [The guide to understanding Turkey]. According to this survey 84% of people in Turkey watch television every day (Yüksel, 2015). 65% of Turks watch the news and 62% enjoy watching Turkish serials (Yüksel, 2015). Men preferred the news and women preferred serials. Our case study focuses on serials in particular, however. Different households approach their *dizi* ritual differently. Of the families I observed, some gather with extended family members weekly on the evening of their preferred *dizi.* Often they sit in non-verbally, but mutually, agreed upon seats and munch on various snacks (in particular dried fruits, nuts, seeds, or fresh fruit platters) and drink tea or Turkish coffee. In one family the mother watches *Muhteşem Yüzyıl* every Wednesday night and chats with her close friend about the show using the WhatsApp application on her mobile phone. Sometimes her husband or daughter may join her but it is more of a time that she and her friend spend "together", despite being on different sides of the city. One older couple said that they use a recording device to capture the program because they do not like to watch it when they have guests who may comment about the show or chat about other things. They prefer to watch the show in a deep state of concentration. A young couple, with a young child, also use a recording device because they do not want their son to watch TV. They watch the new episode after he is asleep and fast-forward through commercials until they catch up to the actual broadcast. A number of women mentioned that *dizi* hour was "my time" – the children were taught to not interrupt, after-dinner washing was put on hold, and the main room of the house would be occupied by the show and anyone who wanted to view without disturbing. Many viewers watch with a tablet or smart phone in hand to look up historic facts or comments on social media while watching. This was the case even in the working class households I visited. One woman said she pays for her housekeeper to take a taxi home every Wednesday night so that the helper can be home in time to have dinner and watch the new episode airing around 8:45-9:00pm.

Television consumption happens in many different ways in Turkey. As it is all over the world, people watch TV in the doctor's office waiting room, at restaurants, at

home, on the internet, on phones or tablets on public transportation, on screens in the metro, ferry, or at the airport, or often at friends' and families' homes while visiting. It is very common, in Turkey, for televisions to be turned on whether someone is intentionally watching a program or not. Even so, the form of consumption described above is the most common for serials watched regularly. Avid viewers carve out an entire evening from their work and social lives specifically for their show.

4.3 Audience Members' Reflections on Engagement with Television Music

After asking audience members basic demographic questions and querying about their television consumption habits and musical background[68], I began the discussion with the question, "Now, as we discuss television music, can you remember any musical scenes?" [*Şuan dizi müziklerle ilgili aklınızda kalan müzikli sahnesi var mı?*] Some participants answered this strictly in terms of *Muhteşem Yüzyıl,* while others referred to additional television serials [*dizi*] foreign and Turkish. Upon being asked specifically about the use of instruments, audience members had various levels of recall. Almost all participants remembered violin, which had been one of the few instruments seen played throughout the show; others also commented on the use of zurna and "mehter", Hürrem's lullaby, and Alevi chanting. We will discuss their responses further after a brief introduction to the audience itself.

4.3.1 The Audience

The television serial *Muhteşem Yüzyıl* attracted a demographically varied audience. Economic, ideological, and ethnic differences abound. In general, however, female household members drove viewership. Audience members engaged with the content, as well as the music, in different ways. Many of these acts of engagement correspond to predominant identities, but some were surprising.

I will give a brief overview of socio-economic status in Turkey. Divisions are typically done in two ways. The first divides the groups into six groups (A, B, C1, C2, D E). (terminology taken from Frekans) http://www.frekans.com.tr/eng_socio_03.html The top three groups do non-manual labor while the bottom three include manual labor.

[68] See Appendix A: Interviews with Audience Members

Table 4.1 : Social status and associated occupations in Turkey.

SES	Social Status	Main Income Earner's Occupation
A	Above Middle Class	Top managers & Supervisors, Professionals
B	Middle Class	Middle-level managers & Supervisors, Experts
C1	Below Middle Class	Low-level managers, administrative tasks, employees, small business owners
C2	Skilled Workers	Skilled labor, educated manual work
D	Unskilled Workers	Partly skilled or unskilled manual labor
E	Lowest Class	no-income, long-term unemployed, landless farmers

The second, simplified version of this, divides the groups into three groups- **AB** *üst sınıf,* **C1/C2** *orta direk,* **DE** *alt sınıf* (Upper class, middle class (literally main mast), lower class). The upper class is defined by limited-to-full financial security, education, cultural involvement, and ownership of property, vehicles, and such. The middle class is known as having a low but regular income and being neither rich nor poor. It includes lower-end government officials (In Turkey, state employees have work guarantee and cannot be fired from such positions. The positions are therefore very desirable for their security, insurance, and pension regardless of low wages.), the retired, and small business or farm owners. The lower class includes mostly manual-laborers and those without a regular income.

Our audience must also be understood within the context of the climate of television viewing in Turkey. It is rooted deeply in Turkey's rich cinematic tradition.[69] This begins in, what is referred to as, the Yeşilçam era of film production which lasted through the 60s and 70s in Turkey. Yeşilçam refers to a street in Beyoğlu, Istanbul, where major film producers were located. Upwards of 200 films a year were produced during these decades and viewed in cinemas throughout Turkey until production faded with the government coup of 1980. During the 80s, broadcast was state-controlled

[69] Please refer to Arslan 2010 for an excellent history of cinema in Turkey. Behlil 2010 discusses directly the relationship between the film and television industries in Turkey.

through the TRT (Turkish Radio and Television). It was not until the latter 90s that privatization really took off and multiple channels were offered to viewers. With this sudden increase in broadcast hours, and the need for shows to fill those hours, Yeşilçam era films made a sudden comeback and viewers spent the late 90s and first decade of the twenty-first century reliving their experiences of Turkish film. This inundation prepared audience members for both the content and soundscape[70] of *dizi* like that of our case study. It also prepared audience members for the long episodes of this show because they had grown used to watching feature films on television.

Other defining features of the audience in Turkey include ideological and ethnic differences. The post-Ottoman Turkish Republic, starting in 1923, was historically dominated by a nationalist party. The standard definition of "good citizen" was based on two tenets- first and foremost Turkishness, second Sunni-Islam. The religiously conservative, leftists, or those linguistically or religiously not fitting these two tenets were oppressed in subtle and not-so-subtle ways. Those identifying with minority groups outside the three recognized by the Treaty of Lausanne (e.g. Armenian Orthodox, Greek Orthodox, and Jewish) were denied recognition and treated, in official practice and the public mind, as second-class citizens. These groups included often-overlapping Alevi and Kurdish[71] groups as well as other Muslim and Christian minorities in the Black Sea region and along the Syrian border. In 2002, with the election of the Justice and Development Party, the tenet of "Sunni Muslim" moved slightly forward in national identity prioritization. Lower class conservative groups found they had a voice and the nationalists began to lose the position of privilege they had enjoyed since the founding of the Republic. Certain aspects of "Ottomanism", to which Mustafa Kemal Ataturk had firmly turned the national back, and more-so neo-Ottomanism and its aesthetics, slowly began to regain popularity. This is a very basic sketch of the population of Turkey and how power had begun to shift before the broadcast of *Muhteşem Yüzyıl*.

Now that we have looked at the basic demographic features of Turkey, let me introduce the audience members with which I had the pleasure of working.[72] Participants were

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[70] For example *mehter* music was an overused cliché in Yeşilçam that was resourced in serials such as .
[71] The Kurds are estimated to be anywhere from 15-30% of the population and the Alevis 10-15%. Not all Alevi are Kurdish, nor all Kurds Alevi, but there is often overlap. Although it is impossible to find a trustworthy estimate of the size of these groups, I venture an approximate guess simply to show that they are *much* more significant than the other minority groups which are mostly under 2% each.
[72] Please refer to Appendix A for more information on participants

all friends or colleagues of my own acquaintances or their friends found using the snowball method. Within this set of respondents, there is a C1-class Armenian grandmother, Linda, who moved back to Turkey from Germany to marry in her early 20s. There is a C1-class mother in her 30s from Rize in the Black Sea region, Gülşah. There is also a C2-class driver in his upper 40s from Istanbul, Ferhat bey. All of these have a high-school education. In addition, there is an A-class, business owning grandparent couple, Salime and Seyit bey, in their upper 50s who, while not appearing to be conservative, use a religious vocabulary and filter in how they process. There is a D-class middle-aged widow and mother, Emine, who works as a household helper for Jale, a secular A-class mother who works in the art and culture sector. Finally, there is a middle-aged, B-class mother who is also an academician and teaches the history of the Turkish Republic at a prominent state university, Tülay.

4.3.2 Themes of audience interviews

In my discussions with audience members, three common themes emerged:

1. Music represents Anatolian vs. "Western" identity and the conflict of these identities in the serial.

2. Music shows the motherhood identity.

3. Music shows the competing elements of Süleyman's identity. He swings back and forth between sovereign fighting sultan and an intimate lover who cares deeply about his family.

The first theme is that of the meeting of "west" and "east". East is also described as "Anatolian", "Ottoman", "Alaturca", or "*Tasavvuf*" while "west" is either "*batı"* [west] or *kilise* [church]. Most participants mentioned this theme especially regarding the character of Ibrahim and the other *dönme*. The historic Ibrahim pasha was born to Greek Orthodox parents and later, upon being enslaved and educated in the Ottoman courts as a convert to Islam, was known for his "Western" habits. Besides sparse examples of diegetic music such as Ottoman ensembles playing for celebrations or for the Sultan's enjoyment, Ibrahim's violin is the main onscreen music in the series. It is likely because of this that, when asked what they remember about music in the series, audience members generally recall Ibrahim's violin music first. Ferhat bey noted, in the theme most often associated with Ibrahim, *"Dönmek"*, the use of *tanbur* and violin as a blend of Turkish and western culture. Tüğçe also commented on how Ibrahim's

use of violin was a reference to his European roots and mentioned her intrigue in historic Ottoman connections with Europe. She debated about to what extent the violin is "western" or "eastern" and contrasted it with assuredly "eastern" sounds like *tanbur* or *kanun*. Linda, without verbal comment, showed that she was exceptionally moved by both a violin solo and voiceover done by Okan Yalabık, the actor who played Ibrahim, after the character's death. Perhaps her connection to the character could be linked to her own European roots.

The blending of "East and West" is also seen apart from individual characters. Salime hanım saw a direct divide between "Ottoman" and "Western" music and instrumentation. She did not like the use of "Hollywood sounds"- pads, electric guitar, and string ensembles versus *ney* and *tanbur*. Her husband noted the use of religious connotations in the soundtrack of Hatice's dream sequence. He connected the drumming and chanting of *"Deliler"* with *zikr*, a *ney* solo with *tasavvuf,* and chimes and male choral singing with "church music". Ferhat bey noted that the use of *zurna* and *mehter* contrast with the use of polyphony in the title sequence. He also commented on the juxtaposition of "church music" and "Mevlana". Interestingly, he offered that the chimes could also be associated with "Arab culture" and suggested the woman's singing was "Anatolian".

The second theme is that of motherhood. In the third and fourth seasons of the series many audience members began to interpret Hürrem's character negatively as the main cause of conflict in the plot and even a threat to the sovereignty and success of the Ottoman family. A number of *entrika* [intrigue] themes were linked to her, but, despite this, many viewers maintained their loyalty to Hürrem. They saw her as someone who stood up to her fate and could perhaps relate to her role as a protector of her children amidst the challenges of "the system"[73] in which she lived. Linda, in particular, was very fond of Hürrem and repeatedly referred to the lullaby she sang (*Luli*) as a sign that everything she did was to protect her children. I get the sense that, as a mother who struggled to raise three Armenian children in Istanbul without the support of familial connections that many Istanbul minority families (and most families) rely on,

[73] The "*sistem"* is a derogatory term used in informal Turkish to refer to an overarching set of rules, governing bodies and expectations to which its members are forced to comply or be ostracized from. The closest translation would be the English term "the establishment". It assures wealth for a few in power while all those subjected to it, and often even those in charge of implementing it, are victims. İpek, the participant who used this term, felt frustration about the "system" that rules today as well as the system that required sultans to kill their brothers and sons.

she somehow related to Hürrem's struggle. Perhaps, when her children were young, she too had sung lullabies in a language different from that spoken around her.

Participants also used music to interpret Süleyman's character. One viewer stated that, for the first time, she felt "scared" of him when the door opened during Hatice's dream sequence because of the sounds connected with the stoic image of him in the doorway (Ceyden). Another (Jale) noted that the music used in the background of a love poem (*"Aynı Göğün Altında"*) "shows the softer side of Süleyman" being soft and emotional while still masculine. Tüğçe noted that the sound of the *zurna* immediately made her think "our ancestor has mounted a horse and is galloping off to war" and associated it with heroism.

While audience members were most likely to remember Ibrahim's violin as an instrument, the melody that they were most likely to recall was Sultan Süleyman's: *"Jenerik"*. As discussed above, this title theme plays a joint roll of announcing the start of the episode as well as referring to Süleyman in the show. One participant, Ceyden, along with others, suggested that this theme was very similar to Ramin Djawadi's title theme for *Game of Thrones*. Interestingly Djawadi suggests that his musical background was influenced by classical music, jazz and rock as a guitarist at Berklee, and Iranian music that he grew up loving with his Iranian father (Ludwig, 2009).

One unexpected connection was a nationalist one. Gülşah, from Rize in the Eastern Black Sea a typically nationalist region, said that the most moving music for her was the *mehter* music – it often made her cry because she associated it with the men and boys who had died for her country – she referred to them as *şehitler* [martyrs].

Other associations with music related more to the function and frequency of the music. Ferhat bey talked about how the music shows that things have moved back into the normal flow of the plot or back into "norm". Ece commented on frequency stating, "*bu müzik çok kullanılıyor…ama kötü sahnelerde*" [This music is used a lot… but in evil(bad) scenes]. She also discussed the function of music when she heard the theme, *"Dönmek"*, and said, "*bu müzik kötü bir sahnede bile olsa aşk çağrıştırıyor*" [This music would make you think of romance even in a bad scene]. Another similar comment belonged to Ferhat bey: "*O müzik farklı bir boyut getirtiyor…. müzik heyecanlandırıyor*" [The music brings a different dimension…. the music gets you

excited]. Also related to function, Ece noted that the *ney* solo at the end of *"Aynı Göğün Altında"*, was, "*sonuç sesi, kapanış gibi"* [The sound of conclusion, like a closing].

4.4 Decoding – Interpretation of and Associations with Certain Instruments and Timbres

As demonstrated above, viewers play an active role in interpreting the text. Rodman describes this decoding process as, "a sign that is tied to some aspect of culture and dependent on the listener's competency with the music in that culture" (2010, p. 121). Anahid Kassabian (2001) refers to this subject as "affiliating identifications" which require audience members to be familiar with the historical and cultural context surrounding the score. Barthes (1988) also attributed cinematic meaning to what audience members associate with the audiovisual material rather than the text itself, "literally from the mind of the viewer, complete with the life experiences of the viewer in the cultural context and semantic field" (Rodman, 2010, p. 121).

Decoding is based on the reality, representation, and ideology of both the producer and the audience. In our case study I focused primarily on the use of specific instruments and timbres to encode meaning. You can find good examples of this in the descriptor words used by audience members for the scenes analyzed in Chapter 5. Aytekin Ataş also mentions this in the following summary of a discussion I had with him:

> I asked him about the sounds at the beginning of Hatice's dream sequence. He said that the melodic sweep was a combination of things including e-bow and a female voice. In these sorts of scenes they try to change the voice to the point that you can't recognize the timbre since the "*kodlar*" codes attached with certain instruments are more defined. They use delay or reverb to create a different, less definable version of it. For example the *ney* has a certain definition in our minds, but if we want it to come across as a sort of effect rather than as the "ney" per se we must change it. Of course, says Aytekin, this is all connected to personal preference – this brings a dream to mind for me but it might bring something else to mind for you. He considers it to be an issue of personal preference. (Personal Communication, Nov. 25, 2014)

In the above excerpt, Ataş discusses how sounds are manipulated to change the associations with them, but recognizes that the listener comes with his or her own preferences, or understanding. Encoding is done according to certain assumptions – in this case a *ney* is recognized as recalling meanings of spirituality or Mevlevi ritual to listeners, so a bit of processing or an adjustment of the attack changes the timbre to a

less-identifiable mysterious sound. This was also done to the voice at the start of the "*Güneş Tutulması*" [Eclipse of the Sun] theme. It is difficult to tell whether the sound is a woman's voice or a reed instrument. The audience descriptors for this sound are available in the analysis of Cihangir's Death Sequence in Chapter 5.

4.4.1 Television as an oral text for a polysemic audience

Folklore, and the oral modes, are an unarguably essential part of Turkish culture. It follows, thus, that oral processes surrounding television consumption – in particular watching and talking about it, would fit naturally into the culture. This reasoning emphasizes the audial, and radiophonic, nature of television. John Fiske, states clearly that television is not a folkloric text but that it plays a similar role in industrial societies to that of folklore in more "homogenous societies" (1987, p. 107). In this section I will discuss how our case study functions, or arguably does not function, as a folkloric verses a popular text in terms of both the material itself and the audience culture surrounding it.

Though television itself is a popular text produced and transmitted by contrived, formal means for commercial purposes, I think the consumption of *Muhteşem Yüzyıl* as a text serves semi-folkloric functions and that Fiske's discussion of television as an oral mode is worth considering in our case study.

Table 4.2 : Fiske's oral and literate modes (1987, p. 105-106).

Oral modes	**Literate modes**
dramatic	narrative
episodic	sequential
mosaic	linear
dynamic	static
active	artifact
concrete	abstract
ephemeral	permanent
social	individual
metaphorical	metonymic
rhetorical	logical
dialectical	univocal/ "consistent"

Muhteşem Yüzyıl satisfies many of the oral modes but, I would argue, has a component of the literate as well. There is a balance of the dramatic and narrative – both are employed in driving the plot and engaging audience members. It is episodic in that the story line and matching soundtrack traverses from character to character. It is arguably more sequential and linear than sitcoms or other forms of television because the action is clearly connected from episode to episode and the plot moves in a linear way. *Muhteşem Yüzyıl*, while based on a static history, was dynamic in that the plot, costumes, and characters were adapted to the audience. Composer Aytekin Ataş states that television production and consumption is much more of a dialogue or dialectic than it used to be thanks to the internet and the audience's ability to offer informal feedback by commenting and posting about the material (Personal communication with Ataş, 2012, Istanbul). In addition, the production team responded, in an indirect capacity, to the critique and comments of naysayers. Now that production is done, the serial is more of an artifact and has a sense of permanence to it. It is at times individual, and at times social depending on the nature of consumption.

Fiske adds to the oral side of the list the element of "nowness". Because the text is unwritten, it has a bit of the future in it and leads to a more direct textual and cultural experience whereas literature is often experienced as a separate work of art (p. 106). Fiske does not mean to imply that television *is* an "oral culture" per se, but rather that its form fits into the niches that have already been carved out by oral culture and survived the changes that occurred in industrialization.

Fiske says, "It is the essentially oral forms of television that allow it to be embedded so firmly in the social-cultural life of its viewers and that enable such an active, participatory, selective set of reading relations" (1987, p. 107). Fiske continues by comparing the role of television in industrial societies to that of folk culture in "more homogenous ones" by suggesting that the way members of industrial societies incorporate meanings of television into their lives is similar to folk culture. In our case study we observe that audience members shared certain elements of a *Muhteşem Yüzyıl* culture with each other – most of them reserved Wednesday evenings for viewing, or at least reserved a couple hours weekly to view the latest episode online. Many made this a social event watching regularly with family members, friends, or neighbors and consuming snacks and beverages for the duration of the show. As with any television serial culture, audience members exhibited changes in vocabulary – adopting language

from the show such as *lakin, yola revan, sultanım*[74]. Jewelry[75] and home décor also made a gentle shift to Ottoman aesthetics though it cannot be posited that this is due solely to the viewership of *Muhteşem Yüzyıl* – it could reflect a general neo-Ottoman aesthetic emerging in Turkey. Sultan Süleyman is known, and was depicted in *Muhteşem Yüzyıl*, as a talented jeweler. In the show, his jewelry is a cause of conflict in the plotline and faux jewelry imitating the styles can still easily be found online and in Istanbul markets. In addition, the audience shared a general increased interest in history and the reign of Süleyman the Magnificent. Many audience members saw it as part of the experience to have a tablet or smart phone at hand to google facts while watching the show. Fiske refers to Seal's (1986) list of criteria by which to define folk culture:

1. "Folklore defines and identifies the membership of a group for its members, often in opposition to other groups.

2. Folklore is transmitted informally, either orally or by example, and consequently does not distinguish clearly between transmitters and receivers.

3. Folklore operates outside established social institutions such as the church, the educational system or the media, although it can interact with them and traverse them.

4. There is no standard version of a folk text – it exists only as part of a process." (1987, p. 107).

In the case of *Muhteşem Yüzyıl,* the application of the above is limited, if not problematic. The show was not a defining feature for the identity of audience members – this may be different outside of Turkey. The original production is unlike folklore and the vast majority of its transmission is formal, but it still operates outside of "official" history and media as demonstrated by the amount of controversy and official response it received. That is why it is better to consider it a popular text. The processes surrounding the consumption of the material, however, are a bit more folkloric in nature. The material was passed around on the internet like folkloric material with new combinations of audio and video material in different YouTube videos, pages of quote collections, facebook posts and comments, and similar fan pages. In this capacity

[74] Terms from Ottoman Turkish which had not been as popular since the establishment of the Turkish Language Association in 1932 with Ataturk's goal of Turkifying the language and decreasing the amount of Arabic and Farsi influence.
[75] Kuburlu 2012

Muhteşem Yüzyıl functions slightly like a folkloric text, but much more like a popular one. YouTube videos and comments revealed many arguments about the plot, production, and actual history which leads me to believe that point four is true; a standard version of the text is illusive.

It is much more accurate to refer to the televised broadcast of *Muhteşem Yüzyıl* as a popular text rather than a folkloric one. A popular text is urban and commercial; it is controlled by economic and political pressure; not by the "folk". It belongs to industrialized societies.

Despite its popular nature, our case study's limited, folklore-like characteristics contribute to its success. "Television's openness, its textual contradictions and instability, enable it to be readily incorporated into the oral culture of many and diverse groups in many and diverse ways" (Fiske, 1987, p. 107). The semi-folkloric function that it serves, despite not actually being a form of folklore, allows it to achieve popularity amongst diverse audiences and subcultures. This is important for our case study because a diverse audience is a larger one which means higher ratings and a successful show. Fiske suggests that, "popularity, audience activity, and polysemy are mutually entailed and interdependent concepts" (1987, p.107). The success of a television program relies largely on its textual polysemic ability to attract diverse audiences. The audio track is an important, though not always conscious, part of this text.

Let us look into this connection between the text and audience, as Fiske describes it, a bit deeper. Television viewing and meaning attribution comes down to power structures that are social and/or semiotic. Popular culture falls mainly into the domain of semiotic power as forces work to unify, or homogenize, or diversify meaning and interpretation (1987, p. 316). Fiske continues noting that the dominant power attempts to stifle polysemy in favor of the "uniaccentual" whereas audiences resist this naturally with their "multiaccentuality" (1987, p. 316). The diverse social groups, of which the audience is composed, interpret the sign differently which allows it to become popular across social classes. This is a process of creating "meanings, pleasures, and social identities that *differ* from those proposed by the structures of domination" (Fiske, 1987, p. 317). Audience members of *Muhteşem Yüzyıl* were able to find their own place and, in a sense, power in the show. The material was very accessible and anyone could become an "expert" and "owner" of it – television consumption does not require

money, education, or knowing the right people. People of different socio-economic statuses were given "insider" access to the life and emotion of their own historic hero – something reserved for the elite normally. The Republic identity is based on education and wealth on top of a limited Sunni acceptance and Turkishness. In *Muhteşem Yüzyıl* we see Sultan Süleyman defending a poor woman whose husband has been abusing her, we see him making a slave into his wife, and on the audio level different forms of music are used in subtle ways that are accessible to a wide variety of demographics. Wealth, education, even Turkishness, are not required to claim ownership of the heritage of the Ottoman empire – this show, and its music, gave everyone the opportunity to engage emotionally and intimately with their own heroes and identity. Perhaps this is why so many people, and particularly those in power, were offended by it and so many complaints were filed about the misrepresentation of historic characters. The elite are partially defined by their inaccessibility – they are accessible on their own terms – but television has a democratizing effect. The arts – music, cinematography, fictional embellishment of the characters and their lives, and costumes/jewelry/sets –made the material much more palatable to a diverse audience than a dry, historic documentary might have done. I agree with Fiske that television can serve as a form of resistance and its ability to engage and empower various strata of socio-economic demographics is an issue of representation, not escapism for which popular culture is so often criticized.

As demonstrated above, Fiske connects the success of television to power issues in society. "The domain of entertainment is one of pleasures, meanings, and social identity" and it must "maintain and promote the power of the subordinate to be different" (Fiske, 1987, p. 326). He continues that television's financial success "depends on its ability to serve and promote the diverse and often oppositional interests of its audiences" (1987, p. 326). There is a direct connection between the cultural economy's attribution and experience of meaning and pleasure and the "economic return on that capital" (1987, p. 326). While this capital has financial power, it is dependent upon the cultural economy. To achieve both financial and cultural economic success, television must balance the "opposing forces" of capital and the people (1987, p. 326). "Far from being the agent of the dominant classes, it is the prime site where the dominant classes have to recognize the insecurity of their power, and where they have to encourage cultural difference with all the threat to their own position that this

implies." (Fiske, 1987, p. 326). A successful television program will appeal to diverse classes culturally in order to achieve the ratings and success necessary to maintain itself in the financial economy. Part of this cultural success is in the ability of music to make the multiple texts of a program accessible to audiences across cultural and class chasms.

4.4.2 Value added by music

Chion suggests two ways that music can create emotion in film: *empathetic music* and *anempathetic* (1994, p. 8). The former is when a soundtrack parallels the feeling of the scene and mirrors its rhythm, tone, and phrasing in codes such as happiness or movement, while the latter seems indifferent to the picture and shows how life seems to go on with a lack of empathy for what has happened thereby creating even greater emotion. Anempathy can occur through music or through sound – for example a sustained background noise of water dripping or a fan whirling after the foreground has dropped out in the shock of a main character's death. Chion's concepts are helpful in our case study.

