MUSICAL CHANGES FROM RURAL TO URBAN:
“TÜRKÜ BARS” IN POPULAR CULTUR

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Background in the first discipline of ethnomusicology:

Ethnomusicology-by the brief and current description—is the musical scrutiny in which the data via fieldwork is evaluated theoretically. Its name that was constituted on the base of ethnographic and anthropological fieldworks in 1950s was formerly considered as the subheading of systematic musicology-comparative musicology-because it investigated the interdisciplinary topics by the comparative methodological approaches, and it established this comparative view on ethnocentrism. In late years, it exists due to embracing of an interdisciplinary examine in an alteration period that is linked with basic changes in social sciences. The basic field and topics of ethnomusicology has altered as well as its essential philosophy in unison with the becoming to be changed ethnocentric view of the last 50-60 years. The stationary peculiarity of the discipline is its methodological principle that is based on the fieldwork. In other words, ethnomusicology today also progressively inclines to the musical facts and socio-cultural studies that are located out of its formerly ‘limited’ area (which are nonwestern art and folk music and music's of communities that are so-called as ‘primitive’ or ‘unwritten’).

Background in the second discipline of sociology:

“Typically, metropolises are large (10-15 million people) and are currently shifting from economies of manufacture and industry to economies of trade, tourism and finance” (Appadurai, 2000). Just like other metropolises, modern Istanbul is one of the cities in which practice of current global trends occur. “Türkü Bars” very characteristically, thus, according to social and cultural divisions, mapping of dominant and other cultural groups can appear. Moreover, these bars may be seen as spheres of reforming or reproducing social and musical practices. In addition, both “popular form” and “traditional form” of “Türkü” meet in these bars, as well.

Aims:

This research aims to analyze the “Turku Bars” in Istanbul as a social and musical identity spheres. This is due to “Türkü” being a musical type of Turkish Anatolian Music and an important performance form. Furthermore, because “Türkü” is performed in many different fashions like “popular”, “authentic” etc. in these places, it makes the study apparent in how it reveals itself in modern life.

Implications for musical practice:

The basic concept of performance of musical repertoire is authenticity and localness in the performance of Türküs which migrates from village to urban or from urban to big cities. The approaches of authenticity and localness in the divisions of performance styles of these localities that has been constituted after 1990’s, is based on the idea that informants or source recordings are stylistic common denominator with the direction of style parameters in Turkish Folk Music. The foundation of these concepts of Turkish Folk Music are dead masters (Aşık Veysel, Muharrem Ertaş, Hacı Taşan, Mahsuni, ext.) and historical records of lived musicians in official institutions (TRT, Ministry of Culture, Conservatories, ext..) and commercial music industry. These sources shape the tradition, repertoire and style of performance. The correlation of stylistic norms of individual tradition and the perspectives of localness and authenticity generate the basic balance of performances. While this individuality is emphasizing the necessity of entirely linear distinction for local differences, it also concretizes the separation between performers.
Implications for musicological interdisciplinary study:

The main domain of the spatial formation process of Türkü Bars is conveying the village cafes, village meetings, village gatherings - that are practiced by migrated peoples in villages - from village to urban areas or local gatherings - that are shaped in city mediums - to cosmopolite cities. In the other hand, to understand the place, we have to examined the performers in these places are functional actors as much the places themselves. Therefore, to be able to comprehend how the performers perceive the Türkü bars, we must identify the “metropolis” and describe its function. On the other hand, to understand the place, we have to examined the performers in these places are functional actors as much the places themselves. Therefore, to be able to comprehend how the performers perceive the Türkü bars, we must identify the “metropolis” and describe its function. When a metropolis is identified as geography of power that has various religious, racial, ethnic and social class distinctions, then, Istanbul righteously can be considered as a global metropolis.

Main Contribution:

To understand different metropolis regional Türkü Bars’ functions, how the dynamics take part in the formation of such differences in the places and how the performers perceive these place will be examined thoroughly, we must refer from their explanations.