In *Muhteşem Yüzyıl* a great deal of empathetic music is used, but some audience member responses led me to believe that the use of music in certain scenes had an anempathetic effect. The theme used, *Yaslı* [Mournful], when Süleyman recognizes Cihangir's death (as well as for the death of his eldest son, Mustafa, and in other scenes of departure) was deemed "out of place" by a number of respondents. The piano and violin seem like a return to normal life even though the volume, motion, and density of the sound mirrors the agonizing intensity of loss. (See Cihangir's Death analysis) Similar to this, in the *Mohaç* battle scene the use of the *"İktidar Oyunu"* [Power Games] theme made informants feel that things had "returned to normal" as if the battle scene and multiple deaths had been a sort of ritualistic "time out of time"[76] and now Suleyman was ready to return back to normal everyday life as Sultan. (See *Mohaç* Battle analysis)

[76] This phrase is the title of an article on festival by Alessandro Falassi. The "ritual" time and place are separated from "normal" time and place and are bookended by both an introductory gesture and a closing one. In the cases above, music is the end-quote, the "rite of devalorization", helping the characters, as well as the viewer, to transition back to "normal" temporality (Falassi, 1987, p. 6). The concept also applies to the *dizi* ritual discussed in the introduction of this thesis. The title sequence serves as a framing ritual of "valorization" which "modifies the usual and daily function and meaning of time and space" (Falassi, 1987, p. 4). *My thanks to Prof. Arzu Öztürkmen who introduced these concepts to me in her History of Performing Arts course at Bosphorus University.*

As demonstrated, Chion's conceptual divide is helpful, but it also has some limitations. As I mentioned in Chapter 3, the ideological code of fatalism is important in our case study. Chion's concept of anempathetic music is a useful one in a series so wrapped up in situations out of the control of the protagonist. In fact, I think the audience would have benefitted from more examples of the soundtrack working against the plot and emotion. Chion's theorization is limited, however, because it does not mention the case of historic works. The idea of anempathetic sound relies on codes of "normal" life as agreed upon by the producers and audience. There are no recordings of sound from the sixteenth century Ottoman Empire and today's audience is centuries away from familiar with the sounds of pre-industrial Istanbul. Almost all of the soundtrack is contrived except where instruments and music taken from the period are used which happens only in rare cases of diegetic music. The composers have created a soundscape that the audience learns to consider "normal". Because the sounds follow the conventions of televised sound "matching" a mood in a scene, we consider them to be empathetic but one must ask if this is really the case when the sounds heard are actually not at all related to the historic material being presented. Either way, the examples of anempathy mentioned in the previous paragraph are exceptions and not the norm. The use of the *"İktidar Oyunu"* theme after Süleyman's most extravagant victory demonstrates how the audience has learned to associate a certain sound – the music of this theme – with "normalcy" and the glory of the moment is tainted by the audial reminder that death and fatalism still reign as they do throughout the serial. Despite this exception, empathetic sounds – whether era-appropriate or not – and music better engage the audience in the genre of historic drama.

4.5 *Muhteşem Yüzyıl* as a Melodrama

The genre subset of melodrama is heavily resourced in both the Yeşilçam tradition and throughout different media in Turkish culture (Mutlu discusses melodrama in Yeşilçam films, their characters and audience, 2010; Hartley explores scoring for newer Turkish melodrama films, 2012; Söğüt attempts to attach melodrama to

Arabesk, 2009).[77] Television is no exception and soap opera is perhaps one of the best examples as I will now discuss.

The term melodrama refers to a literary and dramatic genre defined by sensationalism and an appeal to the emotions. It often includes exaggerated or stereotyped characters, emotions, and audial-visual representations of reality. Ben Singer, while discussing the illusive and changing nature of melodrama over the past century, suggests some key defining aspects. He uses phrases like "heightened emotionalism and sentimentality" (2001, p.37), "The Tear-Drenched Drama (p.38), "tearjerker" (p.40), "overwrought…exaggerated…excess" as essential qualities (p.38-39), and suggests that media in this genre stimulates, "a sensation of agitation….frustration….self-pity" in its audience.

Singer says that the narrative of melodramas often represses such energy and emotion in such a way that it "spills" out in "nonnaturalistic mise-en-scene and swelling music" (2001, p.39). This helps to explain why music is almost always present in Turkish melodrama serials and carries so much of the emotion that keeps audience members engaged. is also a paradigm of melodrama in its visuals – it has received substantial praise for its elaborate costuming, sets, and jewelry. Lighting and cinematography add to an unrealistic and emotionally exaggerated expression of the limited narrative.

Interestingly, *Muhteşem Yüzyıl* does not follow the normal characteristic of melodramas having dramatically exaggerated villains and protagonists. This is due to its nature as a historical drama in which every character is depicted as having elements of good and evil. Some characters, however, are always displayed as heroes – such as Şehzade Mustafa. We see these heroes facing situations, another feature of melodramas, that leave them shocked and paralyzed to move forward. An example of this is Şehzade Mustafa having to choose whether or not to appear before his father, knowing he may be killed, or face charges of treason. This is one of the few points in the series where the composers accompany the narrative with a song – *Zahit Bizi Tan Eyleme* – which received much attention from the audience. The one exception to this is the villainization of Papal and European leaders and diplomats who plot futiley to

[77] My thanks to Professor Orhan Tekelioğlu for pointing out that the melodramatic nature of the Yeşilçam films, which were rebroadcast starting in the late 90s, prepared audiences for the surge of melodrama serials produced in the twenty-first century. He also suggested that usage of melodrama is quite different in markets like Turkey or India than it is in those like the US or UK, but this is beyond the scope of this thesis.

defeat Süleyman's powerful and growing empire. We see this in the sequence of the Battle of Mohacs (Section 5.4) where Süleyman, the hero, addresses his troops in a powerful, thought-out, and motivating speech as they prepare for battle. He is accompanied by the *"Bismişah"* theme. In response, we see King Louis II before his troops thrusting his sword into the air wordlessly with a primal yell directing his troops to attack as the *"Bismişah"* theme continues (Figure 4.1).



Figure 4.1 : King Louis II commands his troops to attack Süleyman's army[78].

This is classic scripting of a villain. The European powers are shown complying mainly out of fear. These moments are exceptions though, and the scriptwriters dwell only briefly on their contribution to the historic plot. Viewers are absorbed in the struggles between family members – who, for the most part, all take turns as protagonists, victims, and antagonists in the battle to survive. The music echoes this scripted emphasis as there is no unique theme written for the villainous European powers.

Portraying another characteristic of melodrama, the narrative of is episodic. We see an unnatural amount of coincidence, implausibility, and convoluted plots that is beyond the usual progression of cause-and-effect (Singer, 2001, p.46). Singer says that this is a key element of melodrama. I would add that it requires the music to play a unique roll in tying the plot together seemlessly and keeping the audience hooked across episodes.

[78] Image used with permission from Tims Productions (Muhteşem Yüzyıl, 2015, July 20).

Another aspect of *Muhteşem Yüzyıl*'s character as a melodrama is the audience response it elicits. There is an element of pathos to melodramas – viewers find their own story in the soap opera. Even *more* than they may pity the characters and the difficult situations they face, the audience pities the parallels with their own lives – Singer suggests self-pity is one of the key emotions that hooks audience members to melodramas (2001, p.44). One of my participants repeated frustration with the "games of the system" that victimized all of the characters in and forced a father to kill his own son and were still in play, she felt, in the world she lives in (İpek). Intense physiological response is another trademark. "Over and above the poignant emotion of pathos, melodrama thrives on stimulating the sensation of agitation – for example, the physical, visceral thrill created by situations of acute suspense" (p.40). Emine, a middle aged participant, stated that she always cried when she heard the theme songs for Hürrem and Suleyman because they brought to mind her relationship with her deceased husband. They had watched the serial together and referred to each other as 'Hürrem' and 'Sultanım'. She seemed to find some sort of relief in rewatching scenes and crying. Other participants also reflected fondly on moments that made them cry. These are some examples of how successfully engaged its audience members as a melodrama.

4.6 Ratings and Complaints

In his introduction, St. Clair mentions two important books on television sound in the 1980s, anomalies in a climate of silence on the subject (2012). The authors he refers to, John Ellis and Rich Altman, note that television is often half-watched – Altman ventures that only half of operating televisions actually have audiences watching them (1986, p. 42-43). Of course this may not be applicable in our case study; due to the intense and often very focused viewership of *Muhteşem Yüzyıl* it is likely that a much higher percentage of televisions tuned into the show are being watched. In general, however, because ratings are calculated based on sets that are on, rather than watched, the goal of the industry is to keep sets on. As we saw in section 4.1.2, music could be one of the main ways that producers effectively keep television sets on and tuned to specific channels. St. Clair refers to Altman's confirmation of this when he says that the soundtrack plays a unique role in keeping the television set operating even when

viewers are out of the room and serves an essential role in "the commodification of the spectator in a capitalist, free enterprise system" (2012, quoting Altman, 1986, p. 40).

According to Fiske, television is a domain in which those in power must submit to the cultural difference, diversity, and preferences of the subordinate classes (1987, p. 326). Television's success in terms of financial economic success relies on its ability to succeed in cultural economics. It must bow to its audiences' "diverse and often oppositional interests" (1987, p. 326). It is a domain in which the power of the dominant is severely challenged. This explains how *Muhteşem Yüzyıl* received such high ratings despite upsetting the ruling party's status quo in terms of how history should be represented and what the nation should be consuming.

Muhteşem Yüzyıl received remarkably high ratings[79]. By its second episode it had earned over 50% of the viewership of upper and middle class audiences – meaning that one in two televisions in use in upper and middle class households was tuned into the show. High ratings is an essential accomplishment in Turkish television and the sole-cause of survival for production teams. High ratings are achieved by keeping television sets on and tuned into the broadcast. *Muhteşem Yüzyıl* maintained first position in ratings listings during its entire four years of broadcast, despite its popularity tapering off a bit in the final season.

From even before the beginning of its broadcast, however, *Muhteşem Yüzyıl* also received a plethora of complaints. One source states that the series broke the record for complaints at 233,199.[80] The show was advertised well in the fall of 2010 and the introduction of its promiscuous trailer on December 20th brought on a flood of complaints, but the sensationalism was effective in attracting an audience and the premiere on January 5th, 2011, received very high ratings. It was at the top of political and news agendas the following day (Carney 2015, p. 29). A week later RTÜK (*Radyo ve Televizyon Üst Kurulu* [The Radio and Television Supreme Council]) issued a

[79] In Turkey ratings are based on both total viewership and viewership amongst the AB group (the middle and upper socio-economic statuses as explained in 4.2.1). Ratings in Turkey are calculated according to ratings points (the percent of all television-equipped households tuned into a certain program), and share which is the percent of all households with a television in use tuned into a certain program.

[80] *"Dün yayınlanan son bölümüyle milyonlarca kişiyi ekran başına kilitleyerek izlenme rekorları kıran Muhteşem Yüzyıl, şikâyet rekoruna da imza attı. Başbakan Yardımcısı Bülent Arınç, Muhteşem Yüzyıl'ın yayınlandığı günden bugüne kadar 233 bin 199 kez şikâyet edildiğini açıkladı."* [Yesterday, as *Muhteşem Yüzyıl* broke the record with millions of people locked on the screen for the broadcast of its final episode, it also signed its name on the complaint record. The deputy prime minister Bülent Arınç revealed that, since the beginning of *Muhteşem Yüzyıl*'s broadcast, it had received complaints 233,199 times.] http://www.gazetevatan.com/muhtesem-yuzyil-rekorla-veda-etti – 647410-makaron/

warning[81] clearly directed at the newly-aired series that productions must not contradict national and moral values or the make-up of the Turkish family. The show proved not to be as sensational as critics had feared but continued to receive heavy criticism for wrongly portraying historic figures. The controversy is related directly to the series' first priority of achieving high ratings. Scenes involving intrigue and romance in the harem received higher ratings than those showing Süleyman on a campaign even though audience members claim to have really enjoyed scenes such as the Battle of Mohac (Carney, 2015, p. 202). In November of 2012, two years later, public criticism by the Prime Minister, Recep Tayyip Erdoğan, led to the creation of legislation purportedly protecting historical events and characters from disrespect and misrepresentation. The show made some modifications, it would seem, and suddenly Hürrem was covered and seen praying from time to time. Voices of criticism faded into the background and it was aired for 1.5 seasons more before ending on its own accord, as originally planned by Meral Okay, in June of 2014. Through all of this, fans in Turkey and abroad remained loyal. Perhaps the biggest blow was in the late spring of 2013 when Meryem Üzerli, the actress playing Hürrem, left the country for her native Germany unannounced causing the production team to scramble to write and create a scenario explaining her absence. Many fans expressed disappointment and swore they would no longer watch the show as a result of Üzerli's absence. In addition to this, some viewers chose not to watch because of the publicized involvement of Halit Ergenç, the actor playing Sultan Süleyman, in the Gezi Protests that occurred in Istanbul around the same time.

It is likely that the sensationalism and air of critique that surrounded *Muhteşem Yüzyıl* contributed to its high ratings[82]. Whether audience members were genuinely following the show or looking with a critical eye to see what the producers would do to their history, television sets were on and tuned to *Muhteşem Yüzyıl* on Wednesday nights.

4.7 International Reception – in a Nutshell

While this thesis focuses primarily on the audience in Istanbul, it is only fair to briefly mention the international reception of *Muhteşem Yüzyıl.* The show was Turkey's

[81] "*Yayınların toplumun milli ve manevi değerlerine ve Türk aile yapısına aykırı olmaması*" RTÜK 2011 (referred to in Carney 2015: 29).
[82] Carney details this in his dissertation p. 38-32 (2015b).

largest television export broadcast in over 60 countries (See Appendix D for a list) in the Middle East, Eastern and Central Europe, Central Asia, and to a limited extent in the Far East and the Americas. (Hürriyet Staff, 2012; Akşam Staff, 2012; Radikal Staff, 2014; Milliyet Staff, 2014) It had an estimated audience of over 200 million viewers. It received much official criticism in former Ottoman lands such as Greece and the Balkans – along with its obviously favorable public reception. It was broadcast largely in Arabic and in Turkish with subtitles. Spanish was the language of choice for broadcasts in the US, Spain, Peru, and Chile. At the writing of this thesis, it had not been officially broadcast in English though it was broadcast at least partially with English subtitles in the Arabian Peninsula and Egypt in 2012 and is available with subtitles on YouTube.

4.7.1 Cultural proximity

Yörük and Vatikiotis argue that "the popularity of Turkish soap operas in Greece and the Middle East rests on a series of cultural proximities, including historical ties, common traditions, and shared cross-cultural aspirations and identifications" (Yörük & Vatikiotis, 2013, p. 2368). Cultural proximity may be further defined as cultural elements other than language such as "dress, ethnic types, gestures, body language, definitions of humor, ideas about story pacing, music traditions, religious elemnts" (La Pastina & Straubhaar, 2005, p. 4) and "clothing styles; living patterns; climate influences and other relationships with the environment" (Trepte, 2003, p. 7). Cultural proximity offers a possible explanation of why Korean soap opera was so popular in Taiwan and why *Downton Abbey* is so popular in the United States (Sung, 2008). It is based on both cultural memory – shared "historical ties" – and cross-cultural aspirations whether they be joining the European Union, protecting traditional values, finding a valid expression of a Muslim majority Democracy, or something completely different.

Ouidyane Elouardaoui suggests that the historical events in Turkish *dizi* such as *Muhteşem Yüzyıl* serve as a "significant cultural proximate element" between Turkish culture and Arab viewers deserving of further study. Indeed this is worth further study since, especially in the case of the Balkans, the historical events of the show are not positive in their cultural memory. In fact, Macedonya made the statement, about the show, that their ancestors had been under "Ottoman control" for 500 years and that

that was enough (TRThaber staff, 2012).[83] The likelihood is, however, mutual aspects of culture including linguistic, culinary, religious, etc. originate from a common history, as suggested by Elouardaoui, and are the source of cultural proximity as discussed above. I would add that the music also works as a source of cultural proximity. The Anatolian codes discussed in chapter three connect the material with both Turkish viewers and former-Ottoman territory audiences. This is subject matter for another project though.

4.8 Audience Members' Use of the Internet

The internet proved to be a vibrant platform for fans to discuss and expand their experience of *Magnificent Century* beyond its weekly 2-3 hours of broadcast. It was used by fans both in Turkey and globally. Both the producers and fans shared trailers, scenes, songs, and compilations on Facebook, YouTube, official websites, Twitter, and more. Language was not a boundary and commenting is often done in multiple languages regardless of that of the original post. Multiple amateur attempts were made to translate the serial into English – both in the form of summaries and subtitles. This is a huge feat given the sheer amount of material in each episode. As mentioned above, the series was never officially translated into English but this was not a limiting factor for audience members.

The following screenshot demonstrates the number of languages on the Facebook page simultaneously processing online material related to the show. In it we can see 11 comments made in three days (almost six months after broadcast had ended in Turkey) in at least five languages. The comments were made in response to the link to a video of İbrahim Paşa writing a love letter to Hatice Sultan. Intriguingly the YouTube video had around 1,700 likes since it had been posted on September 30, 2014, but the Facebook link received over 4,000 likes in three days which implies that either people do not actually click on the link or that they prefer to express themselves on the Facebook page.

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[83] "*Makedonya Bilişim ve Kamu Yönetimi Bakanı İvo İvanovski'nin, ülkesinde ilgiyle izlenen Türk dizilerine ilişkin '500 yıllık Türk esareti yetmezmiş gibi her kanalda Türk dizilerini izliyoruz' sözlerine, Makedonya'daki Türk sivil toplum kuruluşları sert tepki gösterdi."* [Turkish çivil groups in Macedonia gave a strong response to Macedonian Minister of Information Society Ivo Ivanovski's statement, "As if 500 years of Turkish enslavement wasn't enough we're watching Turkish dizi on every channel."]



Figure 4.2 : Screenshot of comments in response to a video on Facebook.

As of December, 2014, the Facebook page had over 2.3 million likes. In October of 2015, almost 1.5 years after the series ended in Turkey, it had dropped to 2.2 million but was still receiving a lot of visits and comments. In June of 2016 it was 2.25 million and was being used mostly for discussion of the sequel-like serial, *Muhteşem Yüzyıl Kösem.*

YouTube, especially, was a powerful platform for sharing the music. Especially after the release of the soundtrack albums, many members posted videos of just the music with a still photo related to the serial. Comments were focused on the material of the show, favorite characters, feelings about Turkey, and the music itself. One commenter, on a video of the first album with only a picture of the album cover with over 1.7 million views and almost 650 comments, says "*bu dizinin müziklerini ayarlayan her kimse on numara kulak zevki var…bu müziklerde bu filme aşırı katkı sağlıyor süper.*" ["whoever arranges the music for this serial has number ten [top] taste and ear…the music adds a ton to the film – it's super"] to which another commenter responded in agreement, "*aynen insan kendini o zamanlarda hissediyor*". ["exactly, you feel like you're in those times."] These comments were made in Turkish 1.5 years after the end

of the serial in Turkey.[84] Another comment from 2016 on this video says, "*Gerçekten diziyi görsel efektlerden çok müzikleri etkiliyor, her müziğini adım gibi biliyorum, çok güzeller hepsi.*" ["The music really effects the serial more than the visual effects, I know every bit of music like my name, it's all so great."] Another comment from 2015 says, "Some songs seem as if they were horror. Until shivers up the spine fly. <- This text is from Internet Translate, so sorry my english isn't very good." Another poster in English says, "May God bless the composers, these are truly music, that make you cry and your thought fly like imortal [sic] birds."

4.9 Turkish Vocabulary Used by Composers and YouTube Posters to Title Themes

As mentioned previously, the composers preferred not to share the unofficial titles they chose to use before producing the two albums of soundtracks, but we do have the titles they chose for publication (See Appendix E) which communicate a lot about their own associations with the themes as well as what they assume listeners associate with them. They have also tried to capture the developed meaning of the theme rather than the original intent. Many themes change in purpose as the plot and characters develop and demand different accompanying moods, instrumentation, and sounds.[85] There are also some basic categories in which they discuss themes. *Muhteşem Yüzyıl* required a much larger theme library than average shows in Turkey because of the length of the period of time it covered (1520-1566 C.E.) and the ensuing variety of characters portrayed. The variety of themes showed changes in the characters as they aged and died as well as in their relationships. New characters required new themes. This is different from serials that span a few years in which there is not much change in terms of aging or introduction of new, plot changing, characters.

Often the composers refer to themes based on the first character or scene they were written for. For example, the theme *"Ardından"* (literally "from behind"; "following" would be a closer translation) was first written for episode 25 when Matrakçı, a multi-

[84] Comments taken from: https://www.youtube.com/watch?v=J8Rw9B2KYoE on June 1st, 2016.
[85] This can be observed in Aytekin's discussion of the development of the *"Dönmek"* theme, the first theme he wrote for the series. It was originally designed as a sort of "leitmotif" to represent İbrahim's turning- both his religious conversion and his revolving search for identity which brought him back in a circular way to himself. Later it became a theme representing "turning" in general. It was also used for Hürrem and Süleyman's relationship (Personal communication with Ataş: 2014, 25 November, Istanbul). In contrast, *"Jenerik"* is an example of a theme that served pretty much the same purpose throughout all four seasons as the title sequence and representing Sultan Suleyman.

talented Bosnian-Ottoman statesman, mathematician, historian, artist, and teacher of the princes given a main supporting role in the series; is forced to throw his romantic interest, Viktorya, into the sea after she attempts to murder Sultan Süleyman. Later it is used for a number of scenes and finally for Cihangir's death sequence. The title indicates the yearning Matrakçı has for his love as he "follows" her with his heart.

Composers also refer to themes by a title associated with an emotion or genre such as "*gerilim*" ["suspense" or "tension"], "*İhanet*" ["betrayal"], "*Hasret*" ["longing"] or simply with letters or numbers to distinguish them from each other. They create their own way of referring to and communicating about them with each other.

YouTube users function similarly as they categorize the many themes that are often difficult to distinguish. Their task is particularly challenging because they lack any sort of visual associated directly with the music, and themes are cut, edited, and "spliced" together differently in every episode. Some YouTube posters label music themes based on the season they belong to calling them *1. Tema*, *2. Tema,* or *fon müziği* ["First theme," "Second theme," "background music"] followed by a number. Others use terms associated with feelings or moods such as *hüzün, üzücü, üzüntü, heyecan, keder, acı, romantik, aşk* [melancholy, sadness, excitement or nervous, worried or anguish, pain, romantic, love]. Others associate themes with specific genres such as *ağıt* [lament], *nini* [lullaby], *jenerik* [title theme], *gerilim* [suspense], *veda müzikleri* [music of departure or farewell], *Yeniçeri* [the Janissary], or events such as *saltanat* [related to the royal family], *cenaze* [funeral], *ölüm müziği* [music of death and dying], *suikast müziği* [music for attempted assassination]. The final method is associating themes with specific people – Hürrem, İbrahim, and Şehzade Mustafa in particular had themes connected with them but so did Şehzade Cihangir and Şehzade Beyazid.

4.10 Conclusion

In this chapter, I have discussed the consumption at different levels of the music, amongst other elements, of *Muhteşem Yüzyıl*. I did this based on analyses of my own participant observation and interviews with audience members. I looked at what the phenomenon of expectation-origin emotion and the all-encompassing nature of the auditory scene contributed to their experiences. Television as a folkloric text also offers some insight into the experience of television and its music in a communal way. *Muhteşem Yüzyıl*'s traits as a melodrama explained some of the participants'

experiences. After this we discussed the public response to this show in the form of ratings and complaints. Because elements of time and sound are linked directly to emotion, and sound does not have the same limitations as the video track which is confined to the screen, music keeps audiences "tuned-in" to the show even when they are not looking at the screen. It can be postulated, therefore, that the music played an important role in the resulting high-ratings and success of the series.

Audience members' use of the internet shows us further their engagement with the show and the sort of responses that producers had access to as they proceeded in their production. The immense international reception of the show, not anticipated originally, is the final proof of the success of the show and accessibility of the music – common in all broadcasts regardless of other soundtrack changes such as dubbing.

5. CHION-IAN MEETINGS OF AUDIO-VISUAL AND COMPOSER-AUDIENCE

In this section, I will analyze selected scenes from the case study. The analysis will be audial and visual and involves input of the composers, audience, and my own interpretation. Michele Chion's model for analysis, as presented in *Audio-Vision* will serve as a template. Chion's model, however, does not consider the audience perspective at all. In my analysis, therefore, I will add verbal descriptors used by audience members in association with specific cues analyzed in a Chion Audio-Video fashion.

Michel Chion discusses the process of analyzing audio-video material in chapter ten of his book, *Audio-Vision: Sound on Screen.* He suggests that, in order to comprehend what is happening with sound, which is much more difficult to categorize than the visual in film, we examine the relationship between sound and image in particular points of synchronization by using detailed words to answer the questions, "What do I see?" and, "What do I hear?" (1994, p. 186). Chion's analysis model begins with a Shot Breakdown examining in detail the image and sound of a short sequence. This is followed by discussion under the titles, "Locating the Dominants", "Locating Points of Synchronization", "Narrative Analysis", "Comparison", and "The Audiovisual Canvas" (Chion, 1994, p. 205-213). I have followed this model to varying degrees in the ensuing chapter adding, as mentioned above, a few other forms of analysis which incorporate the audience response based on interviews with audience members.

I have chosen four scenes for analysis that, I feel, represent part of the scope of how music is used in relation to the image in this series. The first is a dream sequence, the second the death of an important character involving his apparent transition to the after-life, the third is a scene of romance and negotiation between two major characters, and the fourth is an action-packed, and perhaps the most successful, battle scene of the series. Audience participants viewed these scenes and responded to them. I asked them questions about specific cues – their descriptors are included in the tables at the end of each analysis. This analysis contains my own audio-visual analysis,

audience responses, and the post-production response of one of the composers who also viewed and discussed the scenes with me.

5.1 Hatice's Dream Sequence

The first scene is about 4'25" long. It has around 70 hit points (where it seems that audio was used to emphasize something of visual importance). I have chosen 38 of the key points.

Basic plot: In this sequence we see Hatice sultan, the sister of Sultan Süleyman, Gülfem- a wife of Süleyman who plays a supporting role in the show, and Süleyman. Hatice asks Süleyman repeatedly the whereabouts of İbrahim, who is her husband and Süleyman's grand vizier. When Süleyman appears at her door carrying a burlap sack, she follows him and he tells her that, although he had made a promise to her, İbrahim, and himself, no one can stand up to fate even he the Sultan. The head she sees in the burlap sack near the end is İbrahim's head.

Helpful abbreviations:

CU= close up MCU= medium close up ECU= extreme close up

5.1.1 Shot breakdown[86]

A. Hatice Wakes up



Figure 5.1 : Shot 1.

[86] Images in this section (**5.1.1)** used with permission from Tims Productions, (Muhteşem Yüzyıl, (2014, April 4).

1. MCU of Hatice's face as she sleeps. She wakes up and looks around with her eyes, then turns her head

Sound: First we hear something like a long brush-sweep on a cymbal. Then ethereal sounding pads enter on an open 5th (D-A). This is the beginning of the *"Ağıt"* theme. The treble A is played with e-bow. It quickly crescendos and as it recedes it slides into something just a bit flat of G# making a near tri-tone. As it fades out we hear that the bass D is played by strings that are not steady- they have a bit of motion (bowing or rotation- it comes in and goes out). Over this we hear the rustle of sheets as Hatice turns her head.



Figure 5.2 : Shot 2.

2. Hatice sits up and sees Gülfem sitting next to the bed.

Sound: The string basses continue along with rustling as Hatice sits up- just as she freezes a treble e-bow comes in on an F5 and we have our first melodic motion: F5-G5 and D-C glissando with a decrescendo and the D continues to reverberate enhancing the dissonance as Hatice says "Gülfem?".



Figure 5.3 : Shot 3.

3. CU's of Hatice and Gülfem- we see that Gülfem is crying. [Hatice asks "*İbrahim nerede?*" (Where's İbrahim?)]

Sound: Continuation of the string bass and e-bow on D4 as Hatice says "*Neden ağlıyorsun?"* We hear slight rustling whenever the camera is on Hatice, but it fades out during cuts to Gülfem (as if they are not in the same sphere of existence). As Hatice asks "*İbrahim Nerede? Haber gelmedi mi hala?"* the e-bow plays an open 5th (D3-A3) that resolves with an extreme decrescendo to the same slightly diminished tri-tone. It fades out and we only hear the continual bass pad- as the sound of a door opening begins Hatice says "*Gülfem"* in a slightly firmer tone.



Figure 5.4 : Shot 4.

4. The door opens seemingly on its own and Süleyman is standing still behind it.

Sound: As the camera cuts to the door we hear the door open and a long, attackless cymbal sweep (increasing in pitch).

B. Süleyman



Figure 5.5 : Shot 5.

5. Hatice turns her head slowly and makes eye contact with Süleyman.

Sound: As it begins to fade out we hear a normal brush roll on a cymbal interrupted by a downward-motion (and pitch) attack with very low frequencies and two kick/bass drum beats (about half a second apart) that sound like a heart beat. This is as the camera cuts to Hatice who turns her head toward the door where Süleyman is.



Figure 5.6 : Shot 6.

6. CU of Süleyman standing stoichly

Sound: The camera cuts to Süleyman with another similar attack, two more beats, and this time a group of unison men's voices heaving "hee-hoo" in an exerted way.

7. CU of Hatice looking at Süleyman- this is a quick flash back to Hatice.

Sound: A quick whitenoise-like attack



Figure 5.7 : Shot 7.5.

7.5 Hatice lowers her head and says "Hünkarım?"

Sound: a bass drum role crescendos to a point and then percussive electric guitar enters with a galloping rhythm on A3-D4 perfect fourth with the A moving up to Bb3 and

resolving to A. We hear short rapid-fire (sticks on rim) triplets as it cuts back to Süleyman



Figure 5.8 : Shot 8.

8. CU of Süleyman; in slow motion he nods his head back and then slowly turns to leave

Sound: There is some intense percussion going on now that has been taken from the Title Sequence (*"Jenerik"*)and the strings enter with theme 4 from the title sequence followed by a MIDI choir ("ah") punching the same notes and then *zurna* enters on D4.



Figure 5.9 : Shot 9.

9. Hatice watches for a moment and then gets out of bed; cuts to Süleyman's back as he walks away through light and shadows



Figure 5.10 : Shot 10.

10. We see Hatice's doorway from the hallway and Hatice comes through it

Sound: We hear the cello of theme 4 added and the *zurna* on D4.

C. The burlap sack



Figure 5.11 : Shot 11.

11. Cuts to Süleyman who pauses in the next doorway and looks back at Hatice.

Sound: The music stops suddenly and a slow chromatic glissando begins. It is made of a sort of white noise and sounds like a pained breath in. Behind it we clearly hear the same attackless bass drum heartbeat motive.



Figure 5.12 : Shot 12.

12. CU of Hatice looking at him for a moment and then calling him - She seems to be moving in slow motion.

Sound: The glissando and heart beat motive continues. At some point it leaves off as if one fell off the edge of a cliff and is weightless for a moment before falling. Hatice says "*Hünkarım*" (a title reserved only for the sultan; comparable to "My lord") and her voice reverberates a bit as if it doesn't belong to her.



Figure 5.13 : Shot 13.

13. CU of Suleyman closing his eyes and turning away from her. Pans down to his waist and we see he is carrying a burlap sack. He carefully switches hands and lowers it down to his left side at which point we see it is red on the bottom and blood is dripping out of it onto the tile floor.

Sound: Over the reverberation of Hatice's cry immediately drums played by hand begin and the *"Deliler"* theme begins. (refer to rough transcription in 3.2) Male voices are heard chanting over a very soft A2, a bell is ringing (slightly flat of A4) and a moaning male chorus over the chanting (A3 to Ab3 to Bb3)



Figure 5.14 : Shot 14.

14. CU of Hatice looking alarmed. She begins to run in slow motion and leaves the frame

Sound: Deliler theme continues.



Figure 5.15 : Shot 15.

15. We are looking up a set of stairs towards a window with moonlight shining from behind the siluette of Süleyman walking down the stairs holding the sack a bit out from his left side. He walks slowly down the stairs as the camera zooms in and over his shoulder, as he passes it, to Hatice at the top of the stairs. The motion of her dress tells us she is moving fast though in slow motion.

Sound: The drums stop and play an occasional thump-thump like a sped up heart beat. The church bell is loud and clear- she calls "*Hünkarım?"* between two chimes. Some of the singing from the theme is removed here to make space for her voice.



Figure 5.16 : Shot 16.

16. CU of Hatice looking at something on the stairs.

Sound: The chimes, chanting, and heartbeat continue

D. Hatice follows Süleyman



Figure 5.17 : Shot 17.

17. CU of blood that has dripped on the stairs.

Sound: A white noise and the chanting and chimes end; The heartbeat motive continues and a *ney* solo begins in *Hicaz Hümayun makam*.

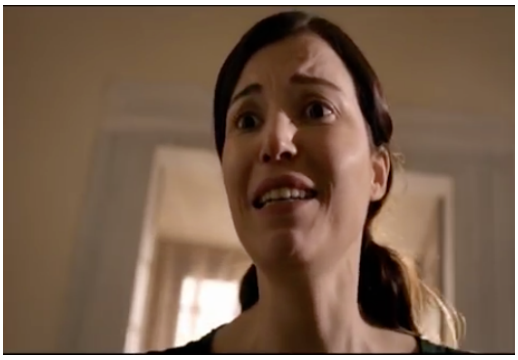


Figure 5.18 : Shot 18.

18. CU of Hatice looking towards Süleyman and calling out in panic

Sound: The *ney* solo continues, Hatice says, "*Beni bekleyin!*" ["Wait for me!] in a distressed voice that echos.



Figure 5.19 : Shot 19.

19. Cuts to Hatice's silhouette running down the stairs as the moonlight shines from behind her

Sound: The hand drums pick up in a new driving rhythm that mirrors her rushing down the stairs, *ney* solo and low drone continue



Figure 5.20 : Shot 20.

20. Cuts to a dining room table in the middle of a room with warm moonlight streaming in. Süleyman enters the frame as if he passed us on our right with the sack moving into the center of the screen

Sound: Same sound



Figure 5.21 : Shot 21.

21. Cuts to a shot of the door at the entrance to the room. Hatice rushes in.

Sound: White noise (cymbal sweep) ends the song and marks Hatice's arrival.



Figure 5.22 : Shot 22.

22. CU of Hatice

Sound: We hear the prominent sound of water dripping, then a louder cymbal sweep and a boom timed with the continuing heart beat motive. Finally male choral singing begins (A-C#D E) It completes the *Hicaz Humayun makam* by descending down to the *karar* (root).



Figure 5.23 : Shot 23.

23. MCU of the sack slowly being lifted and set on the table in the moonlight. Pans to Süleyman's hand arm and up to his face as he turns towards Hatice slowly.

Sound: There is a beat like something falling and bouncing now- an initial boom and 3 echoes getting progressively more quiet. The singing continues (G-F-E-D-C#-D-E) The bag landing on the table is timed with the 2nd of two very low and reverberant heard beat like booms. As we slowly pan up Süleyman and he turns there are discomforting sounds of big pieces of metal grating against each other

E. Climax



Figure 5.24 : Shot 24.

24. CU of Hatice

Sound: We hear Hatice's voice very crisp and clearly as if she is, again, more real than that which goes on around her, "*Nedir bu?"* Behind her voice is a low E tone with no motion/variation and a discomforting high frequency cluster. We hear a high pitched slide from C# to B right after she asks. "*İbrahim nerede?"* Followed by a softer slide, same pitches. "*Neden gitti?"*



Figure 5.25 : Shot 25.

25. CU of Süleyman looking at Hatice with notably little concern. He begins to talk and we see CU's of Süleyman and Hatice.

Sound: Süleyman's voice is also very clear and without echo, "*Haticem,"* The *"İktidar Oyunu"* theme strings enter and slide up in quartal harmony- B-E to C-F and continue behind: "*Benim kıymetli kardeşim." "Sana, kendime, İbrahim'e bir söz verdim..."* Repeat violin quartal slide. "*...lakin kaderin önünde hiç KİMse duramaz..."* Cello does the same slide C-F but violin goes up to A#-B making it a tri-tone (11th).



Figure 5.26 : Shot 26.

26. CU of Süleyman and a slight zoom; he suddenly disappears

Sound: "*Ben bile."* He begins to disappear in the middle of this and a woman begins singing a lament on E



Figure 5.27 : Shot 27.

27. Cuts to a startled Hatice- we see her quickly inhale and process what just happened. Then her gaze shifts down towards the table and she begins to move cautiously forward.

Sound: The woman slides up to B (melisma around C, Bb and B) and strings come in a 6th G and E to D# most likely *Kürdi makam* or *Acem Kürdi makam*. As Hatice begins to move there is a surge of low sound and driving strings begin playing from the

"İktidar Oyunu" theme then percussion begins in a sort of Ottoman rhythm as the woman continues to sing.



Figure 5.28 : Shot 28.

28. We see the same shot as 20; this time Hatice moves into the frame and the sack is at the center of the screen.

Sound: The strings, percussion and driving guitar continue, the 6th G and E to D# repeats in the strings

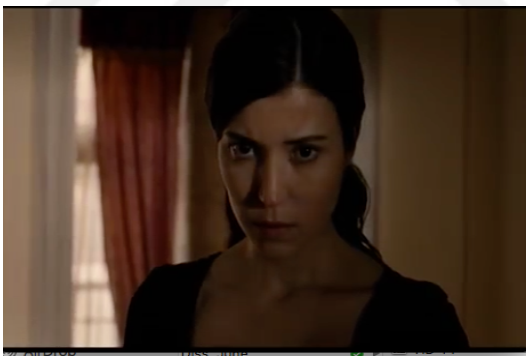


Figure 5.29 : Shot 29.

29. CU of Hatice emerging from a shadow into the moonlight with her head slightly bowed in hesitant determination. She seems uncertain of what is in the sack. The camera moves back as she moves forward.

Sound: The woman's voice comes back in B – C – B, and then a melisma up to D and down to G# and lands back on B



Figure 5.30 : Shot 30.

30. CU of the sack in the moonlight on the table, camera slowly zooms in as if we're seeing Hatice's perspective as she approaches the table.

Sound: The strings, guitar and percussion continue. Zurna comes in D-C#-D-E



Figure 5.31 : Shot 31.

31. Cuts to the back of the table- we see Hatice's cautious approach to the sack in the foreground. Her hands become the focus as they pull the opening of the sack towards her.

Sound: We hear the woman's voice again, this time it's up around E-D-C#-E and then glides down and lands on B where the zurna enters again around E. As we focus on her hands choral voices begin (final motive of *"İktidar Oyunu"*) and the violins start a repeated, ascending motive.



Figure 5.32 : Shot 32.

32. CU of the sack from Hatice's perspective as she slowly unfolds the sack

Sound: The rhythm stops, the woman's voice slowly descends A-G-F and continues beyond the absence of the instruments landing on E hesitantly. At this point a soft string pad comes in on A and E, and we hear some low white noise

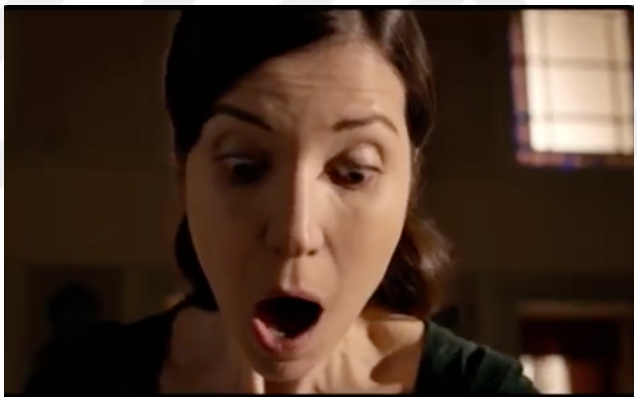


Figure 5.33 : Shot 33.

33. Cuts to the back of the table and she sees what is in the bag

Sound: The string pads crescendo as the woman's voice fades out and there is a push-like crescendo likely made on a cymbal.



Figure 5.34 : Shot 34.

34. ECU of Hatice screaming; she puts her hands over her mouth and steps back.

Sound: We hear Hatice inhale abruptly and scream as the A-E strings turn into a tremolo. Simultaneous with her inhalation is the sound as if something very large with material has just swooshed disturbingly near and past the listener's ear.



Figure 5.35 : Shot 35.

35. CU of the sack with a head in it. Slowly zooms in, then there is a flash of light and we see that it is İbrahim's head briefly before it flashes to an image of Hatice, again, in bed.

Sound: The tremolo continues and the swoosh seems to go the other direction this time piercing and embedding itself in something like deep flesh. At the same time the strings lightly play a 6th E- C resolving to B. There is an echoing cymbal sound and then another swoosh as the light flashes again

F. Hatice wakes up



Figure 5.36 : Shot 36.

36. cuts to Hatice screaming and sitting up violently in bed.

Sound: The strings and everything cut out, the remnants of the swoosh fade out quickly as she screams again.



Figure 5.37 : Shot 37.

37. Cuts immediately to Gülfem waking up in a chair seated next to the bed; same position as 2.

Sound: We hear Hatice breathing violently and normal room atmospheric buzz – it is a markedly different soundscape.



Figure 5.38 : Shot 38.

38. Gülfem immediately leans toward the bed and tries to comfort Hatice. This marks the difference visually.

Sound: The breathing continues, Gülfem says, "*Sultanım?"*

These are the cues, motifs, and general topics of the sequence. The bold line (Table 5.1) shows where the climax of the sequence is – at this point the heroine realizes the fate of her beloved and wakes up violently from her dream.

Narrative Trajectory: (*C* represents the climax)

Mystery/Foreboding–power–religion, death–Fatalism, power ***C*** Desperation–Acceptance

instability – stability – instability – stability

Graph of narrative trajectory with power/vulnerability as shown by action and music

Table 5.1 : Motifs, Topics, and Audience Descriptors of Hatice's Dream Sequence.

Cue	**1**	**2**	**3**	**4.1**	**4.2**	**4.3**	**5**	**6**	**7**
Motif	*"Ağıt"*	*Hihu*	*"Jenerik"*	*"Deliler"* drumming & chanting	cont. chimes and *ney* solo	cont. male singing and drips	*"İktidar Oyunu"*	Action theme	Resolution
Topic	Mystery	foreboding suspense	Power, suspense	Religion, suspense	Death, Mystic, stability	Religion, stability	Fatalism, games, power, suspense	Desperation, suspense	Acceptance, stability
Audience Descriptors	*mistik* mystical	scary		*pagan ayini* Pagan ritual	*tasavvuf* Islamic mysticism	*kilise müziği* church music	*ağıt, ölüm* lament, death		
				zikr, ölüm	*ilahi bağlantı*		*ağıt, acı*		
					mistik				
Makam					*Hicaz Hümayun*	*Hicaz Hümayun*	(*Acem) Kürdi Makam*		

Table 5.2 : Audience member responses to specific sounds in the context of the sequence:

Instrument/ Sound	**Ceyden**	**Jale**	**Emine**	**Salime & Seyit**	**Sevinç**
Door opening:	Scared (Süleyman is not normally scary)	*iki karakterin arasındaki tansiyon; geçiş sesi*		*"klasik Ay Yapım müziği"*	
"hihu":	Expectation of something bad	*Süleyman'ın gücü*		*gizemli, sinyal, rüzgar*	*mistik, şaşkınlık, gerçekte olmayan birşey*
Heart beat(HB), drumming:		HB: *heyecanlandım, korktum, gerildim* drumming: *kalbimi hızlandırıyor*		*Zikr, ölümün bir işareti, Allah'ın sesi*	HB:*kızgınlık- adam kızdı* drum: *pagan ayini, insan keserler ya*
bells:	seems surreal			*çan sesi Osmanlı'da hiç yok, - çan kiliseden, Hristiyanlık'tan*	
Ney:	sad	*dram ve hüzün*	*hüzünlü*	*Tasavvuf, ilahi bağlantı- ney ateşle yakıyor kalbimiz de bu şekilde yanıyor duyunca; ölümü çağrıştıyor*	*ölümle ilgili- flut/ney çalınca direk. hüzün veren;*

Table 5.2 (continued) : Audience member responses to specific sounds in the context of the sequence:

Instrument/ Sound	**Ceyden**	**Jale**	**Emine**	**Salime & Seyit**	**Sevinç**
Men's Voices:				*kilise, Bizans/ortodoks*	
waterdrips:	uneasy				*suçluluk var*
Woman's voice:	*sevmiyor- belki çok kullanılıyor*	(put hand over screen) *Hatice'nin düşünce ve duyguları*	this solo deeply touches her inside.	*ağlamak gibi, müziği kesmiş canlandırıyor sonuç için.*	*merak, korku, içindekini görmek istemiyorum*
Zurna:	news, expectation				*adamın kafası*

5.1.2 Locating the dominants

The composers weave in multiple themes to create an almost seamless stream of accompanying music. Most of the sounds and themes are familiar to repeat viewers rewarding them by referring to previous knowledge associated with these themes.

The total sequence is 6'20" of which 5'23" has music in the background. I showed participants the first 4'30", after which Hatice wakes up, for the sake of time.

The sounds can be divided into two basic groups of sounds versus music. Sounds: punches, swooshes, and piercings, give a vertical interruption that seems to be beyond the time constraints of the horizontal flow of the music. This adds to the emotional experience of anticipation and surprise. The music is a steady track of themes with transitional noise at the seams between motifs.

We see a marked difference between dreamscape and "reality" in the audio, but not video. The visual used is remarkably almost identical. The characters have the exact same costumes, hair styles, and make-up and the rooms are also exactly the same. The camera positioning and lighting is also very similar along with the positions of the two main actresses in the beginning. There is some visual difference in the rate of motion and in the visual interaction between Gülfem and Hatice – they are more connected than in the dreamscape. The sound, however, is what really marks the difference. The characters talk much more in "reality", whereas music gives most of the feeling and meaning in dreamscape. The soundscape of "reality" is dominated by the diegetic when Hatice first awakes – the background music stops completely and the sounds of Hatice's scream and struggle to breathe, fabric moving, and her conversation with Gülfem. In contrast, when she awakes in the dream the non-diegetic is dominant which adds to the sense of mystery and the surreal. The producers used sound, not image, to establish a dreamscape.

5.1.3 Locating points of synchronization

There are many points at which the video and audio occur together. This is done in a vertical way to audibly "accent" visual action essential to the plot that may escape the viewer's eye. In the next section I will discuss some of the major points of synchronization.

5.1.4 Narrative analysis

The points of synchronization help the viewer to know what is important in the visual and how he or she should interpret it.

The sounds at the beginning are based on narrow intervallic glissandos in a sort of lament style. When Hatice says "*İbrahim nerede?"* the e-bow's ominous descending minor 2nd glissando draws us to the importance of this question and makes us think that perhaps something has happened to Ibrahim. A number of participants also noted that the creaking, sweeping sounds when Süleyman appears are foreboding. The driving guitar and drums that start up, when we see Süleyman, tell us that this scene will emphasize the warrior side of his character, not the intimate side. This is confirmed when Hatice addresses him as the more authoritative "*Hunkarım*" [My sultan] instead of *"Abi*" (the term for an elder brother) and confirmed further by the use of string and choral motives from the title sequence.

As Süleyman leaves the room the *"Deliler"* theme begins, and we see blood dripping from a burlap sack in Süleyman's hand. A number of participants associated the sounds here with something mystic or spiritual. As the men chant in *Hümayun makam* when Hatice enters the living room we hear dripping that seems to refer to the blood drops we had previously seen.

As we approach the climax there is an audio contrast; we hear the pure, unadulterated sounds of men singing (many listeners likened this to church music of byzantine chanting) and water dripping. This gives way, as Süleyman sets the sack on the table, to the sound of metal creaking or being crashed or smashed as in preparation for war. As Süleyman looks at Hatice we hear one single stamp as if a large staff and feet of someone wearing armour simultaneously hit the ground. This sets us up for Hatice's climatic question, "*Nedir bu?*" ("What is this?" in reference to the burlap sack).

At this point there is a discomforting sound almost like a cross between the buzz of electricity and a pulsating siren – a fuzzy high pitched noise. Then the classic *Muhteşem Yüzyıl* "*Entrika*" strings enter in parallel fourths moving up a minor 2nd. This, combined with the somewhat disinterested look on Süleyman's face, tells us that another "game of the establishment" (as one participant put it)[87] is being played on the

[87] Interview with İpek

characters. This is confirmed by Süleyman's words, "*lakin kaderin önünde hiç kimse duramaz*" ["But no one can stop fate"]. When Süleyman disappears a woman's lament takes over the aural space and we are left alone with Hatice. The smash and driving instruments when she sets her eyes "on" the table and moves forward tells us of her conviction and determination though her slow movement reveals that she is hesitant. The zurna plays as the camera fixes on the burlap sack connecting it firmly with battle. As Hatice draws near to the bag we hear the woman's lament, driving Ottoman drums, zurna, and choral Ah's. We see and hear the majesty and brutality of war drawing close to the intimate, personal, emotional state of a woman.

The pause in sound for emphasis is not mirrored by anything special visually, but Hatice's scream is followed by a flash of light and the continuation of her scream as she wakes up violently from her dream. These flashes of sound and motion/image complement each other. The soundscape is dramatically different when she wakes up and it is very clear that she has exited dreamscape.

The sound serves other purposes in the narrative as well. There is continuity in the music and motion that helps our brain to accept the shifts from room to room as conjoining. We can imagine a space where Hatice's bedroom is connected to the dining room via a stairwell even if such a space does not exist. This is achieved by the consistency of the music across scene changes and the similarity of the pace of Hatice's running from room to room.

What do we hear of what we see? We hear blankets rustling as she moves, we hear and see speaking, we hear and see the door open. We do not hear their foot steps or movement (hand, head, clothing, breathing) over the music. The absence of footsteps when they are running on the steps is particularly noticeable. We don't hear Süleyman set the burlap sack on the table. We do hear Hatice breathe in after Süleyman disappears. When she wakes up from the dream, in contrast, we hear every breath, motion, footstep, clothing movement, and Gülfem rubbing her arm.

What do we see of what we hear? We see almost none of the instruments and sounds heard. The music is entirely non-diegetic. We don't see the voices, drums, ney, strings, zurna, heartbeat-like sounds, water dripping, or the multiple cymbal brushes, sweeps, and swooshes.

5.1.5 The audiovisual canvas

The Sultan and fate. The music works in a way to emphasize Süleyman's sovereignty over everyone and everything except for, ironically, fate. While most of the themes in this sequence point to him as the one in control, in one breath "*ben bile*" ["even me"] he passively nods at the ultimate power of fate and promptly disappears. This pass-off is done audibly as well. As Süleyman disappears the woman's lament begins as if the fate of İbrahim had been decided before Süleyman was even on the scene to declare it. As the *zurna* joins in with driving percussion and guitar we're reminded of war. One participant stated that the reason she had stopped watching the show was "*vahşilik oyunlar; sistemin vahşeliği*" (savage games, she referred multiple times to the system playing brutal and savage games on individuals and emphasized how much she hated this) (İpek 2014). In this scene we see an example of this, but audience members can interpret it in two ways. Some look to fate as a higher power than even Süleyman himself- noting that much of what Süleyman must do, for example killing his eldest son, is very painful for everyone involved, even himself, but the "system" requires it. Others interpret fate as a sort of scapegoat to take the blame off of Süleyman's shoulders. The material is vague enough that viewers may form their own emotional interpretation.

İbrahim, the *devşirme*. Another key point is that Süleyman places İbrahim's head on the dining room table. Viewers observe many meals eaten in the serial, but only those eaten in foreign palaces or *konaklar* [mansions] are eaten at dining room tables. In Ottoman families the norm is to eat seated upon cushions on the floor around a large tray slightly raised above the knees. The table used in this sequence is the only one in an Ottoman family. Repeat viewers know that this table, a wedding gift to İbrahim and Hatice from the Venetian ambassador, is one of the signs of İbrahim's identity as a "*dönme*", one who has turned from Christianity to Islam.

The table represents the side of him that still holds his "Christian" culture in esteem even though it is perceived as being inappropriate, and perhaps even a detriment, in the palace. In the first season Hatice sultan sits down to eat at the table for the first time in a highly cautious manner. This table represents İbrahim's pride. His mother-in-law and Süleyman view it with responses ranging from amusement at its needlessness to stifled contempt for İbrahim's non-Muslim background. The use of the

table as a visual focal point is a reference to İbrahim's identity search as his greatest struggle.

In addition to this inclusion of İbrahim's character, one participant associated the male choral parts and chimes with Christianity and perceived this to be a reference to İbrahim's Christian background (Salime 2014). Another audio reference, the winding theme titled "*Dönmek*" [Return], is, according to one of the composers, a display of İbrahim's circling in constant search for identity (Ataş 2012).

5.1.6 Audience Descriptors

The audience members I interviewed were very cued into the sounds of this sequence. Because there is limited dialogue and much of the diegetic noise (rustling, breathing, footsteps and other movement) is silenced during the dream, it is clear that the audience members rely on the music to interpret what they see. The opening theme, "*Ağıt*" [Lament], is interpreted as "*Mistik*" [Mystical] by one audience member implying they sense that this is something beyond reality even though nothing in the image or dialogue has revealed that Hatice is dreaming yet. When the door opens, notably on its own without apparent help from Süleyman, Ceyden said that she felt scared of Süleyman whereas normally fear was not an emotion she associated with him. Jale heard the sound at this point as one of tension between the two characters and as one of transition.

Perhaps the most shocking, and telling, response is that of Salime and Seyit who together mislabeled the music as "*klasic Ay Yapım müziği*" [Classic Ay Productions Music] crediting a serial they had been following closely for some time to another successful television and film production company in Turkey. This implies that the same musical cliches are used by composers and carried meaning for these audience members that stuck in their minds more so than details such as who the serial was produced by. They imply that the same type of sounds and music is used for similar scenes in different *dizi* by different production companies. Much of the composing for Ay Yapım's dramatic serials over the past eight to nine years has been done by Toygar Işıklı.