“When I played and sung her as if I was in my village because some ceremonies and meeting in my village friends and relatives sang and danced together. This bar’s ambiance reminded me my village’s meeting.” Bar in Istiklal Street/performer/ came from Sivas

“In the past, there were Gazino’s but we did not go to as economical reasons. Moreover, Türküs did not be sung in there. We want to listen to Türküs which was loved as live music. At the beginning Türkü Bars were founded for employees, working people who hunger (miss) live music. When one performer who played bağlama was on stage, everybody listened silently. Moreover, sometimes we could recite a poem. The customers were extended hospitality according to traditions of Anatolian. But now, the manager of Türkü Bars changed, degenerated, so the performers and customers changed also. Despite of degeneration, I try maintain the former ambience of Türkü Bars in my bar” Bar in Istiklal Street/barkeeper and performer/ came from Tunceli
The “Turku” form which the first written samples appeared in the 17th Century came out from rural and urban areas in Ottoman Empire. “Turku” is an anonymous form and its modal construction has been transformed giving way to many changes in meaning between 19th and 20th century. Especially, after the establishment of the Turkish Republic, Turkish Classical Music and Turkish Folk Music were considered separate because Turku was associated with “rural population”. Moreover, “Turku” is regarded as one of the forms of Turkish Folk Music because it symbolized “rural population”. It is also defined as “the music of rural area that has been handed on to other generations not by writing but verbally” in many works. Thus, recently, “Türkü” is performed in rural and also urban areas but it is accepted as the form of Anatolian rural music.

This research aims to analyze the “Turku Bars” in Istanbul as a social and musical identity spheres. This is due to “Türkü” being a musical type of Turkish Anatolian Music and an important performance form. Furthermore, because “Türkü” is performed in many different fashions like “popular”, “authentic” etc. in these places, it makes the study apparent in how it reveals itself in modern life.

In the fieldwork, we will try to determine: why do the performers prefer these places? How the characteristics of ambiance of these can be explained? What do Türkü Bars signify? Whether they prefer their form of performance by their own preferences or the customers’? Which musical instruments do they use and why from the framework of the performer.

**Ethnomusicology and Sociology**

Ethnomusicology—by the brief and current description—is the musical scrutiny in which the data via fieldwork is evaluated theoretically. Its name that was constituted on the base of ethnographic and anthropological fieldworks in 1950s was formerly considered as the subheading of systematic musicology—comparative musicology—because it investigated the interdisciplinary topics by the comparative methodological approaches, and it established this comparative view on ethnocentrism. In late years, it exists due to embracing of an interdisciplinary examine in an alteration period that is linked with basic changes in social sciences. The basic field and topics of ethnomusicology has altered as well as its essential philosophy in unison with the becoming to be changed ethnocentric view of the last 50-60 years. The stationary peculiarity of the discipline is its methodological principle that is based on the fieldwork. In other words, ethnomusicology today also progressively inclines to the musical facts and socio-cultural studies that are located out of its formerly ‘limited’ area (which are nonwestern art and folk music and music’s of communities that are so-called as ‘primitive’ or ‘unwritten’).

Basic goal of this study is an investigation of a raum by interdisciplinary method and ethnomusicalogical and sociological evaluations about these locality observations. Namely, the effort in here that is both evaluating new tendency in terms of the recent study fields of discipline (urban musical practices) and comparing this evaluation over different regions, where as its method of ‘fieldwork’ has been perpetuated in a case study. Even though there is an obligation for description about investigated music and clarification on the notions in every study of music, it is obviously clear that emphasizing the word of Türkü, is the main notion for determination of the raum, besides the notions of folk, folk music and Turkish folk music, and the necessity of mention about what is understand by these notions in order to convey the work in a
systematic unity. When we say folk, it should be comprehended that integration and being homogenized as an abstract category of sociality, more truly understand as being ‘invented’ for constitution of social background of a political project, namely for formulation of nation state’s political legitimacy that would be wrapped up Europe in 19th century and so, the notion of folk music is making homogeneity intervention of varied music that have different functions, are produced actually by non-homogenous human clusters. The most significant musical concept is Türkü in the process of this making homogenous.