The "*Hihu*" male vocal heave heard when we see Süleyman is interpreted differently by different participants. It is considered to be a sign of Süleyman's power ("*Süleyman'ın gücü*"), another participant says, "*gizemli, sinyal, rüzgar*" [mysterious,

signal, wind] while another uses the descriptors, "*mistik, şaşkınlık, gerçekte olmayan birşey*" [mystical, surprise, something that does not exist in reality.] The use of voice as an instrument is notable, but the variety of responses suggests the visual at this point overpowers the audial and leads listeners to different conclusions. The heart beat motif and drumming that kick in bring on more emotional responses from the audience: "*heyecanlandım, korktum, gerildim*" [I'm excitedly nervous, scared, tense] for the heart beat sound. Another participant said she felt that Süleyman was angry and there was anger present here ("*kızgınlık, adam kızdı*"). The drumming elicited responses that were less connected to feelings: "*kalbimi hızlandırıyor*" [it speeds up my heart] "*Zikr, ölümün bir işareti, Allah'ın sesi*" [Zikr, a sign of death, the voice/sound of Allah], "*pagan ayini, insan keserler ya?*" [A pagan ceremony, you know when they sacrifice people?] It is interesting to note here that audience members reported more personal emotional reponses to the heart beat whereas the drumming elicited associations with physical or external activities. The bells were reported to be a sign of Christianity, Arab influence, and the church by multiple participants. One said that there were no bells in the Ottoman soundscape except for churches. This sound was associated with İbrahim's Christian background. Counterwise, the *ney* solo was associated with Tasavvuf or Islamic mysticism. Salime and Seyit stated that the *ney* is burned out with fire and, in a similar way, burns our hearts when we hear it. They also said that it implies death. It also elicited emotional responses such as "*hüzün*" [melancholy] from multiple participants as well as sadness, drama and death.

The men's chanting was, like the chimes, associated with church and a Byzantine/orthodox connection. The sound of water dripping was considered uneasy and "*suçluluk var*" [there's guilt]. The woman's solo that follows Süleyman's statement that not even he can stop fate elicited strong responses in multiple participants. One covered the screen with her hand and said, "*Hatice'nin düşünce ve duyguları*" [This is Hatice's thoughts and emotions], another stated that the solo deeply pulled her and touched her on the inside, and other responses were similar to each other, "*ağlamak gibi, ağıt, acı, ölüm*" [it's like crying, a lament, pain, death], "*merak, korku, içindekini görmek istemiyorum*" [curiousity, fear, I don't want to see what's inside]. Salime and Seyit said that the cut off of the music livened things up for the conclusion. Ceyden said that she didn't like this solo, perhaps because it was overused. This would explain why participants responded so strongly to this solo. They have a

history with it and associate it with previous usages throughout the series. The entrance of the *zurna* made Ceyden feel expectation as if someone was delivering news.

5.1.7 Video of Hatice's Dream Sequence, analysis, and audience descriptors

This sequence, along with a few summarizing audial pointers and selected audience descriptors has been uploaded with password protection on Vimeo. If, in the future, this platform becomes unavailable, I will attempt to load it to whatever university repository may be available at Istanbul Technical University. Please contact the main (Maslak) library for assistance. At the time of the writing of this dissertation, the repository, Polen, was still in the stages of development.

URL: https://vimeo.com/198182536

Password: haticesdream

I suggest, especially if the viewer does not know Turkish, reading section **5.1** above first to have an idea of what to look for and view the video with this section in hand.

The audio/video material used in the video is the copyrighted material of Tims Productions and I owe thanks to Timur Savcı, with the generous assistance of Selin Arat, for allowing me to use it for this project and presentations related to this project. All manipulations and titles belong to the author. Use of the video material beyond the aforementioned requires separate application to Tims Productions.

5.2 Cihangir's Death Sequence

Basic plot: Şehzade Cihangir is suffering in bed while his father, Sultan Süleyman, sits next to his bed helplessly. He reaches for a bottle of opiate and his father begins to pour it into a spoon but before he can Cihangir takes the bottle and drinks it all. Süleyman begins to cry. Cihangir, and the audience, then sees an apparition of a girl in white carrying red roses. As he draws a rose to his nose to smell it Süleyman heaves in sobs. Then we see a white, ghostly figure of Cihangir with the girl walking away from the scene. They walk into a "heaven-like" scene where they are in a field of wild flowers surrounded by steep mountains and young children run and laugh. Cihangir looks towards the clouds and hears his brother, Mustafa, call out his name. He moves toward the voice and, when we return to the dark room where his body is in Süleyman's

arms, it is clear that he has died. Süleyman holds him close and rocks crying out in desperation. Şehzade Selim runs into the room and starts to cry as well.

5.2.1 Shot breakdown[88]

A. Cihangir's suffering, relief, and hallucination



Figure 5.39 : Shot 1.

1. Cihangir is in bed and Süleyman is about to pour some medicine into a spoon for him.

Sound: We hear slightly the sound of Süleyman fiddling around trying to get something. Ethereal sounding pads enter on an open 5th (D-A). This is the beginning of the *"Ağıt"* theme. The sound is not as all-consuming as it is at the start of Hatice's dream sequence. The treble A is played with e-bow. It quickly crescendos and as it recedes it slides into something just a bit flat of G# making a slightly augmented tri-tone.

[88] Images for this section (**5.2.1)** used with permission from Tims Productions, (Muhteşem Yüzyıl, 2014, June 12).



Figure 5.40 : Shot 2.

2. Cihangir begins to shudder and reaches for the bottle. Süleyman looks on incredulously as he tries to drink.

Sound: We hear Cihangir's shuddering. Along with it we hear the e-bow playing the same melodic motion of the *"Ağıt"* theme: F5-G5 and D-C glissando with a decrescendo, followed by the male choir of the *"Ardından"* theme coming in on "Ah" while the e-bow resonates on D.

3. Süleyman helps Cihangir to sit up.

Sound: Along with the "Ah" choir and string pads fading in and out on D and a lower A, we hear a gently arpeggiated and very resonant *bağlama*.

4. Cihangir begins to drink the opiate; his eyes are locked with Süleyman's.

Sound: Continuation of above and a repeat of the *"Ağıt"* e-bow melody: F-G-D

5. CU of Süleyman sighing in pain as Cihangir empties the bottle in the foreground. Süleyman cries in deep heaves.

Sound: As the D glissandos into the slightly dissonant C, a quiet but slightly crescendoing extended cymbal sweep is timed with Süleyman's sigh- it's like a triple sigh. As Süleyman begins to heave, the duduk begins the *"Ardından"* solo which is in the forefront of the soundscape for the next 1.5 minutes. Interspersed with the duduk is a string solo that could be bağlama but sounds more like steel strings.

6. CU of Cihangir finishing the bottle and begins breathing deeply and relaxing.

Sound: Same

7. Cuts to Süleyman leaning with slight inquisitive hope towards Cihangir, "*Oğlum.*"

Sound: the duduk solo track is placed in such a way as to give audio priority to Süleyman's spoken word.

8. Cihangir rests his head on the pillow and calms down.

Sound: The melody seems to come to a close and the MIDI strings and solo string instrument decrescendo on a sustained d-minor chord.



Figure 5.41 : Shot 9.

9. We see a girl in white walking in gracefully, shot sideways as if from Cihangir's perspective. The girl comes closer, smiling.

Sound: With a quiet brushed crash, the duduk solo begins again with a little pick-up riff and the other instruments resume. The crash crescendos slightly ending in the entrance of a bit more pronounced percussion in a varied sort of marched rhythm with snare.

10. From Cihangir's perspective, the girl kneels down next to his pillow- camera turns to show that he can see her now.

Sound: same

11. CU of Cihangir looking at the girl and smiling slightly.

Sound: same



Figure 5.42 : Shot 12.

12. The camera starts at the girls head and pans down to her lap from which she is taking a bright red rose and hands it to Cihangir. It pans back up to her smiling face.

Sound: same



Figure 5.43 : Shot 13.

13. CU of Cihangir's head on the pillow- smiling he reaches out for the rose and looks at it in his hand.

Sound: same

14. Cihangir draws his hand to his nose and inhales deeply as if smelling the rose. Cuts to Süleyman looking on curiously.

Sound: We hear Cihangir's breath- the first diagetic sound in a bit- accompanied by crash and a bass drum roll

15. CU of Cihangir exhaling. Cuts to Süleyman looking slightly concerned.

Sound: Immediately the duduk continues

16. CU of Cihangir looking pleasantly at his father, "*Gülerin kokusunu duyuyor musun baba?*". ("Do you smell the roses, father?")

Sound: the music quickly fades, with the duduk lingering slightly longer on a 5th, as Cihangir breathes out in relief and opens his eyes. Then it is silent. We hear Cihangir's one breath and his sentence

B. Süleyman realizes what is happening, but it's too late



Figure 5.44 : Shot 17.

17. Immediate cut to Süleyman who responds in stifled incredulous horror. Then he shudders.

Sound: Right after Süleyman breathes out in a stifled heave we hear the rattle of the *"Kabus"* theme. Süleyman continues to shake with stifled tears as the rattle continues and as his facial expression changes a Rhodes keyboard enters on a very resonant F major 7th chord.

18. Cuts to Cihangir again inhaling deeply. He closes his eyes and lets his head roll to the side, smiling.

Sound: As he relaxes with a deep breath in and out the vibraphone drifts lackadaisically E-D-C-D with a little spin and lands on D as the chord shifts down to something like e minor 7.

19. Cuts to Süleyman shaking in mourning. He reaches out his hand and strokes Cihangir's face, "*Oğlum, Cihangir?*" ["My son, Cihangir?"]

Sound: The vibraphone motif repeats but this time a mid-range female voice comes in vibrating on C with a sort of metallic "eeehhh" sound

20. We see Cihangir's pillow from above with his placid head and Süleyman's hand on it.

Sound: As the voice becomes more metallic and a cymbal crescendos into it we hear a sound like metal creaking on a higher D

21. We see the girl and a ghostly Cihangir, with a straight back (he had a humpback in life) and white robe.

Sound: The metal sound grows stronger and wavers between D and A



Figure 5.45 : Shot 22.

22. We see that these two are standing behind the bed; Cihangir is looking at himself and his father, the girl is looking at the white Cihangir. Süleyman does not see them. CU of Cihangir looking noticeably unconcerned.

Sound: The metal sound glissandos, as if settling, down into a C as the rattle re-enters with a crescendo. A woman's voice, heavy with vibrato but still somewhat breathy or young sounding, enters on an E and we hear a very gentle voice on a lower A giving a sense of an A minor tonality. The woman's voice is melismatic flirting around on E D and C.

23. CU of Süleyman looking even more concerned. He gently pats Cihangir's cheek, "*Cihangir?*" CU of Süleyman's hand gently moving Cihangir's unresponsive head on the pillow.

Sound: The woman's voice continues and another metallic saw-like sound enters on something like an F# which settles into an F

24. CU of the ghostly Cihangir looking and then nods gently towards the girl and turns away from the scene.

Sound: another strand emerges out of the saw-like sound that goes up to a B- we are uncertain if this is a tri-tone or dominant seventh of a new tonality (C major)

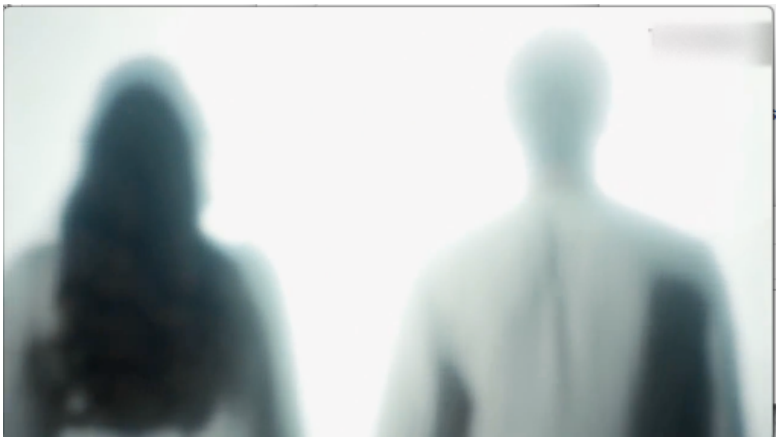


Figure 5.46 : Shot 25.

25. We see a white screen and the fuzzy silhouettes of Cihangir and the girl moving away from us.

Sound: The metal, woman's voice, and rattle continue softly as strings come in on a G giving a stronger sense of a changing tonality. The woman ends on an A and fades out; We hear MIDI strings softly playing a G in the background

C. Cihangir goes to another reality



Figure 5.47 : Shot 26.

26. The silhouettes disappear and we move into a picture of two lush green mountains and the sky.

Sound: A piano plays gently rocked octaves on G (as if resolved from the woman's A) "*Güneş Tutulması*" theme begins

27. The camera pans down to a field of wild flowers and Cihangir and the girl walking away from us holding hands. The colors are dulled and there are little specks falling- glitter? flowers?

Sound: The woman's voice comes back in slowly with a breathy timbre that sounds like a clarinet/reed and then deepens into a voice- C D E F#- in a sort of C Lydian mode as a pad fills in a C bass and the piano continues to play higher G octaves gently and slowly (very relaxed)- the sound is full of wonder.



Figure 5.48 : Shot 28.

28. They continue to move away from us and Cihangir begins to look around in awe. He smiles. The girl continues to look straight forward, away from us. Then he looks forward.

Sound: Rhythm enters and the strings step peacefully down from G to F# and D as the tonality changes to B minor and an arpeggiated guitar comes in matching the rhythm which is rich in attack and lacking bass. The piano is also arpeggiated and there is the sense of rolling motion and yet the strings continue steadily providing stability and consistency.



Figure 5.49 : Shot 29.

29. It cuts to a shot from the front. They are both smiling and she looks slightly back at him and they smile at each other. We can see that the field is surrounded with steep green mountains. The camera zooms in on Cihangir who looks forward at something.

Sound: The tonality seems to have shifted to G Lydian as the strings introduce C#

30. We see 5-6 little children in white dresses running towards them smiling. Then we see the children running past the camera looking excited and happy.

Sound: We hear children screaming and laughing in delight, no other diegetic sound. The woman repeats her introductory pattern B C D E taking us back into C Lydian



Figure 5.50 : Shot 31.

31. The children run towards and through the arms of Cihangir and the girl who lift them like a tunnel.

Sound: The instrumentation is the same but strings have moved into the foreground with the rolling rhythm, piano, and guitar stepping back. Now it is in E minor or E minor pentatonic.

32. Zooms in on Cihangir who looks very happy- he watches the children run past them.

Sound: Same

33. The couple continues to walk forward as the children run through their arms.

Sound: Same, the strings melodically walk in the treble- B C D E B F# D E taking us into B minor (the woman's voice is gone)

34. We see them from behind again and Cihangir looks back as if watching the children go. Then the shot zooms out so we see the children running away from him.

Sound: Eases back into C major

35. We see one of the lush, green hills and the camera pans slowly to the right where they are walking towards us. It waits for them as they slow down to a stop.

Sound: Moves into E minor 7, then rolls down to D Maj., then C Maj.



Figure 5.51 : Shot 36.

36. We see the back of Cihangir's head looking at some moving and sparkling white curtain like apparitions in the sky ahead of him.

Sound: Same

D. Cihangir is summoned and goes to the afterlife

37. CU of Cihangir looking up in curiousity, we hear Mustafa's voice: *"Cihangir."*

Sound: Same rhythm and timbre, E minor. Mustafa's voice is omniscient and reverberant despite being gentle and inviting (not booming)



Figure 5.52 : Shot 38.

38. Cihangir smiles as the camera zooms in on him, "*Abi?*". CU of the girl looking left towards Cihangir, smiling.

Sound: The rhythm stops and the rolling is carried by the piano which slowly decreases in tempo. String pads or a MIDI choir on a B are getting louder, we're still in E minor, this time E strings crescendo and become more prominent

39. CU of Cihangir, mouth open in amazement, looking towards the girl. Cuts to the girl nodding with her eyes closed.

Sound: The E strings move up to an F natural shifting us through B diminished

40. Cuts to Cihangir looking forward again smiling. He begins to walk forward towards the apparition and voice.

Sound: moves into E Major (classic ii V i) into A minor, *ney* solo begins from *"Aynı Göğün Altında"*



Figure 5.53 : Shot 41.

41. We are behind Cihangir and see him walking forward by himself towards the white curtains.

Sound: The strings move like a quartet in block chords beneath the *ney* solo Am C9 FM7, G, A minor (ney eneding and fading on A)

E. Those left behind



Figure 5.54 : Shot 42.

42. Cuts back to the markedly dark room where we see Cihangir's head on the pillow and Süleyman's hand on his son's neck.

Sound: The strings resolve on A minor with A's in the bass and treble strings. It is an open chord but there is slight melodic movement in the middle as it moves into the *Yaslı* theme but with a gentle pad rather than string entrance.



Figure 5.55 : Shot 43.

43. Cuts to Süleyman, "*Cihangir?*" Pulls him to himself, "*Kuzum?*".

Sound: The piano comes in in an improvised-like treble solo and it moves to F Maj. oddly; Süleyman's voice is panicked

44. We see Süleyman holding Cihangir who lies unresponsive and limp in his arms, "*oğlum?*". Süleyman shakes him gently, "*Oğlum? Cihangir? oğlum, oğlum?*"

Sound: The piano continues to tinkle around in the upper register



Figure 5.56 : Shot 45.

45. Süleyman pulls him to his breast breathing quickly and cries out in deep sobs rocking back and forth.

Sound: As Süleyman gets more panicked the piano walks down an A harmonic minor scale ending on E (B A G# F E) giving a sense of Hicaz as well as the dominant seventh of A minor. As Süleyman roars out the theme picks up with rhythmic, rolling strings and piano, and a mournful sweeping violin solo.



Figure 5.57 : Shot 46.

46. We see the door of the tent and Şehzade Selim, Cihangir's elder brother, entering quickly. It flashes between Süleyman hugging Cihangir and shaking in grief and Selim tottering in with a look of deep sadness and concern on his face. Selim kneels next to them and slowly reaches his hand out and runs it through Cihangir's hair. The shots switch between CUs of them both crying.

Sound: The theme continues similarly. A minor, F Major, G Major, A minor. It is passionate, but disconnected, as if indifferent to what is going on in the tent.

Table 5.3 displays the cues, motifs, and general topics of the sequence. The scene can be analyzed very differently from Cihangir's vs. Süleyman's perspective and the music struggles to reconcile this. The bold line shows where the climax of the sequence is- at this point Cihangir decides to join his beloved brother in the other world and leave his father. The dotted line shows a sort of false reference back to a simultaneous reality that is no longer relevant to Cihangir. Table 5.4 shows audience descriptors.

Narrative Trajectory: (*C* represents the climax)

Cihangir:

1. Foreboding, 2. anger/betrayal, 3. false peace/relinquishment, 4. Peace/awe/delight, 4.2. hope/relief, ***C*** 5. resolution/decision

1. instability – 3. uncertain stability 5. stability

Süleyman:

1. Foreboding, 2. pain/confusion, 3. false peace/horror, 6. panic, ***C*** 6.2. Grieving/ helplessness

1. instability – 6.2. instability (impassioned helplessness)

Table 5.3 : Motifs, Topics, and Audience Descriptors for Cihangir's Death Sequence.

Cue	**1**	**2**	**3**	**4**	**4.2**	**5**	**6**	**6.2**
Motif	*"Ağıt"*	*"Ardından"*	*"Kabus"*	*"Güneş Tutulması"*	Mustafa's voice	*"Aynı Göğün Altında"* resolution	*"Yaslı"* Intro.	*"Yaslı"* Irrelevant climax
Topic	Fore-boding, ominous	Anger, pain, betrayal, confusion	False peace, horror, relinquishment	Peace, awe, delight	Hope, relief	Resolution, decision	Panic	Grieving, inability to change anything
Audience Descriptors		*genç masum*	*hayal gibi*	*özgürlük, uzaklaşmak*				*çaresizlik, "bitti"*
		ürkütücü	*"yazık" nasıl çöktü*			*artık gidiyor mutlu bir şekilde*		*çaresizlik, üzüntü*
		"kötü birşey olacağı zaman hep bu müzikler çalar zaten"[89]	*deniz, sonsuz bir boşluğa düşmüşsün*	*derinlere dalıyor, bilinmezlik, hüzün, keder, hareket, neşe*		*Anadolu şeyine dönüşüyor*		*keman duygusal, arkadaki tam zıt: hareketli*
Makam		*Buselik*				*Buselik*		

[89] "Whenever something bad is going to happen they always play this music." This comment was made about the same theme (*Ardından*) played in a different scene in episode 137. The comment was made offhand by Emine while we were viewing together. Her niece likened the theme to "*kilise müziği*" (church music).

Table 5.4 : Audience Descriptors for Cihangir's Death Sequence.

Instrument/Sound	Ferhat Bey	Salime/Seyit	Ece	Yeliz	Vahap
duduk	*ürkütücü, heyecan, hüzün; 'ha'lar' ayin gibi*	*erkek sesleri: kilise müzik*	*kötü, üzücü*	*nefes boğulma sesi, derin nefes almaya ihtiyaç sesi*	*ayrılık, esas olay bitmiş veya başlayacak*
rattle, Rhodes piano	*sonsuz bir boşluğa düşmüşsün gibi*		*hayal gibi, dram, kötü duygular anlatıyor*	*hüzün, içinde de çöküş*	*tehdit, korkutan bir belirsizlik, hüzün, ayrılık*
Güneş Tutulması	*bilinmezlik, hem neşe hem hüzün de var; kafkas dağlarına/uzaklara gitmişim*	*masum kalacağı bir yere gidiyor; ritim akıcılığı*	*ölüm kötü ama iyileştirici, ölüm çocuğu mutluluğa çağırmış*	*alttaki piyano sesi beni çok rahatlatır, koşma hissi, kaçma*	*yolculuk*
ney solo	*Anadolu*				
***Yaslı*- piano, strings**	*keman duygusallaştırıyor, hüzünlü; arkadaki çok ses tam zıt*	*Pargalı'nın kemanı, uyduramadım Osmanlı'ya- hüzün hissi bozmuş, Seyit bey: normale giriyor, akıcılığı-devamlılığı var*	*üzüntü ve çaresizlik*		*kararsızlık, olayın başlangıcı veya sonu*

5.2.2 Narrative analysis

Just before the start of the *"Ağıt"* theme in this sequence there is a long and pained exchange between Cihangir and Süleyman in which Süleyman sees clearly that his youngest son is in extreme pain and blames it on his father. Towards the end of it Cihangir says, "*Kurtar beni baba"* ["Save me father"] at which point his father heaves in helpless sorrow unable to do anything for his son. When Cihangir looks towards the opiate Süleyman asks him to tell him what he wants. As soon as Süleyman reaches for the bottle of syrup the *"Ağıt"* theme begins. There is a sickening sense that, along with this "help" Süleyman is trying to provide his suffering son, something perhaps even more ominous will occur. At this point Süleyman has accepted the fact that there is nothing else he can do to relieve or save his son. Cihangir also seems satisfied that his father is in a rightful position of pain, weakness, and helplessness.

After Cihangir's death scene, the episode jumps to a shot of Süleyman staring at a hallucination of Mustafa's[90] childhood until he is convinced to go into confinement in a monastic setting to meditate, pray and "die" metaphorically.

5.2.3 The audiovisual canvas

Music plays a very important role in tying two plot lines together in this sequence. Cihangir is, supposedly, dying because of a broken heart after the death of his eldest brother, Mustafa. Mustafa was killed at the command of their father, Sultan Süleyman. Cihangir is the youngest child in the family and the most "innocent" of all the *şehzade*'s because, having had many ailments as well as a humpback since childhood, he is not taken seriously as a potential heir to the throne.[91] This scene was a very emotional one for viewers because we see that Cihangir is in unbearable pain and, supposedly, the cause of his pain is his father who is with him in his dying moments and therefore also in great pain for multiple reasons. We see in Cihangir's gaze a sort of anger toward and rejection of his father, but also a sort of intimacy with Süleyman because he has no other father and no other choice. The audio provides the motion in

[90] His eldest son who was killed upon his command.
[91] Being a potential heir to the throne would mean he is a threat to his brothers because the *şehzade* who becomes the next sultan is required by law to have his brothers and their sons put to death. This creates the greatest source of tension and dilemna between the family members who struggle with their loyalties.

the scene – for Süleyman and Cihangir the world has stopped. Cihangir is allowing death to take its toll; Süleyman can think of nothing but the pain of the moment and his actions that have brought about the death of his youngest son. The music, however, tells a different story. Especially the *Yaslı* theme suggests that this is life and life goes on whether he accepts it or not. The music implies that a force greater than the sultan is propelling the plot. This is one of Süleyman's weakest moments – perhaps his greatest moment of self-doubt – a stance rarely allotted to such a strong leader. In this scene we see only the intimate, fatherly-side of Süleyman although the plotline is still attached to his choices as Sultan. The music reflects this in that no elements of the title sequence are used or referenced.

5.2.4 Audience descriptors

The *duduk* solo at the beginning of this scene (from the theme "*Ardından*" ["Following"], elicited negative responses, though it is improbable that these responses are not linked largely to the image and plot. Ferhat bey says, "*ürkütücü, heyecan, hüzün; 'ha'lar' ayin gibi*" [scary, nervous, sadness, the 'ha' sounds are like a ritual]. Salime and Seyit also suggest a religious sense when they say that the male voices are like church music. Ece says, "*kötü, üzücü*" [bad, saddening], and Yeliz says, "*nefes boğulma sesi, derin nefes almaya ihtiyaç sesi*" [the sound of suffocation, the sound of needing to take a deep breath]. Vahap Bey says, "*ayrılık, esas olay bitmiş veya başlayacak*" ["separation, the fundamental event is finished or will begin"]. One participant said, "*Kötü birşey olacağı zaman hep bu müzikler çalar zaten*" [This is always the music that is played when something bad is going to happen.].The image of a father watching his son struggle to breathe is a deeply moving one so I am guessing that responses were shaped largely by the image and plot and the music simply deepened the emotion.

The use of the rattle and the Rhodes piano are markedly different from the normal soundscape of *Muhteşem Yüzyıl*. Ferhat Bey hears this sound in a physical way, "*sonsuz bir boşluğa düşmüşsün gibi*" [as if you've fallen into an endless emptiness], and Ece's comments also imply a negative beyond-reality scenario, "*hayal gibi, dram, kötü duygular anlatıyor* " [Like a dream, a drama, it depicts bad feelings]. Yeliz clearly feels the pain of the onscreen action when she says, "*hüzün, içinde de çöküş*" [sadness, and within it downfall] and Vahap Bey senses the ominous threat of the rattle, "*tehdit,*

korkutan bir belirsizlik, hüzün, ayrılık" [threat, a frightening uncertainty, sadness, separation]. The rattle here is highpitched and extended, quite similar to the sound of a rattlesnake, and the Rhodes piano is a very calm and peaceful sound with little attack, so I assume this explains the combination of a sense of foreboding and a sense of unreality. Both fit the plot movement as well, as Cihangir experiences a sense of false peace in delusion in his meeting with the angel of death and Süleyman visually expresses horror at seeing his son move towards death.

The theme that follows, "*Güneş Tutulması*" ["Eclipse of the Sun"], had, up until this point, been used for scenes showing heaven-like scenarios. One participant responded with the comments, "*özgürlük, uzaklaşmak*" [freedom, getting away], which may have to do more with Cihangir's departure from his pain and the room where he is dying with his father than the sound. Ferhat Bey said, "*bilinmezlik, hem neşe hem hüzün de var, Kafkas dağlarına/uzaklara gitmişim*" [uncertainty, there's both joy and sorrow, I've gone away/to the Caucasus Mountains]. The mountains description is inevitably related to the image of mountains more so than the sound, but the idea of going away is repeated by many despite the very limited motion Cihangir is doing. Another participant said, "*yolculuk*" [voyage], and yet another, "*masum kalacağı bir yere gidiyor, ritim akacılığı*" [he's going to a place of innocence, flowing rhythm]. The motion that people sense must be connected to the rhythm here more so than the piano or melodic vocal motion. Perhaps it is reminiscent of a horse's gait or a train's cyclical rhythm. Ece said, "*ölüm kötü ama iyileştirici, ölüm çocuğu mutluluğa çağırmış*" [death is bad but healing, the boy is called to happiness by death], which implies the same sense of relaxation as Yeliz's comment, "*alttaki piyano sesi beni çok rahatlatır, koşma hissi, kaçma*" [the underlying piano sound really relaxes me, the feeling of running, escaping]. There is something in the timbre as well as the melodic/rhythmic motion that seems to imply something clean, pure, and positive while at the same time gives a sense of energized motion and direction. This must be connected to the image because in previous usage of the them, such as the season four trailor depicting a dream of all of the royal family getting along happily in a heavenly garden or of Sultan Mihrimah's (Süleyman's daughter) feast to which all of her brothers came in peace, there is a static sense of people who are normally enemies simply being together in

peace and joy without any sense of motion or plot movement[92]. The feel of this theme, and the audience responses to it, are quite distinct when compared to those elicited by other themes.

The *ney* solo as Cihangir moves towards his brother's voice and, presumably, the afterlife, is considered "*Anadolu*" [Anatolian], by Ferhat Bey; I will discuss this more in the following analysis (**5.3.3**). Surprisingly, within the abundance of musical, narrative, and visual stimulus of this sequence, this solo seems to be lost on audience members who said very little about it. Perhaps this is because much of what the audience is seeing and hearing is relatively novel so an older, very frequently used, theme serves more to set the sequence within the soundscape of the serial than adding meaning or emotion.

The final theme, "*Yaslı*" ["Mournful"], somewhat surprised audience members. This theme was played as Süleyman mourned the death of his eldest son, Mustafa. It had not been used much, if at all, outside of Mustafa's death sequence which was perhaps one of the most watched episodes of the entire series along with the episode in which Pargalı İbrahim was killed. The use of the theme in the death of the eldest *Şehzade* probably helped audience members to associate it with death and intense mourning, but at the same time they still found it somewhat incongruent. Ferhat Bey says, "*keman duygusallaştırıyor, hüzünlü, arkadaki çok ses tam zıt*" [the violin sensationalizes it, saddening, the polyphony in the background is completely opposite]. He senses the tension in the music between the mourning violin and the full background sound. Salime and Seyit Bey say, "*Pargalı'nın kemanı, uyduramadım Osmanlı'ya, hüzün hisi bozmuş.*" [That's Pargalı (İbrahim)'s violin, this doesn't seem to fit in with Ottoman to me, it's disrupted the sense of sadness] to which Seyit Bey added, "*normale giriyor, akıçılığı/devamlılığı var*" [it's going back to normal, it's flowing and there's continuation]. It seems a bit odd to associate this violin with İbrahim since it is very different from the melodies he played in the series, but many audience members associate the deaths of Süleyman's sons and Süleyman's mourning with his original choice to have İbrahim killed and therefore see the violin as representative of İbrahim throughout the rest of the serial. Seyit Bey considers the sound to be a sign that things

[92] This is my own experience as an audience member; I did not have the opportunity to ask audience members about other usages of this theme within the scope of this project but found my own emotional response to it remarkable and would like to do further work with it.

are going back to normal, a sense of continuation. Another participant associates this with, "*üzüntü ve çareşizlik*" [sadness and helplessness], which seem to be the exact emotions one could interpret in Süleyman's motions and facial expressions so I feel that these feelings may be more related to the image and plot. A final comment is more similar to Seyit Bey's, "*kararsızlık, olayın başlangıcı veya sonu*" [indecisiveness, the beginning or end of something]. There are repeated themes of seeing tension within the scene and the music as well as interpreting this theme as playing a role in the structure of the plot.

5.3 Hürrem and Süleyman Reconciliation Scene

Basic plot: Hürrem has done something to upset Süleyman and he has punished her by keeping her at a distance. In this scene she pleads with him to forgive her claiming that separation from him kills her. She says that everything is because of *aşk* [romantic and passionate love]. He is hard and unresponsive at first, but finally responds to her by reciting one of his poems debating the pains and pleasures of *aşk*. His motions show clearly that he has forgiven her and the scene ends with them romantically kissing.

I chose this sequence because it is one in which the music seems to play an important role in plot and character development. The two main characters, Hürrem and Süleyman, are negotiating their relationship with fairly limited dialogue and very limited visual stimulation. It is the use of two musical themes, both associated with their relationship by this point in the series, that, I assert, helps the viewer to understand how exactly the scene unfolds and Hürrem again wins Süleyman's affections. Repeat viewers will be able to engage in this scene at a deeper emotional level because of previous experience with these musical themes.

5.3.1 Shot breakdown

A. Hürrem pleads for forgiveness

1. CU of Süleyman looking upset with the back of Hürrem's head out of focus in the foreground.

Sound: Silence

2. Süleyman slowly turns his back to Hürrem. Cut to Süleyman's face and Hürrem's blurry face behind him.

Sound: A long and slightly crescendoing crash leads into a quiet, low, timpani rumble and gives way to tremolo strings in A minor. (the top voice steps gently from A to G# to B setting up for the entrance of the *"Dönmek"* introduction in A minor.

3. Camera cuts to a profile shot of the two with both in focus. Hürrem looks down and begins to talk.

Sound: The piano begins the eighth-note rocking theme at the start of *"Dönmek"* as the string tremolo fades out, then the cellos enter softly in a lower register.

4. Cut to Hürrem's face in focus over Süleyman's shoulder. A blurry light shines between them in the center of the screen. She continues looking down and carefully piecing together her humble plea for forgiveness.

Sound: The piano continues and violins enter in G major giving a slightly different feel.

5. Hürrem finishes her sentence with a question and the camera cuts back so that Süleyman is briefly in focus.

Sound: The *tanbur* begins its melody on one note (E) – it is timed exactly with our 1-second glance of Süleyman.

6. An instant after the first note of the *tanbur* the camera cuts back to Hürrem as she expounds on her question, "*Aşk değil mi?"* ["Isn't it love?" (romantic)]

Sound: The *tanbur* continues its melody right after Hürrem's question.

7. Cuts back to Süleyman who is looking down in thought.

Sound: Tanbur melody continues

8. Cuts back quickly to Hürrem as she closes her eyes in realization that she has yet to convince the unresponsive Süleyman.

Sound: The *tanbur* melody finishes without its normal repeat



Figure 5.58 : Shot 9.[93]

9. Hürrem moves forward and hugs Süleyman from behind placing her head on his upper back. CU of Süleyman who is unresponsive but doesn't pull away either.

Sound: As she moves the cello enters with a bit of harmonic variation in the string pads beneath it.

10. ECU of Hürrem's face (from the side) as she asks, "*Padışah bilmez mi ki…"* ["Doesn't the Sultan know that…"]

Sound: continuation of cello transition

11. Camera cuts to Süleyman as if we are looking to see if he knows

Sound: E and G# tremolos (an unstable dominant seventh chord) in the upper register of the cello – we feel that something more than the normal repeat is coming.

12. Cuts back to ECU of Hürrem as she continues her question, "*...beni hastalık değil, ayrılık öldürür.*" ["…it is not illness but separation that kills me."]

[93] Image used with permission from Tims Productions, (Muhteşem Yüzyıl, 2014, April 2).

Sound: The music resolves into the root (A minor) and the main violin theme of *"Dönmek"* right on the word "*ayrılık*" [separation].

13. Camera cuts between Süleyman and Hürrem for about 20 seconds as the violin theme plays.

Sound: same, Hürrem continues her plea and then the music gets louder.

14. Camera zooms out a bit and we see Hürrem lift her head off of Süleyman's back.

Sound: The *tanbur* enters as the violin theme ends and Hürrem lifts her head.

15. Hürrem carefully removes her hands and starts to walk around to the front of Süleyman.

Sound: The music ceases and silence ensues for Hürrem's final plea.

16. CU of Hürrem looking at Süleyman; the camera is looking over his shoulder.

Sound: Music track is silent, Hürrem says, "*Süleyman ben cezamı misliyle çektim…*" ["Süleyman I have been punished more than enough…"]

17. Camera zooms out and we see their bodies as Hürrem looks down and kneels before him.

Sound: Slightly tense silence.

18. CU of Süleyman looking down at Hürrem

Sound: Dialogue track: "*Yüce afına…*" ["By your supreme forgiveness…"]

19. CU of Hürrem looking down before Süleyman's skirt

Sound: dialogue: "*...sığınmış bu zavalı cariyene acı."* ["…have mercy on this poor slave who has come to you for refuge."] MIDI strings very quietly enter.

20. CU of Süleyman looking down

Sound: The strings pause one tone above the root

21. CU of Hürrem gently shaking her head "*Bitsin bu eziyet artık*" ["Let this oppression end now."] "*Bu ceza bitsin.*" (sniffles) ["Let this punishment end."]

Sound: The strings resolve quietly to the root on the second plea.

B. Süleyman recites a poem

22. CU of Süleyman finally moving in seeming response to Hürrem. He lifts his head, slightly relaxes his brown and moves his head in consideration.

Sound: The guitar enters for *"Aynı Göğün Altında"* as MIDI cellos continue. We also hear Hürrem's heavy, somewhat desperate breathing.

23. CU of Hürrem as Süleyman's hand slowly moves to her face.

Sound: The intro music continues

24. Süleyman places his hand on Hürrem's face and she closes her eyes responding in relief.

Sound: The *tanbur* enters with its beginning motive.

25. CU of Süleyman, and then cuts to Hürrem standing up and a profile of both of them face to face.

Sound: Tanbur motif repeats and strings step their way up

26. CU of Süleyman with Hürrem's head in the foreground. He begins to recite a poem "*Ey benim gecem…"* ["Oh, my night…"]

Sound: E-bow melody enters just before Süleyman begins

27. CU of Hürrem looking directly at Süleyman and then cuts back to Süleyman as he says, "*Karanlığım"* ["…my darkness…"]. Then he removes his hand and shifts his glance in thought after which he continues with his poem shaking his head and closing his eyes. He looks back at Hürrem.

Sound: e-bow motif repeats

28. CU of Hürrem venturing a slight smile

Sound: The e-bow melody comes to an end.

29. Camera zooms out and we see Hürrem and Süleyman face to face both standing tall as Süleyman continues the poem, "*Bir eliyle zehir…"* ["One hand offering poison …"]

Sound: The B section of the melody begins with *ney* on top of the e-bow. Question phrase of music.

30. Süleyman's arm is around Hürrem and he pulls her closer. "…*diğer eliyle şifa sunan sevgilim."* ["…the other hand the cure, love of mine."]

Sound: Similar, answer phrase of B section.

31. CU of Süleyman looking deep into Hürrem's eyes.

Sound: Repeat of motif

32. CU of Hürrem looking relieved, or perhaps slightly victorious.

Sound: Same

C. Reconciliation

33. CU of Süleyman, *"Bana zülüm eden Padişah'ın kendisidir.*" ["It is the Sultan himself who persecutes me."]

Sound: String motif ends and the *ney* solo begins briefly

34. CU of both

Sound: Tense chord

35. They kiss and this is shown from various angles

Sound: Ney solo as the theme and scene wind to an end.

Table 5.5 displays the motifs, topics, and a few key audience descriptors for the above sequence. The bold vertical line represents the climax. Table 5.6 displays more audience descriptors.

Narrative Trajectory: (*C* represents the climax)

1. Pain & disappointment, 2. hope, desperation, 3. pleading, innocence, 4. Desperate, courage, 5. Empathy, fatalism, love, ***C*** 6. reconciliation

1. instability – 5. cautious stability 6. stability

Table 5.5 : Motifs, Topics, and Audience Descriptors for Hürrem and Süleyman Reconciliation Sequence.

Cue	**1**	**2**	**3**	**4**	**5**	**6**
Motif	*"Dönmek"*-intro	*Tanbur*	*"Dönmek"* violin- main motif	Silence	*"Aynı Göğün Altında"*	Ney solo
Topic	Disappointment, pain	Hope, Desperation	Pleading, Victimized	Desperate, courage	Empathy, love, fatalism	Reconciliation
Audience Descriptors	goosebumps	*seni seviyorum*	*Affedilebileceğini anlıyorsun*			Anadolu motifi
		hüzün	*sakinleştiriyor,*			Tragedy
			aşkı çağrıştırıyor			
Makam						*Buselik*

Table 5.6 : Audience Descriptors for Hürrem and Süleyman Reconciliation Sequence.

Instrument/Sound	**Ferhat Bey**	**Salime/Seyit**	**Ece**	**Yeliz**	**Jale**
Tanbur	*duygusal*	*Türk, yalvarmak*		*huzur, hüzün,*	
Violin	*Amerikan aşk filmi*	*Batı*	*Kötü bir sahnede bile olsa aşkı çağrıştırıyor*	*sakinleştiriyor*	
e-bow	*ürpertiyor, üzüntü verici, melankolik*	*Sanki hayat devam edecek*	*güzel şeyler çağrıştırıyor*	*daha saf aşk*	*Süleyman's* softer, *duygusal side,* masculine
ney solo	*Anadolu motifine kaçıyor*	*Alaturka*	*sonuç sesi, kapanış gibi*	*saygı, vefa, sufi bir şey*	*bana hep dini bir şey gibi geliyor,* tragedy, love, religion

5.3.2 Audiovisual canvas

These two themes are used throughout the series to represent the romantic relationship between Süleyman and Hürrem. In this scene they are broken up, stretched and manipulated to accommodate the dialogue and development of the sequence. The instruments in the soundtrack interact intimately with, especially, the characters' dialogue. In some places (Shot 5, discussed below, Shots 11-12), they pause to listen to what Süleyman or Hürrem has to say. In other places the melodies accompany the dialogue to emphasize plot motion. Shots 29 and 30 are a good example of this – the melody is in a four-bar question-answer form and the dialogue is a two-phrase poem. The first part of the poem's sentence ("One hand offering poison…") lines up with the unstable part of the musical phrase while the end of the sentence ("…the other hand the cure, love of mine") lines up with the musical "answer" or resolution of the phrase.

The music also interacts with the visual canvas. The sequence has very limited movement but the motions and facial expressions are very full of meaning and communicate a lot to the viewer. The music helps the viewer to know what the motions mean. In Shot 9, when Hürrem hugs Süleyman from behind, the harmonic variation in the music lets us know that what she is doing is a bit risky. It tells us that she is a character who has this position because she takes risks and steps slightly outside of the unexpected. Indeed, this was what the series has claimed about her all along ever since we saw her step out of a long line of ordinary concubines and purportedly "faint" into the passing young Süleyman's arms in episode one. The harmonic and melodic variation on the melody in Shot 9 tells us that the look on Süleyman's face is one of surprised consideration, rather than anger as he should be expressing towards someone who has overstepped his boundaries.

In Shot 5 we see the dialogue, video editing, and music all interacting together. The *tanbur* plays one note – an E – which, both pitch-wise and timbre-wise, will resonate (literally and figuratively) with repeat-viewers. It is the very first note of the *tanbur* solo of the *"Dönmek"* theme. Milliseconds before this the camera has cut to our first focused view of Süleyman since Hürrem began her plea 14 seconds earlier. The *tanbur* note lasts exactly 2.75 beats (six piano notes) and about one second before the word "*aşk*" slips through Hürrem's lips in answer to her own question and the camera's focus returns to Hürrem as she continues her two-minute monologue. This is episode

96 so the knitting of Hürrem and Süleyman's romantic relationship to this solo has been previously established for all but novice viewers.

The music emphasizes only Süleyman's visual response until Shot 26 at which point Süleyman's dialogic silence ends. It is a unique feature of this show, and the character of Süleyman, that they are able to use poetry credited to the actual historic sixteenth century Sultan. At this point the writers use this artistic form. It is attached to the e-bow solo of *"Aynı Göğün Altında"* which has been used strictly for Hürrem and Süleyman's relationship from the beginning. This instrument is extremely resonant, since it is both electronic and bowed, and it seems to pull the viewer into the melodic, poetic, and visual elements of the plot.

If the music was not present, a viewer would certainly understand from the dialogue and image that reconciliation had happened, but they might not understand the emotional intricacies of how Hürrem had managed to, yet again, win Süleyman's affections. The latter is critical to the plot and development of their characters and relationship because Hürrem will continue to do things that test Süleyman's devotion for the sake of her children as the series nears and enters its final season at episode 104. This sequence is a great example of how important music is for both the engagement of the repeat viewer and the development of the plot.

5.3.3 Audience descriptors

The first theme, "*Dönmek*" ["Return"], elicited goosebumps in one listener – perhaps because of his or her associations with the theme. As the *tanbur* motif begins, participants used words such as "*seni seviyorum*" [I love you], "*hüzün*" [melancholy], "*duygusal*" [emotional], "*Türk*" [meaning the motif sounded "Turkish" to the participant], "*yalvarmak*" [pleading, begging], and "*huzur*" [peace, calm]. There is very little visual motion, in either the camera or the characters, for the ten second duration of this motif, so much of the emotion of the scene can be fairly credited to the *tanbur* and the strings accompanying it. The motif occurs as Hürrem's monologue pauses leaving the audience in suspenseful anticipation of Süleyman's response. These descriptors imply that the *tanbur* extends the emotional content of Hürrem's words.

The next motif is that of the "*Dönmek*" violin. Between the two motifs there is added harmonic progression ending on the dominant (perceived) seventh with tremolo in the

strings before the tension is relieved by the violin motif. This is likely an added explanation for the audience descriptors used. "*Affedilebileceğini anlıyorsun*" [You understand that she could be forgiven.], "*sakinleştiriyor*" [it calms], "*aşk çağrıştiriyor*" [It brings love to mind], "*Amerikan aşk filmi*" [An American romance film], "*Batı*" ["the West"], "*kötü bir sahnede bile olsa aşk çağrıştiriyor*" [It would bring romance to mind even in a bad (evil) scene].

Following the "*Dönmek*" ["Return"] theme is silence during which Hürrem offers a final plea on her knees, with her eyes turned down, for Süleyman's forgiveness and the ending of her punishment. With this the *"Aynı Göğün Altında"* [Under the Same Sky] theme begins and Süleyman shows visual signs of listening and responding to Hürrem. With the entrance of the e-bow Süleyman begins to recite one of his poems. Audience responses to this instrument (and likely the poem as well) are mixed. I think that Ferhat Bey was listening more to the instrument than the poem when he said, "*ürpertiyor, üzüntü verici, melankolik*" [It gives one the chills, it is saddening, melancholic]. Salime and Seyit bey were, I am guessing, looking more at Süleyman's face and listening to his tone of voice and poem when they said, "*sanki hayat devam edecek*" [It's as if life will go on], or perhaps they were responding to the introduction of this theme which has always been used for Hürrem and Süleyman's romantic relationship and therefore implies the continuation of their relationship. Ece and Yeliz were perhaps also reponding similarly when they said, "*güzel şeyler çağrıştırıyor*" [It brings nice things to mind], and "*daha saf aşk*" [more pure romance], as was Jale when she said, "Süleyman's softer, *duygusal* side, masculine" [emotional]. Towards the end of this version of the theme we hear the same *ney* solo that was used in Cihangir's death sequence (**5.2**). The audience was more responsive about this than they were in Cihangir's sequence however. Ferhat Bey used the phrase, "*Anadolu motifine kaçıyor*" [It's going back to the Anatolian motif] as he had in the previous sequence, Salime and Seyit also echoed this sentiment when they said, "*Alaturka*" [Allaturca, or in the Turkish style], while Ece had a sense of the use of the solo in the overall trajectory of the scene, "*sonuç sesi, kapanış gibi*" [the sound of conclusion, it's like a closing]. Yeliz and Jale responded somewhat similarily this time, "*saygı, vefa, sufi bir şey*" ["respect, loyalty/faithfulness, a spiritual thing"], and "*bana hep dini bir şey gibi geliyor*" [it always seems like a religious thing to me], "tragedy, love, religion." In Cihangir's sequence the only comments had been on the "Anatolian" style of the solo and, "*artık*

gidiyor mutlu bir şekilde" [finally he's departing in a happy way], which is clearly in regards to the plot and image more so than the music. This *ney* solo is used very frequently in the series so repeat audience members are very accustomed to it and likely associate it with previous usage. It is often used, as in the Cihangir sequence, alone without the rest of the theme. The association of the "*Aynı Göğün Altında*" [Under the Same Sky] theme with the main romantic relationship of the series is, as shown by these two examples, not necessarily carried over to this *ney* solo. The audience confirms in this case that it is effective for composers to use solos recorded in studios outside of the themes they were originally recorded for to carry different meanings independent of their themes. Perhaps, it may be posited, the usage of the *ney* solo for spiritual sequences, such as the passage of Cihangir to the afterlife, gives the "*Aynı Göğün Altında*" theme, and therefore Hürrem and Süleyman's relationship, a deeper spiritual sense. The *ney* already carries a spiritual intonation to audience members. This hypothesis is merely a guess, however, because Cihangir's sequence occurs much later in the series than this sequence and therefore can not be an example.

5.4 Battle of Mohacs

This scene is around sixteen minutes so I will analyze a very select set of shots, not all of them. The scene begins with Sultan Süleyman's army lining up across from King Louis II's army. They are in a large river valley. Malkoçoğlu rides out on horseback to meet a representative of King Louis's army. Malkoçoğlu offers Süleyman's conditions of surrender and, after confirming that King Louis does not accept this, they agree to fight. At the start of the battle Hungarian troops move out confidently against Ottoman forces but as the Ottomans retreat, Ottoman regulars and Janissaries are prepared and overwhelm the Hungarians with artillery. Many Hungarians are killed as they flee including King Louis who falls off of his horse as he crosses the river and drowns due to his heavy armour. As the sun is shown setting we see Süleyman looking over the corpses and dying soldiers from both sides and seemingly processing the loss as well as the monumental victory. The latter is confirmed by an inner monologue as he straightens himself out recognizing the victory and chastises himself for almost becoming a victim to pride.

5.4.1 Breakdown of select shots[94]

A. Setting the Scene



Figure 5.59 : Shot 1.

1. We see the legs of many horses moving in the same direction.

Sound: The noise of wind and motion, one loud beat of a large chain with a canon-like boom as the shot changes



Figure 5.60 : Shot 2.

2. Multiple red flags with white, green, and yellow crescents on them flapping in the wind

Sound: The sound of flags flapping, another loud beat of a large chain with a canon-like boom as the shot changes

[94] Images in this section **(5.4.1)** used with permission from Tims Productions, (Muhteşem Yüzyıl, 2015, July 20).



Figure 5.61 : Shot 3.

3. A very long, horizontal line of horses at a distance progressing towards the camera and extending back to the horizon.

Sound: Horses whinnying and the continued sound of massive movement followed by another loud beat of a large chain with a canon-like boom as the shot changes

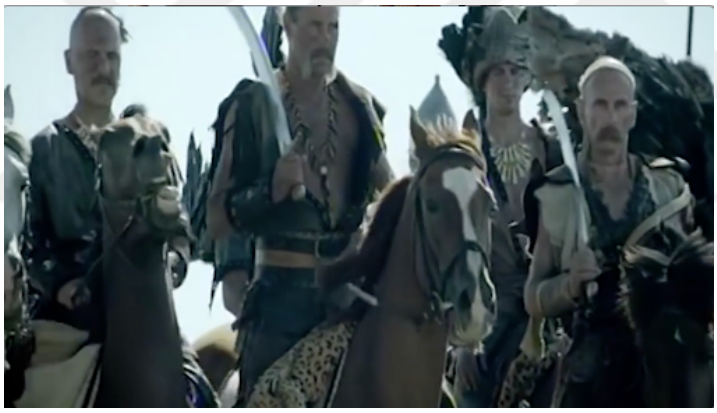


Figure 5.62 : Shot 4.

4. Zooms in on, presumably, the previously shown horses to see five soldiers riding horses with various clothing and head-pieces or helmets. Some have swords. Pans down the line of horseback soldiers.

Sound: We hear more noise of massive horses moving and whinnying, another loud beat of a large chain with a canon-like boom as the shot changes



Figure 5.63 : Shot 5.

5. Cuts to a profile shot of soldiers on horseback wearing chain mail, heavy protection, and helmets. In the foreground are Sultan Süleyman and İbrahim Paşa. On the other side of Süleyman is Malkoçoğlu. We see the horsemen from the previous shot next to him and Ottoman flags in the background.

Sound: "Zahir Batın" [Janissary Song 2] begins as soon as this shot appears. We hear electric guitar, *davul*, and men's voices singing on the syllable "ey".

6. After cutting to similar shots of the progressing army we see a close-up of the flags again followed by the footmen carrying them.

Sound: The theme continues and the *zurna* enters

7. Cuts back to the shot of the horseback riders, with the profiles of Süleyman and İbrahim in the foreground, riding forward towards the left side of the screen. The camera moves with them.

Sound: The theme continues with men's voices chanting now interspersed with electric guitar motifs

8. After various shots of the progressing army the camera stops on a front shot of Süleyman looking out towards something behind the camera with flags waving behind him.

Sound: The theme ends with a loud boom and high-pitched violins playing a fourth which crescendos and ends suddenly.

9. The Hungarian army is introduced with similar shots ending on King Louis II raising his hand at which the army haphazardly halts.

Sound: We hear the chains and horses but there is very limited background music, just a bit of intrigue strings which move slowly from a perfect 5th to a tri-tone

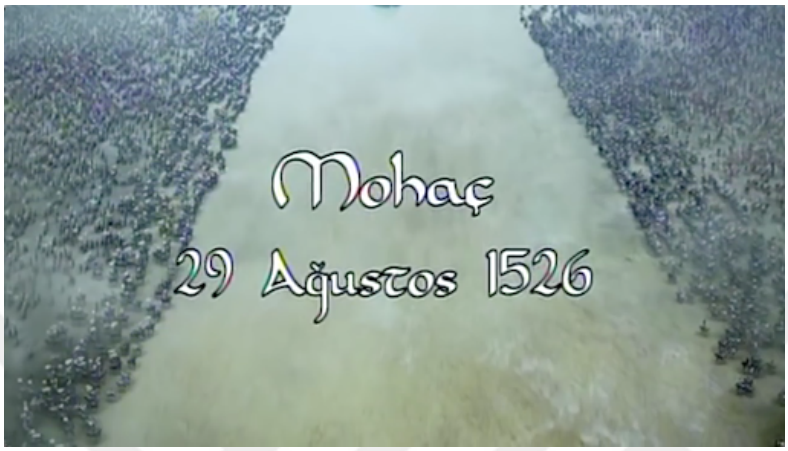


Figure 5.64 : Shot 10.

10. Cuts to an aerial view of both armies facing each other near a large body of water – presumably the Danube river. The words "*Mohaç 29 Ağustos 1526*" appear on the screen

Sound: continuation of cello transition

B. Pre-battle discussion

We see Malkoçoğlu, sent by Sultan Süleyman and Andreas, sent by King Louis II, discussing the situation. They do not agree and both sides prepare to fight. The sound in this part includes harshly bowed bass and violins moving up and down along an a-harmonic minor scale but circling around the dominant (E) so that the music has a strong sense of anticipation. There are also sounds of bowed metal, horses, and the high e-bow or electric guitar motive, used in Hatice's dream sequence (f-g-d having a minor 3rd sense to it), from the beginning of the theme *"Ağıt"* [Lament]. When Malkoçoğlu returns to tell Süleyman that the Hungarians have all been ordered to give their lives for their people Süleyman springs to action immediately shouting orders and encouraging words from his horse to the army. As soon as he goes into action the *"Bismişah"* theme begins. His speech is clear and well-thought out with embedded

religious terminology. As soon as he is done the army begins yelling in preparation and the background choir in the music begins chanting, "*Bismişah, Allah, Allah"* (See transcription in 3.2.2) King Louis II, in response, gives a barbaric shout thrusting his sword forward as if to tell the army, "Go get theme!".

C. Battle Begins

11. We see contrasting images of King Louis II watching his men head to battle looking pleased with himself and Sultan Süleyman doing the same but instead looking concerned – it seems he is concerned about the loss of life that will occur.

Sound: The chanting continues as the other music drops out, then the instruments come back in with the powerful string melody. Battle sounds are also present.

12. We see various types of soldiers – some on horseback some on foot – from both sides moving towards each other.

Sound: The music comes to an end and we hear sounds of people and horses moving

13. The motion stops on Süleyman and İbrahim who begin a conversation. Süleyman tells İbrahim he has gotten news that Hatice, İbrahim's wife, is pregnant. İbrahim thinks a bit and then looks down in pleased shock saying, "I'm going to be a father."

Sound: Just before Süleyman says that Hatice is pregnant the chanting used in Hatice's dream sequence (from *"Deliler"*) comes in and continues through İbrahim's response. The sounds of movement and battle continue in the background.

14. We see more shots of battling.

Sound: The sound consists mostly of battle sounds, then the *"Deliler"* theme begins and plays through the *ney* solo.

D. The Battle Continues

15. We see communication between Malkoçoğlu and İbrahim – they are preparing for the next stage of the battle and their faces look confident but saddened.

Sound: Both the *Ney* solo and Byzantine-style chanting from the *"Deliler"* theme (heard also in Hatice's dream sequence) are heard here adding an air of spirituality and mourning.

16. In response to the new action which appears to be an Ottoman retreat we see King Louis commanding his troops to take care of them quickly. He appears over-confident.

Sound: An ambient orchestral theme used frequently in the series comes in in f# minor.

17. Malkoçoğlu gives a command to let another paşa know that they have achieved success.

Sound: The sound ends, then a woman's solo begins along with ascending strings that seem to imply an end is in sight.



Figure 5.65 : Shot 18.

18. He gives another command to those around him and they rush into further battle with new gusto. Then we see a great amount of cannon use and shooting and it appears that the Ottoman army is winning.

Sound: The *"Savaş"* theme begins here with *mehter* style *zurna* and drums and continues

19. We see King Louis and a small group of his army galloping fearfully towards the river.

Sound: Continuation of drums and guitar from *"Savaş"* theme.

E. Post-Battle

20. The camera pans over the river and dead bodies mostly from the Hungarian army including that of King Louis.

Sound: First we just hear the sound of water lapping on the shores, then the perfect 4^{th}-tri-tone strings of *İktidar Oyun* come back in followed by its string melody

21. The camera continues past live Ottoman soldiers on horseback observing what we have just seen. We see Sultan Süleyman and he glances down at King Louis's corpse and then looks up as if unaffected.

Sound: The string melody of *İktidar Oyun*. We hear an inner monologue of Süleyman



Figure 5.66 : Shot 22.

22. We see the soldiers pacing around the battle field and Süleyman processing what has just happened – both the victory and the battle.

Sound: Continued, we hear Süleyman's inner monologue about what has just happened.



Figure 5.67 : Shot 23.

23. Süleyman kneels down next to the dying body of a young boy who was from the Ottoman army and holds his head in his hands as he dies.

Sound: The woman's solo begins again interspersed with the violin melody.

24. Süleyman places a sword on top of the boy's corpse and stands up to look around at the burning fires and soldiers in the setting sun.

Sound: As Süleyman stands the drums pick up and the *zurna* plays with Süleyman's words. The theme comes to an end with the strings ascending while Süleyman continues and finishes his inner monologue contemplating the significance of this victory and what might be next.

Table 5.7 shows the motifs, topics, and some audience descriptors for the Battle of Mohacs sequence. The conclusion, in the narrative trajectory, is slightly delayed after the climax (at the bold vertical line) due to the dual narratives of external war-related action and the internal battle going on in Süleyman's conscience.

Narrative Trajectory: (*C* represents the climax)

Cihangir:

1. Masculine power, 2. Energy/attack, 3. Facing mortality, 4. Decisive action, 5. Victory, ***C***
6. Deceptive peace, 7. Conclusion, 8. Sacrifice

1. stability – 3. instability 5. stability

Table 5.7 : Motifs, Topics, and Audience Descriptors for Battle of Mohacs.

Cue	**1**	**2**	**3**	**4**	**5**	**6**	**7**	**8**
Motif	"*Zahir Batın*"	"*Bismişah*"	*ney* solo *"Deliler"*	Woman's solo *"İktidar Oyunu"*	*Zurna "Savaş"*	Silence, river	*"İktidar Oyunu"* (strings)	woman's solo, strings, zurna
Topic	Masculine power, gearing up for battle/competition	Energy, attack	Spiritual, life and death, progress	Decisive action	Victory	Deceptive peace	Reflection, conclusion	Martyrdom, sacrifice, counting the cost
Audience Descriptors	*Cenk Müziği, gizem*	*hakimiyet, savaş, Mücadele*	*özlem, yaralan-mak*	*hareket*			*hüzün, sonra zafer kazandı, normale dönmek*	*hüzün, ağıt*
	Savaş okuyoruz	*heyecan*	*ölüm sesi, kaybetmek*		*mehter*		*hünkarım düşünüyor, güçlü, kararlı,* he'll say something important	*rahatlama, tansiyonu geçmiş*
	ülkücülük, milli bir duygu	*zikr gibi, İslam'in gücü, din uğruna savaştılar*		*zaferle gidiyor*	*askeri, askerlik, mehter*		*'budur', hareket, zafer, gurur*	*iç duygusala dönüşüyor, ağıt, kemanlar: aşk*
Makam			*Hicaz Hümayun*	*(Acem) Kürdi*				*(Acem) Kürdi*

5.4.2 Audio-visual canvas

This scene is unique in the series. Unlike many of the other scenes, it has abundant narrative action and carries little of the serial's melodramatic nature. The composers were not required to accompany the entire sequence with background music because of this and the breaks from non-diegetic sound are intriguing. As the morning sun is shown rising we see, and hear the sound of, the river lapping against its banks littered with bodies – a very rare audio occurrence in this series. We also hear the music pause at various points through the sequence to reveal the sounds of horses eager to move, galloping, and whinnying. Effects are also abundant in this sequence with the sounds of weapon clashes and swords being thrust into bodies. There is not much blood or gore shown but the sounds and limited visuals depict the mounting carnage.

Another interesting aspect is that most of the narrative trajectory presents stability. Visually we see the Ottoman soldiers standing, or sitting on their horses, upright – tall and strong. The sound, with the exception of the *ney* and chanting in the *"Deliler"* theme in cue 3, is also powerful and assures us that Süleyman knows what he is doing and is in full control of this battle.

The final sequence, during which we listen to Süleyman's reflective monologue, shows some character development. The music also reveals this as it waffles between themes that are mourning in nature such as the woman's solo, and themes that express Ottoman power such as the zurna. *"İktidar Oyunu"* [Power Games] is used frequently as a theme in the series and, having both of the previously mentioned musical bits in it back to back, shows the overarching theme of fatalism as Süleyman struggles to comprehend his abundant power that always has an element of mourning to it. In order to see victory at the Battle of Mohacs there must be death – even his sovereignty cannot prevent this. We see this visually as he looks over corpses of King Louis's army and takes a moment to hold a young dying boy from his own forces, and, once again, we hear it in the mourning woman's solo.

5.4.3 Audience descriptors

The audience was very engaged in both this scene, in its entirety, and in its musical themes on their own[95]. The first theme, "*Zahir Batın*" [Janissary Song 2], consists of percussion, electric guitar, male vocals on the syllable "ey", and *zurna*. The audience chose words related to the image such as "*cenk müziği*" [battle music] and "*savaş okuyoruz*" [we're declaring war], as well as less tangible descriptors such as "*gizem*" [mystery] and "*ülkücülük, milli bir duygu*" [idealism, a nationalist feel]. The use of the term *ülkücülük* is particularly interesting as the word has connotations of extreme nationalism connected to the Turkish-Islam joint identity. This is a movement that emerged in the late nineteenth century and flourished in the twentieth. The overall feel of the sound is that of *mehter* made relevant to the audience, and even more masculine, by the addition of electric guitar. It is notable that this is not the only occasion on which audience members attached *mehter,* particularly the *zurna,* to descriptors related to Republican nationalism.

The second theme used, "*Bismişah*", elicited responses including "*hakimiyet*" [sovereignty, hegemony, domination], "*savaş*" [battle, war], "*mücadele*" [struggle, campaign], "*heyecan*" [excitement], and "*zikhr gibi, İslam'in gücü, din uğrana savaştılar*" [like zikr (zikhr, dhikr, zikir), Islam's power, they battled for the sake of religion]. *Zikr* is a kind of Sufist devotional act involving the rhythmic repetition of God's name, breathing, and often motion, in which the devotee is intensely absorbed. The audience members who made these comments were also responding to Sultan Süleyman's motivating speech which firmly, and passionately, establishes the battle as a religious one, as well as to the use of Muslim symbols and colors on flags. The connection to *Zikr,* however, emerges from the chanting in the soundtrack.

In contrast to the previous theme, the use of the *ney* solo from the "*Deliler*" [Crazies] theme evoked much more pained responses. The descriptors used were "*özlem*" [longing], "*yaralanmak*" [to be wounded], "*ölüm sesi*" [the sound of death], and "*kaybetmek*" [to lose]. It is intriguing that while a spiritual connotation was attributed

[95] A YouTube search (December 2016) revealed a video posted in June of 2011 with over 3 million views and over 1,500 comments. Some of these comments had been made within a week of the search, addressing just the musical material, image limited to the album cover, of the "*Savaş"* theme. Many of the comments were emotional responses related to fighting and going on conquest. I hope to explore this in future work.

to the use of the same *ney* solo in Hatice's dream sequence, in this battle sequence, it achieves different results. The sense of death is consistent with previously mentioned audience responses, but clearly the image and plot carries stronger meaning than the sound in this case.

If we skip to the seventh cue, at which point the battle has been won, we hear strings from the "*İktidar Oyunu*" [Power Game] theme. The responses at this point include, "*hüzün*" [melancholy], "*zafer kazandı*" [victory has been won], "*normale dönmek*" [returning to normalcy], "*hünkarım düşünüyor*" [my sultan is thinking], "*budur*" [this! (used in the English sense of "now this is what I'm talking about!" for something that gets one excited or revved up)], "*hareket*" [action, motion], "*zafer, gurur*" [victory, pride]. It is interesting that Süleyman's inner monologue at this point does not reflect many of these themes – they are incited by the images and the sound. The image has little motion, except for a few scenes of horses galloping in slow motion, we mostly see Süleyman scanning the aftermath of the battle and gingerly wandering amidst the corpses. The image is smoky with an orange sun on the horizon. The sound, however, has direction in its drums but the strings, beginning with somewhat stagnant parallel fourths, take longer to open up into melodic material. The theme of the monologue is one of reflection – Süleyman is processing their victory along with the drawbacks of war including the incredible loss of life.

5.5 Conclusion

In this chapter, I brought together audial-visual analysis with the audience response in the form of verbal descriptors. I used a model proposed by Michel Chion, adding the audience perspective and using tables to summarize my findings. For the first sequence, I also created a video which presents the analysis and audience descriptors inline with the audio-video material. Through various levels of analysis and discussion I have attempted to examine interaction between the elements of the case study.

6. CONCLUSION

6.1 Summary and Findings

This thesis discusses the music of *Muhteşem Yüzyıl*, a Turkish serial which began its broadcast in 2011. I proposed that this music played a crucial role in the success of the serial.

In order to demonstrate the above, I used media studies, cognitive studies, musicological analysis, and ethnographic fieldwork to explore the unique role of sound, and music in particular, in engaging television audience members. I believe that cognitive processes, such as expectation and the production of dopamine, are connected to elements of time embedded in the audio track. These elicit emotion and physiological response adding to audience absorption and engagement. Furthermore, I argue, the radiophonic nature of television means that the power of a serial to engage audience members lies more in the audial than the visual. *Magnificent Century* had an impressive line-up of actors and actresses, but I argue it is the work of the composers that is most likely to draw audience members *back* to the television, and keep them "glued" when their attention wanders.

My musical analysis focused particularly on timbre, which, I argue, was key in attracting diverse audience members. The use of both "epic-Hollywood" instruments such as rich MIDI-strings and electric guitar, as well as timbres rooted in Anatolia such as *tanbur*, *zurna, ney, bağlama,* and vocal styles such as Janissary chanting and lament, made the serial emotionally relevant to a wide socio-economic group in Istanbul. Other codes rooted in Anatolia included the sporadic use of *makam* and *usul,* though these often gave way to more globally recognized forms of pitch organization and meter. The timbral, modal/harmonic, and rhythmic/metric diversity made the soundscape accessible to a wide variety of listeners, unconsciously engaged viewers from different cultural as well as socio-economic backgrounds, and increased the audience pool.

I used a few different forms of analysis to explore the actual material. I began with a Fiske, and Rodman adapted, analysis of codes to look at how audio-video material

creates meaning. These lacked the dimension of the audience's response, however. I also used a Chion model, in chapter 5, to do in-depth audio-video analysis of key hit points of four exemplary scenes from the series. I added audience descriptors to deepen the level of analysis from that of Chion's approach.

Choices[96] to prioritize a more-standardized global "sound" engendered a marketable product in the global domain, while "Turkish", or Anatolian-rooted, elements drew a steep response from culturally proximate audiences. I believe that this combination of global and local sounds and meaning are a major part of the reason that this series was sold in over 60 countries and achieved such popularity in so many of them. Audience members of many different cultures, though they might hear an unfamiliar language or dubbed dialogue track, shared a common soundscape in the music while they used social media on their couch, finished dishes in the kitchen, or cuddled up with a device in bed.

Television, I argued, fits into cultural niches shaped by oral modes. It is not difficult to see that television, despite increasing advances in technology that have viewers using different media of consumption, maintains a large audience. I believe that the music of the historical drama in our case study attracted audience members stemming from oral sub-cultures in particular. Television access is nearly ubiquitous in Turkey and consumption of it, whether direct or indirect, is much greater than that of media sources requiring reading. This was buffeted by the presence of melodrama characteristics in the sound and image in addition to the narrative. The Internet, using literate modes more so than oral, also fed this culture as audience members globally were able to post, manipulate, view, listen to, and discuss material from *Muhteşem Yüzyıl*. In this way consumers also became producers of meaning in a dialogue surrounding the microcosm. This all served to increase engagement.

Success, in the Turkish television industry, is defined by high ratings. *Muhteşem Yüzyıl* led to many offshoots and a sequel, *Kösem*. It received top ratings all four of its years. It boasted established and charming[97] actors, dazzling sets, costumes and jewelry,

[96] While these choices in prioritization are made by the producers, we saw that the original screen-writer, Meral Okay, had a vision for the "sound". Ultimately, the sound belongs to the composers. Aytekin Ataş was very clear about the fact that the composers did not embark on this project with the goal of making a product marketable outside of Turkey. I believe their sincerity in sharing from their own tastes, preferences, backgrounds, and talent, within the strict and harsh boundaries of a fierce week-to-week time crunch, resulted in a not overly-forced sound that developed naturally over the years of broadcast.

[97] Meryem Üzerli was a last minute hire for the role of Hürrem. Because she had grown up in Germany her Turkish had a strong accent but her broken Turkish turned out to be an endearing asset for her and, ultimately, the show.

strong writing, and top-notch marketing. With the subtle increase in popularity of Neo-Ottomanism, the time was ripe for the subject matter and the sensationalism surrounding the serial served to draw attention to it attracting viewers and increasing ratings. The music, however, is what pulled fans to the broadcast, even if not to the screen, again and again – unconsciously, alluringly, and effectively. Television sets turned on and tuned in – that means financial success in the Turkish television market.

6.2 Significance

Throughout this dissertation, I have tried to balance analyses of the produced material and audience responses to it. I believe that the methodological approach I have demonstrated is useful on multiple levels.

Film studies and musicology both tend to focus on a produced artistic object. This is, less often, accompanied by the processes of production and consumption surrounding art. This approach usually emphasizes analysis of specific works and theorizing about how meaning is created through, or embodied in, them. We observed this limited, though still helpful, approach in Chion's analysis as well as Fiske's. My study, however, uses the joint frameworks of analysis and ethnographic work to look at both sides of the audio-visual experience. Television music involves a sound object that is tweaked and modified repeatedly to satisfy the unfolding needs of serials, in our case. This music within and outside of its intended audio-video context certainly deserves analysis. In this thesis I have shown how ethnographic approaches can be used to look more deeply into the interpretation, and creation, of meaning by audience members. As I have attempted to demonstrate, researchers in film studies and musicology will reach deeper levels of understanding by employing techniques such as interviews with audience members and participant observation. Verbal descriptors can easily be added to analyses of specific moments or scenes, as I have demonstrated, to add a deeper dimension.

This study also offers something to the field of cognitive studies. Television audiences are a ready source of participants eager to discuss something they dedicate great amounts of time to. Cognitive study researchers, often forced to manufacture groups of informants for research, may find tapping into this ready pool both easier and more

revealing. I believe, in particular, researchers interested in music cognition or music and emotion, among other subjects, will find an intriguing and willing set of volunteers if they use television music as their material.

In my experience, Turkey has a strong tradition of musicological work that embraces diverse subjects and approaches. Scholars treat the multiplicity of traditions with respect. While a conservatory approach still guards education related to both Western Classical and Turkish Classical music traditions, there are many platforms for innovative departure from tradition as well.

My work contributes to the ongoing development of holistic and interdisciplinary approaches to the study of Turkish musics. Music should often, if not always, be given consideration as a dynamic object of negotiation between multiple parties. It should be analyzed as it is intended by the producers as well as perceived by listeners. When a composer or arranger says he or she did not intend to follow the norms of a certain *makam*, our analysis of *makam, usul,* and *seyir* should perhaps take backseat. We must, however, always consider their presence and meaning in a culture of production and consumption where *makam* is familiar and meaningful. It is worth noting that, in our case study, *makam,* rather than being used in the traditional sense of one *makam* or mood per song or piece, is something that evolves in our case study to match the changing moods of the scene throughout a musical sequence.

Additionally, we should look both at the ways that Turkish music is unique and how it is modified to jive with a global etiquette of musicking. What makes it "Turkish", besides the production location, and what makes it palatable and even attractive to listeners less familiar with its Turkish elements? As Turkish television, and its soundscape, continues to be exported, these are questions that will be helpful to ask. Choices pertaining to instruments, vocal styles, meter, recording and mixing/mastering practices, as well as those related to audience reception globally through platforms like YouTube and success in both domestic and international markets, should be given attention and study equal to, if not exceeding, that which is allotted more traditional melodic, rhythmic, *makam*, and/or harmonic analyses. I have tried to exemplify such a broad spectrum of analysis in the present work.

Television music is an understudied phenomenon. If, as Philip Tagg argued in 1999, a quarter of the music we listen to is transmitted through the television, doesn't it follow

that a quarter of musicological research should be on the subject of television music? This claim is, of course, exaggerated – television and music consumption has changed since 1999 – technology is more dynamic than ever with the advance of the Internet, digital technology, and media like mp3s and YouTube. In Turkey, however, the standard television set is still the strongest source of communally consumed music – and arguably the backbone of the Turkish soundscape – making Turkey an ideal context for this study. In addition, I believe that study of Turkish television music also contributes to a greater understanding of Turkish musics, and in particular their listening bodies, on a whole. It reveals clichés, codes of meaning, and sources of audio-engagement for Turkish audiences.

I hope that my work will contribute to the small, but growing, body of literature on the global production and consumption of television music. Ethnomusicology is a field that claims to study living music – not just scores of historic pieces as foundational as they are to our lives today – but dynamic music in the lives of people. What music more frequently accompanies the daily life of people than that broadcast over the television? As a medium that involves an extended and more dynamic process of production when compared to that of albums or films, it is an ideal field to study the relationships between production and consumption of music alongside the musical item itself. As far as I am aware, this study is the first to do so in the context of Istanbul audiences. Recorded, in addition to live, music is deserving of much more of this dualistic approach to analysis.

Finally, scholars of ethnomusicology, musicology, cognitive studies, and media studies may find ways that their research interests intersect within this work and be encouraged to take on the task of applying their own disciplinary expertise to the case at hand. I will have been successful if I inspire academically rigorous studies, within the above disciplines, regarding the exceptional case of Turkish Television music. Soundtracks sounded weekly, if not more frequently, for upwards of three years in the living rooms of audience members in over 50 countries deserve commensurate consideration.

In addition, I hope this project will bring attention to the outstanding feats of scoring accomplished weekly in the wee hours before the airing of the latest episode of popular Turkish serials. The length of serials in Turkey and the week-to-week manner of production create an extremely stressful environment in which only the most forgiving

and rigorously applied composers are able to succeed. Every ethnomusicologist's work in the end boils down to people – or a person – who deserve a global soap box from which to share, and receive recognition for, their musical contributions. The author, along with the entire production team and hundreds of millions of viewers around the world, is indebted to these underpaid and undervalued artists.

6.3 Limitations and Possible Further Studies

There is need for quantitative study of an encompassing demographic body in Istanbul. My field was limited and not comprehensive. A professional survey of a representative body of the audience of *Muhteşem Yüzyıl* would increase the contribution of this research to the field of Reception Studies. I would like to use the audience descriptors I have listed in this thesis in chapter 5 to further discuss how the audience engages with audial material.

The success of *Muhteşem Yüzyıl*, moreover, and Turkish television abroad is a subject deserving of much more attention than it has received. This thesis looks at a broad spectrum of the aspects of the issue, but there is need for in-depth study. In a paper presented in Istanbul, I discussed how this phenomenon creates soft power for Turkey and shares Turkish culture and music to an extent that no other sector has accomplished (2014).[98] There is need for further study of the export and international consumption of Turkish television in general – but also at the level of its music. Fahir Atakoğlu mentioned that, although he had been a professional composer and performer of music over fifteen years at the time, it was often his work on *Muhteşem Yüzyıl* that he was recognized for when travelling. Turkish television music could be argued to be, if we judge based on its audience size, the largest representative of Turkish music to the world.

Television music is an established yet dynamic, easily-disseminated medium. It subtly and quickly eases its way into the soundscapes of homes, relationships, and lives. I believe, therefore, that there is opportunity for further cognitive study, with

[98] There is an ongoing discourse for this idea of "TV Diplomacy" to which Turkish television has recently been added. (Aytulu 2012; Bekdil 2012b; Buccianti 2010; Öymen 2012; Radikal Staff 2012a; Utkan 2011; Yinaç 2012) As referred to by Josh Carney 2015b, p. 27.

psychological rigor, of how television music creates emotion and absorption. I have touched briefly on some ways that it helps to engage audience members, but this is a subject that would benefit from quantitative study. Television serials play on the emotional wiles and desires of audience members in a way that film, with its rigorous requirements of conclusion, cannot. I suspect that the addicting properties of Turkish soap operas, and perhaps serials globally, are linked to their music as much as their plots.

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APPENDICES

APPENDIX A: Interviews with Audience Members
APPENDIX B: Participant Observations
APPENDIX C: Selected Scores from Fahir Atakoğlu
APPENDIX D: Global broadcast times/dates
APPENDIX E: Theme Translations and Selected Glossary

APPENDIX A : Interviews with Audience Members
Note: Names assigned by author in place of real names.

1. Name: Gülşah
Interview Date: December 12, 2013
Gender: Female
Age: 31-40
Residence: Zümrüt Evler (Maltepe), middle/working class more conservative neighborhood
Where you are from/were raised: Family from Rize, grew up in Istanbul
Education: Highschool graduate
Career Sector: Public relations in a car firm
How many hours a day is the TV on in your home: three hours
How much time do you spend watching TV: up to two serials a week
How do you watch Muhteşem Yüzyıl: On TV at the broadcast hour
Who do you watch it with: by myself
Do you read or discuss the series on the internet/social media: I watch trailers, check out music, pictures, and scenes, and discuss with friends
Discuss the music you like to listen to: Türk sanat music, jazz, pop, kanun, violin, & ney
What is your musical past: I'm a good listener
What musical scenes come to mind right now: (from other serials) *Kurtlar Vadisi,* Gökhan Kırdar, film müzikleri

2. Name: Linda
Interview Date: April 25, 2014
Gender: Female
Age: 55-65
Residence: Bahariye, Kadıköy, middle class liberal neighborhood with many minorities and students
Where you are from/were raised: Family from Turkey, grew up in Germany
Education: Grew up in Germany, moved to Turkey at age 20 to marry. (Armenian)
Career Sector:
How many hours a day is the TV on in your home: They leave it on all day
How much time do you spend watching TV:
How do you watch Muhteşem Yüzyıl:
Who do you watch it with:
Do you read or discuss the series on the internet:
Discuss the music you like to listen to: İlhan İrem, Jotta, Beattles, Julio Iglesias, hymns, Ahmet Kaya, Neşe Karaböcek
What is your musical past: My children play instruments (guitar, piano, drumkit)
What musical scenes come to mind right now: Süleyman's dream, Hürrem's lullaby, battle scenes

3. Name: Tüğçe
Interview Date: November 22, 2013
Gender: Female
Age: 35-45
Residence: Acibadem (a middle class neighborhood)
Where you are from/were raised: Family is from Giresun, She was born in Ankara but grew up in Malatya and in Teşvikiye Istanbul
Education: PhD
Career Sector: Teaches history of the Republic at a public university
How many hours a day is the TV on in your home: 8 hours
How much time do you spend watching TV: 3-5 hours a week
How do you watch Muhteşem Yüzyıl: Off of the internet, sometimes I watch a series episode after episode in a row.
Who do you watch it with: with my son (5th grade at the time), or by myself
Do you read or discuss the series on the internet: Looked at the website a bit, twitter
Discuss the music you like to listen to: Ahmet Kaya, Leonardo Cohen, Group Yorum, Tarkan
What is your musical past: I like to sing Türkü
What musical scenes come to mind right now: The violin

4. Name: Seyit & Salime
Interview Date: May 24, 2014
Gender: Husband & Wife
Age: 60+
Residence: Kanlıca, in a restored *yalı* (mansion) on the Bosphorus
Where you are from/were you raised: The family is from Giresun, but they grew up in Istanbul
Education: Husband university graduate (economics, Istanbul University)
Career Sector: Industry
How many hours a day is the TV on in your home:
How much time do you spend watching TV: Most evenings
How do you watch Muhteşem Yüzyıl: They usually watch the news and soccer matches, and then watch the serial around 10-10:30 recorded without commercials.
Who do you watch it with: Usually just the two of them, sometimes with siblings. They don't like to watch with guests because they prefer not to converse.
Do you read or discuss the series on the internet:
Discuss the music you like to listen to: Sanat music, classic, opera hits, jazz, folk (halk) music
What is your musical past: We listened to pop and western music as children, müsikhol (night clubs)
What musical scenes come to mind right now: *mehter*, the western music in the background (which hadn't make sense to them), Ay yapım's music is recognizable

5. Name: Jale (Deniz – highschool-aged daughter)
Interview Date: 23.05.2014
Gender: Female
Age: Almost 50
Residence: Ortaköy, a very nice home accessible only by car with view of Bosphorus
Where you are from/were raised: Çamlıca, Istanbul, maternal grandmother was German
Education: Graduated from engineering program at Istanbul Technical University
Career Sector: Public Relations in Culture and arts; part time
How many hours a day is the TV on in your home: Only when it is being watched
How much time do you spend watching TV: evenings 8pm-12am
How do you watch Muhteşem Yüzyıl: At its broadcast time on the TV—sit on the couch and watch
Who do you watch it with: Sometimes husband or family, Whatsapp chatting with a friend in Kadıköy
Do you read or discuss the series on the internet: Just when Mustafa died, chats while watching with close friends
Discuss the music you like to listen to: Yabancı pop, jazz, rock, klasik, Türk Oldies, Sanat Müziği
What is your musical past: piano as a child, taught ballet and studied for 20 years, mom played piano and guitar
What musical scenes come to mind right now: Battle scenes, vocals, Hürrem's lullabye

6. Name: Emine
Interview Date: 23.05.2014
Gender: Female
Age: 45-55
Residence: Gültepe (working class neighborhood off of Taksim/Hacıosman metro line)
Where you are from/were raised: Istanbul
Education: Finished primary school
Career Sector: Helper/cleaner in Jale's home
How many hours a day is the TV on in your home: Evenings
How much time do you spend watching TV:
How do you watch Muhteşem Yüzyıl: On the TV at broadcast time
Who do you watch it with: Family members
Do you read or discuss the series on the internet:
Discuss the music you like to listen to: Nostalji, Sanat müziği, halk müzik
What is your musical past: her uncle played saz (bağlama)
What musical scenes come to mind right now:

7. Name: Vahap
Interview Date: 10.06.2014
Gender: male
Age: 55-65
Residence:
Where you are from/were raised: Istanbul, Rize- visit every 10 years or so
Education: 3 years at İstanbul İktisat ve Ticari Akademisi (now Marmara University)
Career Sector: Shipping, Board member
How many hours a day is the TV on in your home:
How much time do you spend watching TV: a lot, films, news etc.
How do you watch Muhteşem Yüzyıl:
Who do you watch it with:
Do you read or discuss the series on the internet:
Discuss the music you like to listen to:
What is your musical past: His family wasn't very interested but it was around in his neighborhood
What musical scenes come to mind right now: The entrance music from Dallas- exciting, and Kaçak

6. Name: Fahriye
Interview Date: 04.2014
Gender: Female
Age: 35-45
Residence: Fıstıkağacı; working class neighborhood between Üsküdar and Bağlarbaşı
Where you are from/were raised: Burdur, Ankara
Education: Finished university- at ODTÜ
Career Sector: Teaches English at primary school in very poor neighborhood
How many hours a day is the TV on in your home: 8-9
How much time do you spend watching TV: 1-3
How do you watch Muhteşem Yüzyıl: On the TV at broadcast time
Who do you watch it with: With sister-in-law, or alone (without sons and husband)
Do you read or discuss the series on the internet:
Discuss the music you like to listen to: Türküler, tasavuf, sanat müziği, pop
What is your musical past:
What musical scenes come to mind right now: Jenerik, music with poems, battle scenes, scenes of tension
Note: covered, religious, she and her friends decided to stop watching MY after Halit Ergenç joined the Gezi park protests

6. Name: İpek
Interview Date: 28.05.2014
Gender: Female
Age: 55
Residence: Kadıköy, Rasimpaşa (working class, liberal neighborhood in cultural center of Asian side)
Where you are from/were raised: Tarsus
Education: Finished high school

Career Sector: real estate and other jobs, retired now
How many hours a day is the TV on in your home: Evenings
How much time do you spend watching TV:
How do you watch Muhteşem Yüzyıl: On the TV at broadcast time
Who do you watch it with: Family members
Do you read or discuss the series on the internet:
Discuss the music you like to listen to: Nostalji, Sanat müziği, halk müzik
What is your musical past: her uncle played saz (bağlama)
What musical scenes come to mind right now:

6. Name: Emine
Interview Date: 23.05.2014
Gender: Female
Age: 45-55
Residence: Gültepe (working class neighborhood off of Taksim/Hacıosman metro line)
Where you are from/were raised: Istanbul
Education: Finished primary school
Career Sector: Helper/cleaner in Jale's home
How many hours a day is the TV on in your home: Evenings
How much time do you spend watching TV:
How do you watch Muhteşem Yüzyıl: On the TV at broadcast time
Who do you watch it with: Family members
Do you read or discuss the series on the internet:
Discuss the music you like to listen to: Nostalji, Sanat müziği, halk müzik
What is your musical past: her uncle played saz (bağlama)
What musical scenes come to mind right now:

7. Name: Ceyden
Interview Date: 15.05.2014
Gender: Female
Age: 35
Residence: Suadiye (upper-middle class neighborhood off of Bağdat Ave., a famous shopping district on the Asian coast.)
Where you are from/were raised: Ankara
Education: Finished graduate studies
Career Sector: Intellectual Property
How many hours a day is the TV on in your home: One at most
How much time do you spend watching TV: Whenever it is on
How do you watch Muhteşem Yüzyıl: On the TV, but recorded
Who do you watch it with: With husband
Do you read or discuss the series on the internet: I sometimes listen to the music online, but more for Game of Thrones
Discuss the music you like to listen to: metal, hard rock, rock (Cem Karaca, metallica, Duman, Blonde Guardian)
What is your musical past: Played some piano, drums, *saz, cura*
What musical scenes come to mind right now: İbrahim's death, Mustafa's *kılıç kuşanma sahnesi* (coronation scene)

8. Name: Sevinç
Interview Date: 30.05.2014
Gender: Female
Age: 45-55
Residence: Fıstıkağacı (lower-middle class suburb of Üsküdar)
Where you are from/were raised: Istanbul
Education: Finished university
Career Sector: retired, math teacher
How many hours a day is the TV on in your home: If I'm doing something else I turn on music
How much time do you spend watching TV: 4-5 hours
How do you watch Muhteşem Yüzyıl: On the internet without commercials (didn't watch MY regularly)
Who do you watch it with: By myself, I don't like chatting
Do you read or discuss the series on the internet: I watch YouTube videos of scenes and look at pictures
Discuss the music you like to listen to: everything, grew up with "klasik" music, likes rock and sanat müziği
What is your musical past: Grandpa, uncle, dad: *cümbüş, ud,* gitar. She knows a bit of mandolin and guitar and likes to sing.
What musical scenes come to mind right now: scary, scenes of tension

9. Name: Ferhat
Interview Date: 10.06.2014
Gender: Male
Age: 45-55
Residence: Maltepe (middle class suburb up the coast from Kadıköy)
Where you are from/were raised: Istanbul
Education: Finished highschool
Career Sector: personal chauffeur (father was as well) for a family
How many hours a day is the TV on in your home: All weekend- cowboy films
How much time do you spend watching TV: 3-4 hours in the evening
How do you watch Muhteşem Yüzyıl: On the TV at broadcast time
Who do you watch it with: with wife, mother, and any guests who may be over
Do you read or discuss the series on the internet:
Discuss the music you like to listen to: slower genres, the 60s-70s
What is your musical past: took guitar lessons, theater, father sang
What musical scenes come to mind right now: all from other serials- Kraç's music used in İstanbul Masallar, the music from Karagül

10. Name: Gülçin
Interview Date: 12.06.2014
Gender: Female (married to Ferhat)
Age: 35-45
Residence: Maltepe (middle class suburb up the coast from Kadıköy)
Where you are from/were raised: Razgrad, Bulgaria (Turkish roots)
Education: Finished highschool

Career Sector: Cleaner/cook in a home of the family her husband works for, worked in confection in Bulgaria
How many hours a day is the TV on in your home: It's always on but I don't watch it
How much time do you spend watching TV: maximum 2-2.5 hours in the evening
How do you watch Muhteşem Yüzyıl: On the internet because I can't sit too long
Who do you watch it with: husband, mother-in-law, used to watch with children
Do you read or discuss the series on the internet: watches old episodes (says her husband)
Discuss the music you like to listen to: as a child Abba, Boney M.
What is your musical past: Sang Balkan folk music in a choir, sibling played accordion
What musical scenes come to mind right now: The music was so deep as Süleyman's death drew near

11. Name: Ece
Interview Date: 07.07.2014
Gender: Female
Age: 19-24
Residence: Kuzguncuk (Bosphorus suburb connected to Üsküdar)
Where you are from/were raised: *memleket* Ordu
Education: Finished university
Career Sector: intern; business/law
How many hours a day is the TV on in your home: 4
How much time do you spend watching TV: 2
How do you watch Muhteşem Yüzyıl: On the TV at broadcast time
Who do you watch it with: alone or with family members
Do you read or discuss the series on the internet: I watch fragments, comment on social media, listen to music, and look at pictures
Discuss the music you like to listen to: Turk and foreign pop, liked *Türk Sanat Müziği* as a child
What is your musical past: keyboard as a child, guitar, there was violin around
What musical scenes come to mind right now: lullabies, war scenes, musical transitions

12. Name: Hülya
Interview Date: 10.06.2014
Gender: Female
Age: 25-35
Residence: Kartal (suburb at the end of the Kadıköy-Kartal metro line)
Where you are from/were raised: Istanbul, *memleket* Ordu
Education: Finished university
Career Sector: Assistant for a shipping company
How many hours a day is the TV on in your home:
How much time do you spend watching TV:
How do you watch Muhteşem Yüzyıl: Didn't get confirmation that she watches it
Who do you watch it with:
Do you read or discuss the series on the internet: watches fragments, shares her favorite scenes on facebook, twitter
Discuss the music you like to listen to: Pop, slow, *sanat müziği*

What is your musical past: her husband and cousin play guitar, recorder players
What musical scenes come to mind right now:

13. Name: Aylin
Interview Date: 12.06.2014
Gender: Female
Age: 45-55
Residence: Kalamış (coastal residence near Istanbul's largest yacht/sailboat marina)
Where you are from/were raised: Armenia, near Yerevan (limited Turkish)
Education: Highschool through tenth grade, then college
Career Sector: Live-in helper/cleaner/cook, previously worked in Russia
How many hours a day is the TV on in your home:
How much time do you spend watching TV: Sometimes in the morning, every evening until 1 or 2
How do you watch Muhteşem Yüzyıl: On the TV at broadcast time
Who do you watch it with: alone, sometimes with members of the family she works for
Do you read or discuss the series on the internet:
Discuss the music you like to listen to: Türkish pop, sanat, folk music, Yıldız Dilbe, Sezen Aksu
What is your musical past: piano, kanun, clarinet, three years of lessons
What musical scenes come to mind right now: İbrahim playing the violin, examples from other serials

14. Name: F.
Interview Date: 10.06.2014
Gender: Male
Age:
Residence: Sancaktepe (working class neighborhood on the edge of Istanbul's east Asian side)
Where you are from/were raised: village in Sivas
Education: Finished primary school
Career Sector: works in a shipping company
How many hours a day is the TV on in your home: 10-10
How much time do you spend watching TV: Evenings
How do you watch Muhteşem Yüzyıl: doesn't watch it regularly
Who do you watch it with: with wife
Do you read or discuss the series on the internet:
Discuss the music you like to listen to: *halk müzik, özgün müziği*
What is your musical past: a bit of bağlama
What musical scenes come to mind right now:

15. Name: Yeliz
Interview Date: 07.07.2014
Gender: Female
Age: 35-45
Residence: Avcılar (middle class neighborhood on the edge of Istanbul's west European side)
Where you are from/were raised: *memleket* Elazığ (Çerkez)
Education: Finished university

Career Sector: programming, administrative assistant
How many hours a day is the TV on in your home: when we're home
How much time do you spend watching TV: maybe half an hour
How do you watch Muhteşem Yüzyıl: doesn't watch it regularly
Who do you watch it with: alone, sometimes with son
Do you read or discuss the series on the internet:
Discuss the music you like to listen to: pop, classic/opera*, arabesk, THM, TSM*
What is your musical past: son plays the keyboard
What musical scenes come to mind right now: intrigue and melancholic scenes

16. Name: Serra
Interview Date: 10.06.2014
Gender: Female
Age: 35-45
Residence: Pendik (suburb somewhat on the edge of the west Asian side)
Where you are from/were raised: family in Istanbul for three generations
Education: Finished university
Career Sector: accountant
How many hours a day is the TV on in your home:
How much time do you spend watching TV:
How do you watch Muhteşem Yüzyıl: on TV at its normal broadcast hour
Who do you watch it with: with mom and sister in mom's house
Do you read or discuss the series on the internet: watches fragments, looks up actors, music (would like to have the music), pictures, and scenes
Discuss the music you like to listen to: instrumental, tasavvuf, TSM
What is your musical past: brother plays saxaphone
What musical scenes come to mind right now: The music when Süleyman made a decision about İbrahim; the door opening.

APPENDIX B: Participant Observations

#2 25.09.2013 Episode 105

A working class Armenian friend invited me to watch with her retired parents. They live in a modest 3-bedroom flat in Koca Mustafa Paşa, a densely populated part of town with a significant minority population, and had a large flat-screen TV. We were served plates of fruit, tea, and some cookies that I had brought as their guest. I stayed the night with them. We watched in a dark room.

It was apparent that this family doesn't mind missing episodes. They had been at the summer cottage the week before and missed the opening episode of the season. The family didn't talk at all during the episode and the father fell asleep. During commercial breaks they channel surfed to see what was going on in other serials but always made it back to *Muhteşem Yüzyıl* by the end of the commercial break.

#3 23.10.2013 Episode 107

A friend from an educated middle class Turkish family took me to watch with her mother, aunt, grandmother, and their household helper who regularly watch together. They live near Beşiktaş in a very central and liberal part of town. Everyone sat on her own couch and fruit and snack plates were prepared and served along with coffee throughout the show. The lights were on during the show and the family members chatted throughout about the show and about normal life stuff. They also commented on the actors, especially handsome male actors, and discussed history and politics in the show. They were clearly very engaged because all five of us showed visible surprise at commercial break interruptions. The TV was not a flat screen and the picture and sound quality were average. After the show I stayed with my friend and her partner who lived in a flat up the street from her family.

#4 13.11.2013 Episode 111

I watched with a family recommended to me by a school colleague. The mother is a university lecturer and they had spent time abroad. They rent a small flat near the E-5 on the outskirts of Acibadem. Though it is very small, it is on the bottom story and is surrounded by both a narrow garden and an outside patio where they like to go to smoke and drink tea and such. They are quite a liberal family – perhaps even a bit leftist. At the time, they had a 5th grade son and the mother's brother was staying with them and helping with cooking and such. They also had a car. Because the mother was an academician our conversation over dinner was related to my studies mainly. They also discussed their time working on a project in Uzbekistan and the popularity of Turkish soap operas there. The son watched the latest episode with us on a mid-sized flat screen in their living room area.

#5 27.11.2013 Episode 113

I visited colleagues of a friend who live in Erenköy. They had a comfortable flat for which they were paying off a 5-year mortgage and both were, at the time, working for well-known companies – one of which was a successful private university. They had a 2-year old son. They do not have much time to watch tv because they don't allow their son to see it on, but they both enjoy it. They record episodes using tivo so that they can comfortably spend their evening with their son and start the show when they are ready. They normally like to watch with an iPad in hand to check details about

historical facts. They said that this serial has made them more interested in Ottoman history. They made comments about the music and episode periodically and they put out cookies and *kuruyemiş* to eat. Their tv was not a flat screen.

When prompted about the music in the show, the wife remembered the use of *mehter* and violin. The husband remembered the title theme and the use of *Bektaşi* chanting. Half an hour into the episode the husband said that he got goosebumps when the *mehter* began to play. The use of the sighed syllable "Ayy!" in a track with e-bow added a human element according to the wife.

#6 29.01.2014 Episode 121

I watched with a friend and her brother and sister-in-law. This family was related to the family I observed in #1 and they also lived in Koca Mustafa Paşa. They work in a jewlery business, an Armenian family, and their flat was small but very nicely decorated. Their two kids, a boy and a girl elementary school aged, shared a room. They get their tea and snacks ready during commercials and have the kids set up not to disturb them after 9:00. The wife said they normally don't have guests on Wednesday nights and that she has watched the show for four seasons since the very beginning. The husband said he watches because he has to. While she watches, she checks facebook and history on her iPhone, but also gets really into the show. During commercials they go to other channels and see what's on and such. They didn't turn off the lights while watching and the sound from the kids' TV could be heard in the background. Sh commented on the music at certain points – the anguished female vocals, the music as Suleyman sets off decisively for something, etc. They said that everyone is more interested in this part of history because of this show and I noted that they really get into it – they are somewhat addicted.

#7 23.05.2014

I went to the the household of the boss of the husband of observation number four. They have two highschool aged kids and live in a very nice house overlooking the Bosphorus above Ortaköy which can really only be reached by car or taxi. They wear their shoes in the house which is abnormal in Turkey. The mother of the household had me over around 6:30pm. She told me about her job working part time on PR for a prominent art foundation attached to the Koç company. Upon arriving we chatted a bit about art in Turkey and the new gallery in Beyoğlu, then she prepared some snacks and white wine and we sat down to do the interview. She usually chooses one *dizi* to watch and had chosen *Muhteşem Yüzyıl* and they began watching it as a family four years ago. Now she watches it and the family comes and goes but they usually know what is going on. I think they must get very absorbed. She said her husband loves history so they liked to look in books as they watched. She also WhatsApp's with her best friend of 40 years who watches in Kadıköy. The kids go to a private school. After interviewing her, and her husband who joined us to watch and discuss the scenes, she had me chat with her household helper who was very emotional about the show. She cried a lot during Cihangir's death scene and during the love scene saying that she had told her husband when they watched that scene, "you've never said words like this to me". I guess the daughter of the family also cried a lot during Cihangir's death scene. The daughter told me that at her school (11th graders) even if people didn't watch regularly they all watched the important episodes and in her history class on Thursdays her teacher always commented on the show and asked them questions and discussed it. My discussion with her was all in English. As we chatted with the three family members the subject

of Süleymamn and İbrahim's real relationship came up and the husband suggested a 'homosexual' relationship between the two saying back then it wasn't the taboo it is today and he related it to the love between Mevlana and Shem (which his daughter countered was a different kind of love). He said such relationships were more common with Sultans. The daughter also said that she likes the show because she feels proud of "our" history and likes to see the glory times of Turkey. We also argued about when the show might end and I left by taxi at 9:30pm.

#8 Ongoing

My husband and I did our best to weekly follow the serial through its third and fourth seasons. We watched it on the internet the day after the new episode was broadcast in order to be able to start at our own convenience and skip the commercials. We always had dinner or snacks in hand while watching, and I found it very emotionally engaging to the point that I had to do something following viewing in order to wind down after the final episodes.

APPENDIX C: Scores from Fahir Atakoğlu

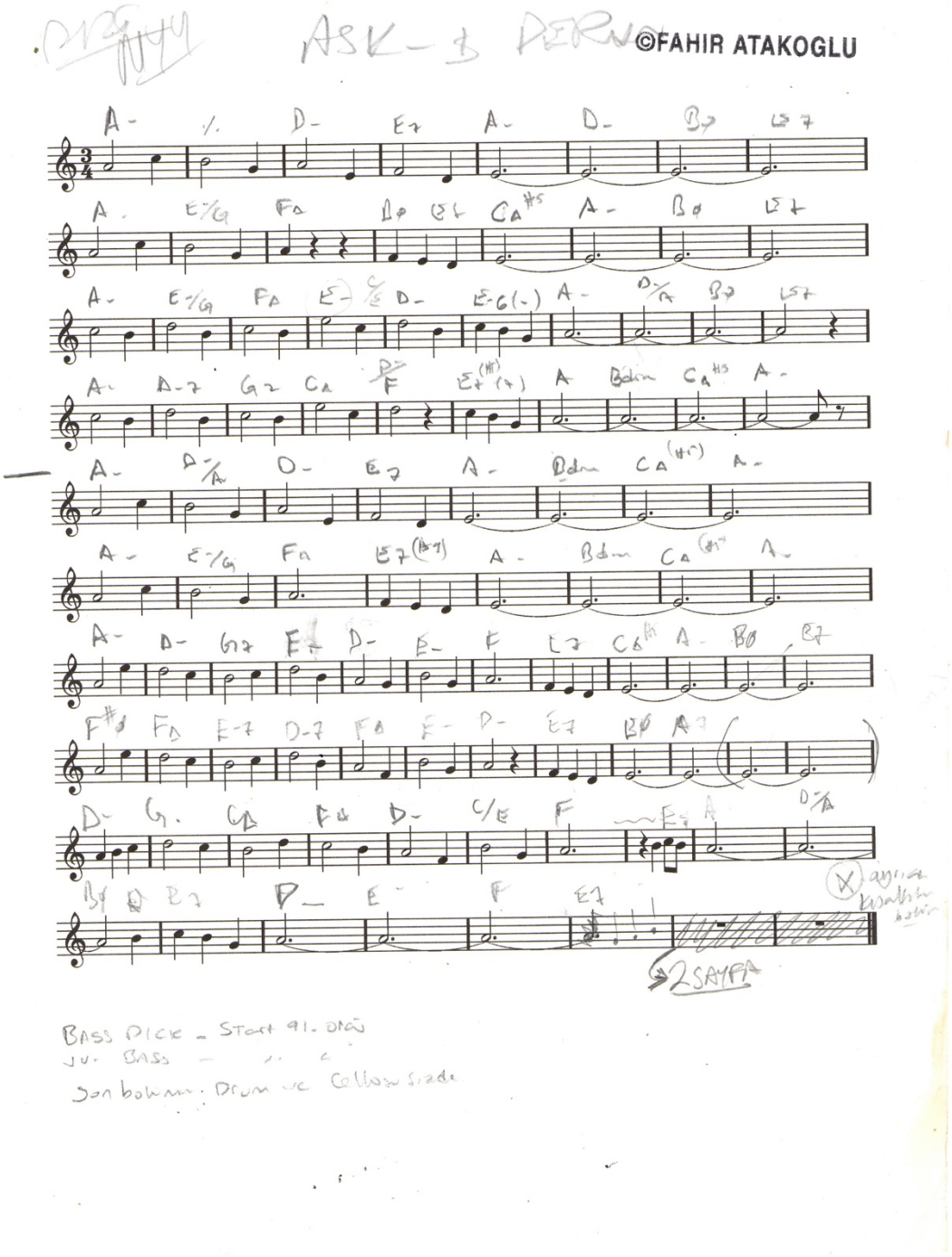


Figure C.1 : Fahir Atakoğlu's score for the theme "*Aşk-ı Derun*". (Composed by Aytekin Ataş).



Figure C.2 : Fahir Atakoğlu's score for the theme "*Ayın*". Includes bars from the title theme at the beginning, written by Aytekin Ataş.

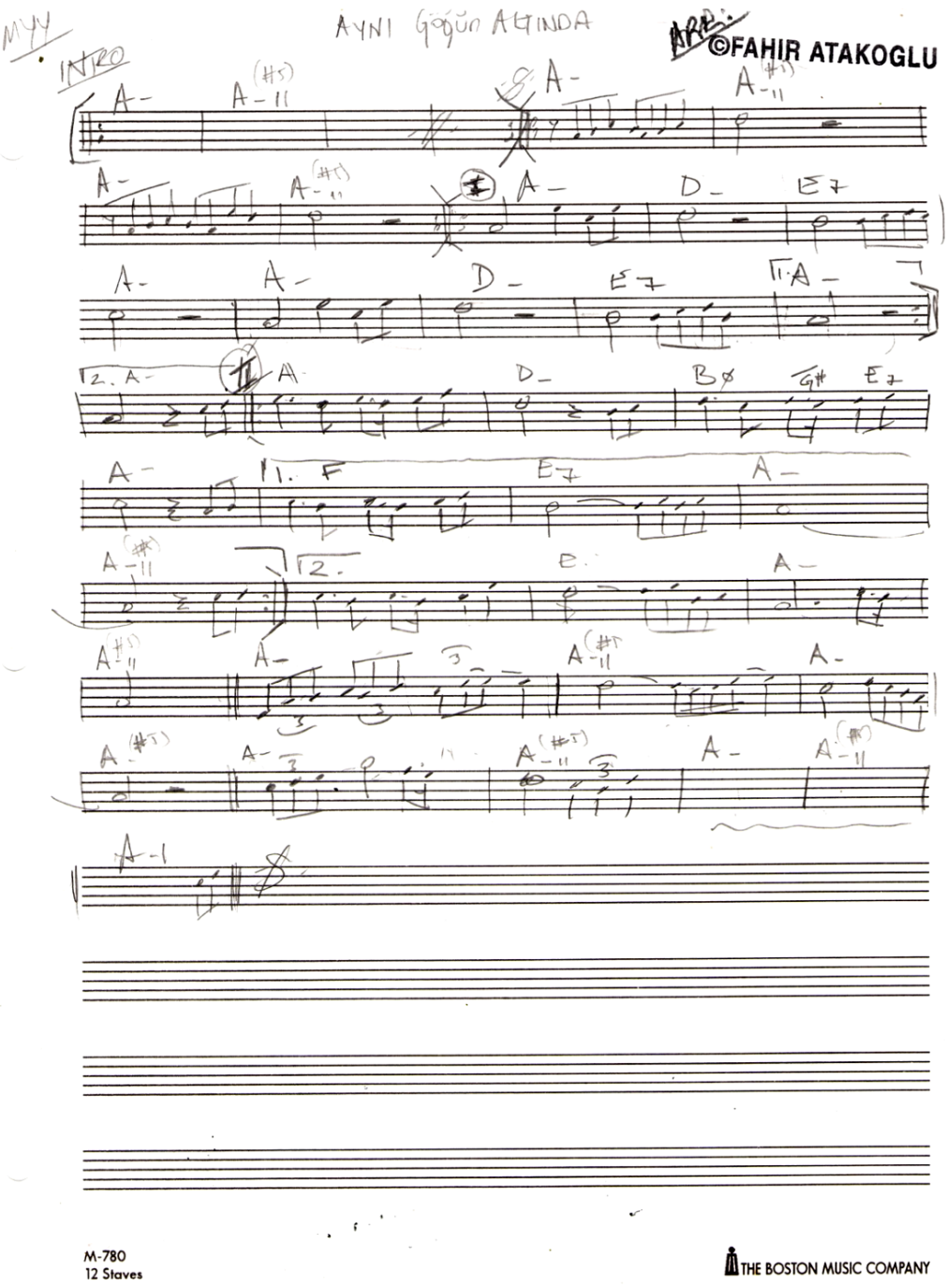


Figure C.3 : Fahir Atakoğlu's score for the theme "*Aynı Göğün Altında*". (Written by Aytekin Ataş, arranged by Fahir Atakoğlu).

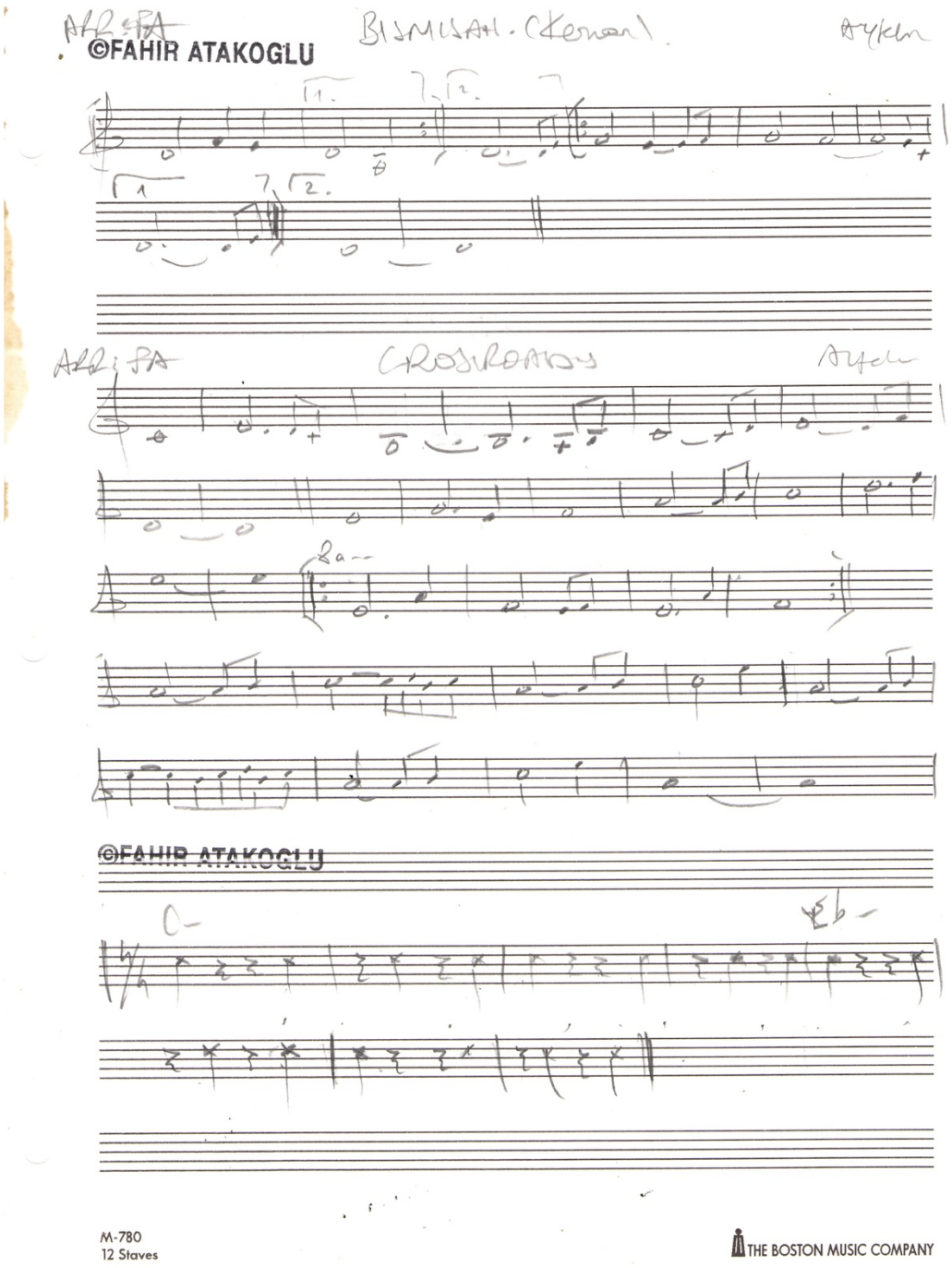


Figure C.4 : Fahir Atakoğlu's score for the themes "*Bismişah*" and "Crossroads". Note credit is given to Aytekin Ataş for the composition, and to Fahir Atakoğlu for arrangement in the top corners of the page.

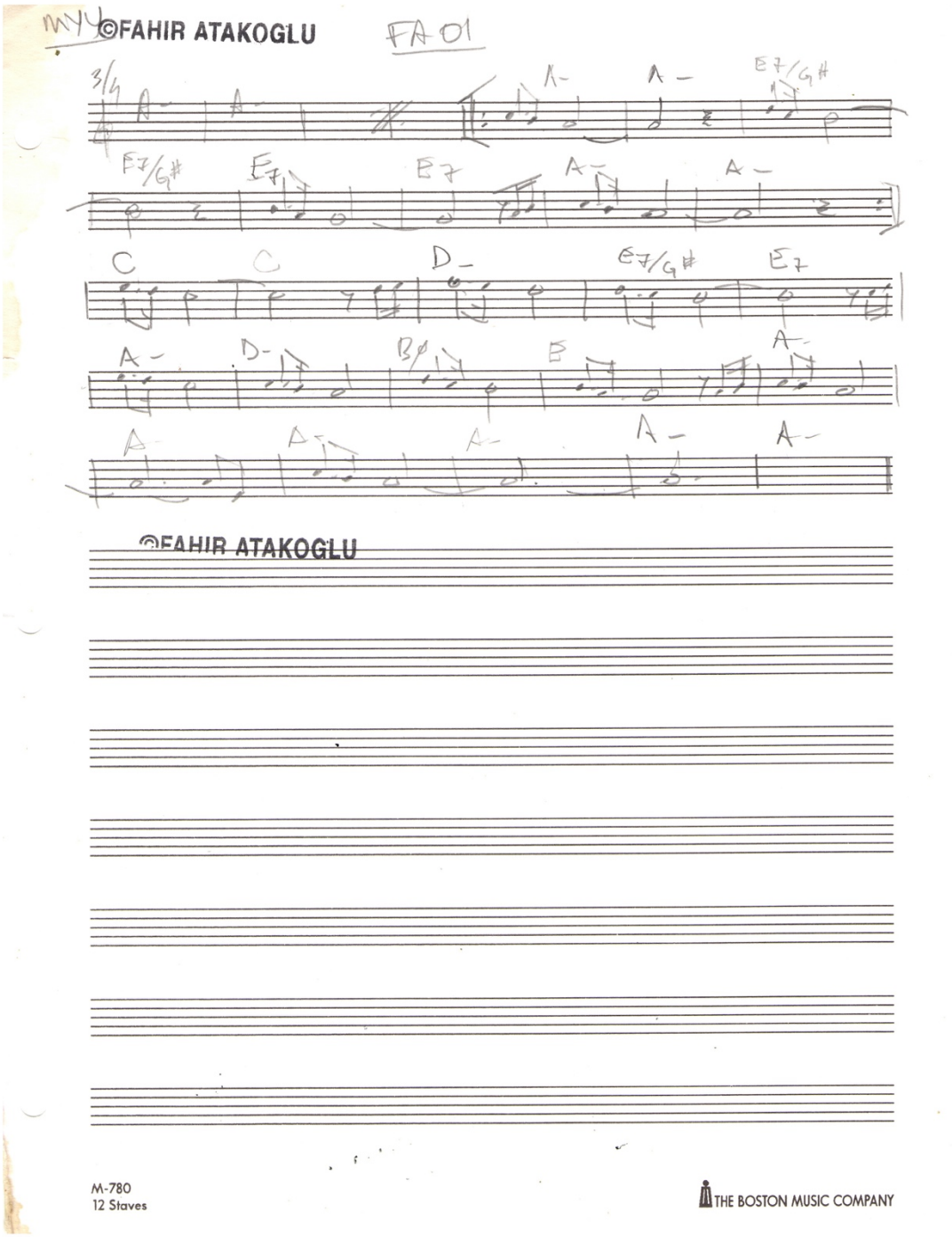


Figure C.5 : Fahir Atakoğlu's score for the theme "*Mahidevran*".



Figure C.6 : Fahir Atakoğlu's score for the theme "*Kader*" ["Fate"] (Not on the albums).

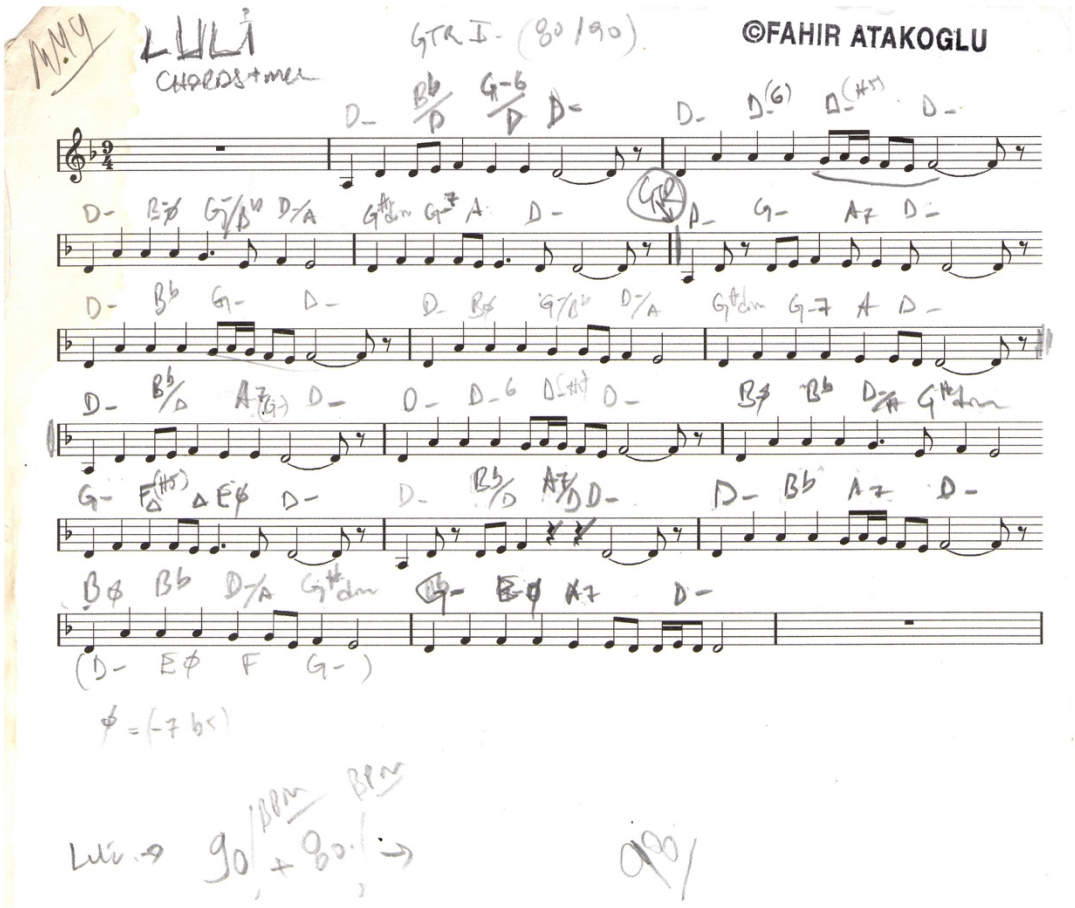


Figure C.7 : Fahir Atakoğlu's score for the theme "*Luli*".



Figure C.8 : Fahir Atakoğlu's score for the theme "*Akıncının Aşkı*".

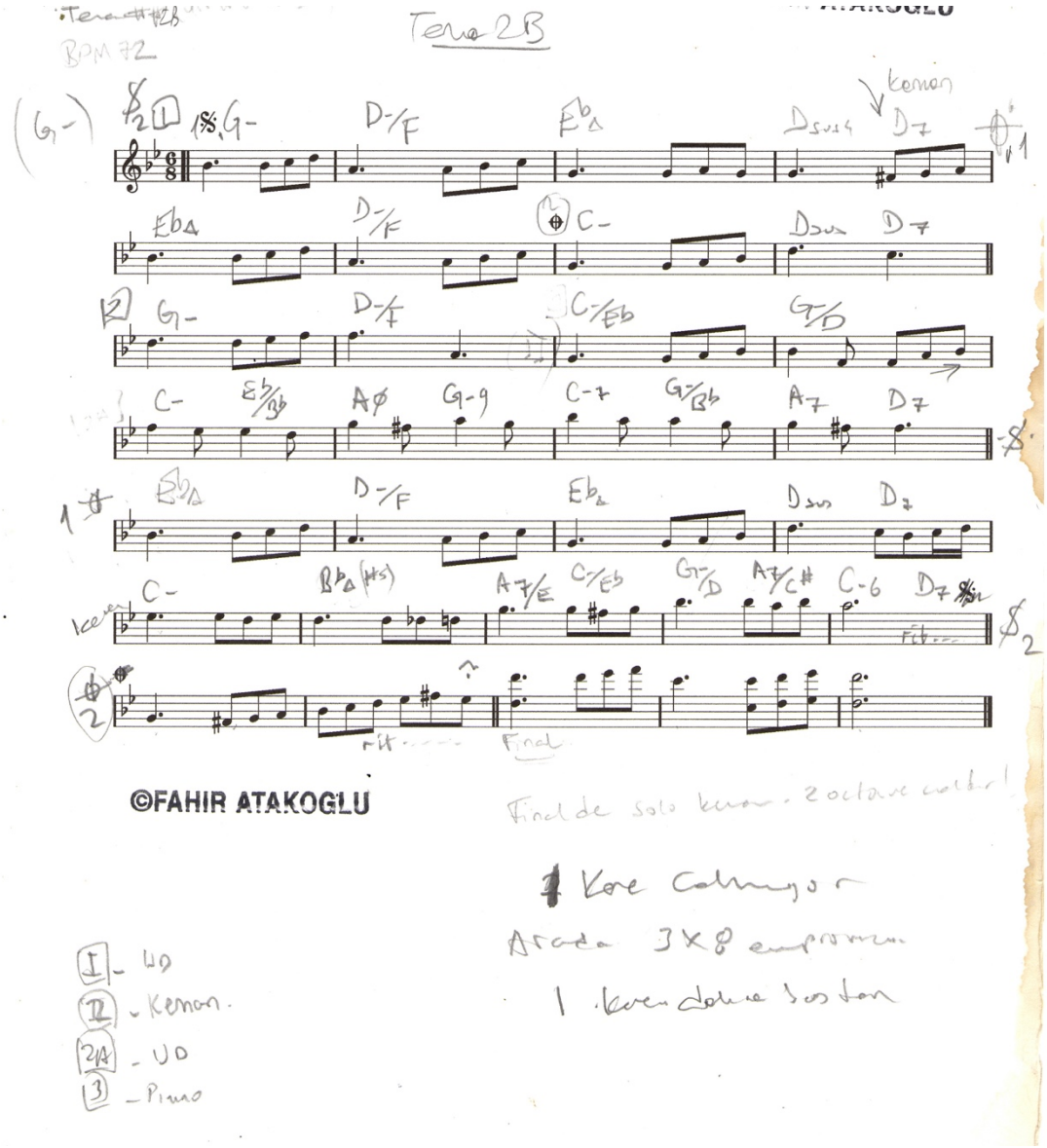


Figure C.9 : Fahir Atakoğlu's score for the theme "*Hasbahçenin Gülü*".

APPENDIX D: Global broadcast times/dates

Table D.1 : Global broadcast premiere dates and times.

Country	Network	Premiere date	Timeslot
Turkey	Star TV	January 1, 2011	20:00
North Cyprus	Star TV	January 1, 2011	20:00
Algeria		November, 2011	
Bahrain		November, 2011	
Comoros		November, 2011	
Djibouti		November, 2011	
Egypt	Al Hayat TV	November, 2011	
Iraq	Orbit Showtime Network	November, 2011	
Jordan		November, 2011	
Kuwait		November, 2011	
Lebanon	LBCI	November, 2011	
Libya		November, 2011	
Mauritania		November, 2011	
Oman		November, 2011	
Palestine		November, 2011	
Qatar		November, 2011	
Saudi Arabia		November, 2011	
Somalia		November, 2011	
Sudan		November, 2011	
Syria		November, 2011	
UAE	Dubai TV	November, 2011	
Yemen		November, 2011	
Arab League	Orbit Showtime Network	December 12, 2011	
Albania	Albanian Screen	December, 2011	20:00
Azerbaijan	Lider TV	December, 2011	20:10
Macedonia	Kanal 5	December 12, 2011	21:00
Slovakia	TV Doma	December 15, 2011	20:30
Czech Republic	TV Barrandov	December 17, 2011	20:00
Kosovo	RTV21	January, 2012	20:00
Morocco	Medi1 TV	January, 2012	21:40
Russia	Domashny	January 9, 2012	21:00
Serbia	Prva Srpska Televizija	February 9, 2012	20:20
	B92	September 1, 2013	19:05
Kazakhstan	Khabar	March 15, 2012	
Montenegro	Prva TV	March, 2012	20:00

	RTCG	October 11, 2013	20:05
Afghanistan	1TV	August, 2012	
Bosnia and Herzegovina	Televizija OBN	August 22, 2012	20:00
Croatia	RTL Televizija	August 22, 2012	21:00
Greece	ANT1	August 28, 2012 October 21, 2013	21:30
Bulgaria	TV7	September 7, 2012	20:30
Cyprus	ANT1	September, 2012	21:30
France	France 2	September, 2012	20:00
Iran	GEM TV	September, 2012	22:00
Romania	Kanal D Romania	September 5, 2012	20:00
Ukraine	1+1	October 3, 2012	17:15
Hungary	RTL Klub	January 4, 2013	21:30
Slovenia	Planet TV	March 5, 2013	17:45
Tunisia	Nessma TV	April 1, 2013	20:45
Pakistan	Geo Kahani	May 10, 2013	21:00
Italy	Babel TV	June, 2013	
Estonia	Kanal 2	August 27, 2013	
China	CCTV	September, 2013	
Georgia	Maestro TV	September, 2013	
Lithuania	LNK	September 7, 2013	15:00
Moldova		September, 2013	
Israel	Israel Plus	December, 2013	17:05
USA (Spanish)	Unimás	July 1, 2014	
Spain	Cuatro	July 7, 2014	21:32
Poland	TVN 7	October 6, 2014	15:50
Chile	Canal 13	December 14, 2014	23:00
Indonesia	antv	December 22, 2014	22:00
Bangladesh	Deepto TV	November 18, 2015	
Vietnam	HTV7	February 4, 2015	11:00
Peru	ATV	February 15, 2016	21:00
Panama	TVN	November 9, 2015	20:00
Slovenia	Kanal A	March 4, 2016	22:00
Belgium	2BE / RTBF La Deux	6 May / 29 April 2016	23:00
Holland	RTL 7	April 1, 2016	22:00
Switzerland	SRF / RTS	May 13, 2016	22:00
Austria	ORF Eins	May 13, 2016	22:00
Albania	Stinet	May 1, 2016	
Latvia	LNT	September 17, 2016	21:05

APPENDIX E: Translations of themes and Glossary

Album 1 *Muhteşem Yüzyıl: Aşk-ı Derun*
Magnificent Century: Deepest Love

1. *Muhteşem Yüzyıl Jenerik* (Opening Theme)
2. *Dönmek* (Return)
3. *İktidar Oyunu* (Power Games)
4. *Ceng-İ Ali* (The Supreme War)
5. *Savaş* (The War)
6. *Luli* (*Ninni* / Hürrem's Lullaby)
7. *Saltanat Dedikleri* (What They Call The Sultanate)
8. *Hatice'nin Aşkı* (Hatice's Love)
9. *Bismişah* (Janissary Chant)
10. *Aynı Göğün Altında* (Under The Same Sky)
11. Mahidevran
12. *Mohaç* (Janissary Song 1)
13. *Parga'dan Beri* (Ever Since Parga)
14. *Sarayda Entrika* (Intrigue in The Palace)
15. *Evvel Zaman* (Once Upon a Time)
16. *Akıncının Aşkı* (Love of Akinci)
17. *Aşk-ı Derûn* (Deepest Love)
18. *Nenni Desem Uyurm'ola* (Hatice's Lullaby)
19. *İhanet* (Betrayal)
20. *Yirmialtı Saat* (Twenty Six Hours)
21. *Hasbahçenin Gülü* (Rose of Hasbahce)
22. *Hanedanın Düşüşü* (The Fall of the Dynasty)
23. *Ayin* (Ritual)
24. *Zahir Bâtın* (Janissary Song 2)
25. *Pirlere Niyaz Ederiz* (Kalender Shah's Song)
26. *Masumiyet* (Innocence)
27. *Üç Kıtada* (On Three Continents)
28. *Badê Saba* (*Seher Yeli* / The Dawn Wind)
29. *Ağıt* (Lament)
30. *Demir Yumruk* (Iron Fist)
31. *Suud*
32. *Deliler* (The Crazies)
33. *Hain Pusu* (Ambush of Traitors)

Album 2 *Muhteşem Yüzyıl: Aşk-ı Derun, Son Dem*
Magnificent Century: Deepest Love, At the End

1. *Zahid Bizi Ta'n Eyleme* (Zahid Don't Decry Us)
2. *Zamanın İçinden* (Through Time)
3. *Yaslı* (Mournful)
4. *Ardından* (Following)
5. *Zehirli Ok* (The Poisoned Arrow)
6. *Hasret* (Longing)

7. *Güneş Tutulması* (Eclipse of the Sun)
8. *Oy u Hayu Pry Dunayu* (In the Forest, Near the Danube River)
9. *Sultan*
10. *Kesişen Yollar* (Crossroads)
11. *Veda* (Farewell)
12. *Sarı ve Ölüm* (Yellow and Death)
13. *Silinmiş Anılar* (Erased Memories)
14. *Cihangir*
15. *Karar Günü* (Decision Day)
16. *Korkusuz* (Fearless)
17. *Kabus* (Nightmare)
18. *Kelebeğin Dansı* (Dance of the Butterfly)
19. *Komplo* (Conspiracy)
20. *Bülbül Olsam* (If I were a Nightingale)
21. *Şehzadeler* (Shahzadahs)
22. *Ceng-i Âli 2* (The Supreme War 2)
23. *Bir Nefes Bir Ömür* (A Lifetime Breath)
24. *Gün Batmadan* (Before Sunset)
25. *Yüzük* (The Ring)
26. *Zamansız* (Timeless)
27. *Venedik* (Venice)
28. *Karabasan* (The Incubus)
29. *Sahipsiz* (Derelict)
30. *Dîvân-ı Hümâyûn* (The Imperial Council)

GLOSSARY – translations and descriptions belong to the author

ağıt: n. A lament
ambiyans: adj. This term is used in reference to themes that are not defined by melodic material associated with a specific character or emotion, but rather used in a background manner.
bağlama: n. A long-necked lute generally plucked
batili: adj. Being of, related to, or associated (regardless of actual connections or not) with the "west". "West" generally refers to the United States and Western Europe. This term sometimes carries the idea of "Christian" or "Church" as well. It may also refer to what are considered modern or "western" aspects of life in major Turkish cities like Istanbul.
darbuka: n. A goblet drum with a single membrane generally held beneath the arm or horizontally across the lap and played with the hands
davul: n. A large double headed drum carried around the waist and played with mallets.
def: n. A frame drum, often with metal rings inside of it.
dizi: n. In the context of this thesis, *dizi* refers to a television serial produced in Turkey (or by a Turkish producer even if some elements of production take place abroad) that may be a continuous story connecting episodes from week to week, or may be a sitcom.
doğulu: adj. Being of, related to, or associated (regardless of actual connections or not) with the "east". "East" refers mainly, in this case, to Eastern Anatolia, its artistic and cultural traditions. It can also mean "Muslim" or refer to timbres or genres associated with Ottoman or Anatolian origin.

dönme: n. Convert; someone who was not born a Muslim but became one later in life—particularly those who served in the Ottoman court.
duduk: n. A double-reed woodwind flute
entrika: n. Intrigue; schemes; a term used to describe often-devious action that stirs up the plot.
gavur: n. A derogatory term used to refer to non-Muslims, particularly Jews and Christians
kanun: n. A plucked zither held on the lap
kaval: n. An end-blown flute particularly associated with shepherds
kemençe: n. A variety of string-bowed instruments played upright either on the knee or in the air
kudüm: n. A pair of small hemispherical drums played with the hands generally on the floor
mehter: n. A genre of music played by Janissary bands to intimidate foes
ney: n. An end-blown flute made of wood and played slightly tilted
rebap: n. A long-necked bowed fiddle, often with a spike which a seated player rests on the ground
Şehzade: Prince; a male descendant of the sultan who is also a potential heir to the throne.
tanbur: A long-necked, fretted, plucked string instrument. Also referred to as *tambur* (as in the liner notes of this study's soundtrack albums)
tasavvuf: n. Religious practice associated with the mystic sides of Islam, sometimes associated with a discipline of refining or purification
tef: n. Refer to *def*
tema: n. A musical entity that may be defined by certain instruments, motifs and harmonic progression, or even a beginning and ending. Some are simply a melodic motif that may be integrated into other "*tema"*, while others have melodic material and are accompanied by rhythm and harmonic progression.
ud: n. A short-necked plucked lute held horizontally
zikr: n. A devotional act or ritual associated with Sufism that involves absorption in rhythmic repitition, sometimes breathing practices, and sometimes self-inflicted beating
zurna: n. A short double-reed woodwind conical oboe made of wood with a piercing sound; often played together with *davul.*

CURRICULUM VITAE



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EDUCATION

- **B.A** : 2004, Piano Pedagogy; Cross Cultural Studies (Whitworth University)
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PUBLICATIONS AND PRESENTATIONS ON THE THESIS:

- **Bowen-Çolakoğlu, K.,** 2014: Magnificent Century: Turkish Soap Opera as a Source of Soft Power. *Beyond soft power: The stakes and configurations of the influence of contemporary Turkey in the world.* Workshop hosted by: French Institute for Anatolian Studies (IFEA).

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