TÜRKÜ: the oral tradition of turkey

In the oral tradition of Turkey, chiefly employed name is Türkü to point out all of folk poetries that are performed by melody. Türkü is applied in the means of related to Turk, peculiar to Turk. Its origin is laid to 15th century to Horassan. Türkü has no certain shape. When koşma, semai (poetic forms), destan (an epic) or any kind of folk poem is sung by its melody, the Türkü occurs. Therefore, the most distinctive peculiarity of Türkü is its ‘melody’. Except this, another manner of Türkü among the other folk poets is Kavuştak, refrain parts that are located at the end of every tune. Kavuştaks are doubled (or more) lines that are repeated after every tune. The most of Türküs are anonymous or become to be anonymous and are possessed by folk, because they are based on oral tradition, not on the written culture. Türküs are mostly emerged from natural or heroic events. Hikmet Dizdaroğlu states that Öksüz Dede gave the former example of Türkü in Anatolia. Türküs are usually performed as stanzas that have measured by seven, eight, and eleven syllables. Each stanza consists of the distich-that principal words are on it-and kavuştak refrain part. Kavuştak is a part that is repeated on each distich. It is hardly to make a clear distinction between Türkü. Such a local Türkü may be transited to another region in the realm of different type and shape. Türküs are distinguished as related to their melody, theme, and structure. Herbert Jansky describes the Türkü like that: “Türkü is one of the oldest types of Turkish folk poet that gives voice to the pleasure and affliction of folk mass for the grand historical events; their regards and detestation about major individuals; pathetic love stories of young’s by verses that captured the hearts and measured with national syllable meter and by literary and melodically essential compositions. In narrow sense, they are qualified as a historical document.” There are unmeasured types, uzun hava that includes divan, bozlak, koşma, hoyrat and Çukurova. The group of measured Türkü is generally dance tunes that are called as oturak havası in Konya, as kırık hava in Urfa.

Türkü Bars

The main domain of the spatial formation process of Türkü Bars is conveying the village cafes, village meetings, village gatherings- that are practiced by migrated peoples in villages - from village to urban areas or local gatherings- that are shaped in city mediums- to cosmopolite cities. The disappearance of such localities like Semai Cafes, Aşık Cafes, Boza hane, ext. with reforms that were placed in big cities in the Ottoman period conveys the folk music traditions of these localities to Gazinos (The examples of folk music took part in these raums as long as they were represented within the western construction). Because the period of republic was continuing with this mentality, the changed profile of audience of 1950’s and Türküs were performed in Gazino repertories- became to be replaced that I have been stress it with details in the social change section. The close of Gazinos was the climacteric for both folk music and fasil. Upon with this context, Türkü Bars of 1990’s could relocate merely in the urban life. The basic musical percipience of Türkü Bars was tried to be constituted in the basis of authenticity, locality and tradition, nevertheless the new music formations of urban life were also accepted and the performances in these raums become to be indicators of local peculiarities. Such as, the concept of authenticity has an important role to determine the repertoire as used in the
meaning of localness and being literal. In this context, it is possible to observe some places in which the repertoire of all of Turkey (Voices of Home) was practiced or the new repertoire of urban that based on Türküs, but has political discourses with the nationalist view of folk music upon to establish TRT (Turkish Radio and Television) as well as other places which the repertoire of certain regions or localities (Black Sea, Malatya, Tunceli, Mardin, ext.) were played in. By focus on this point, the localities that were established on the Türkü house, pub or cafe terms are homogenous in terms of musical formation. When we start off this scrutiny that is based on fieldwork, we can evaluate the musical assessment over the repertoire in terms of localities, localness or urban changes in terms of the sung forms and in this sense, instrumental alterations that occurred in musical performance.

Furthermore, to understand the place, we have to examined the performers in these places are functional actors as much the places themselves. Therefore, to be able to comprehend how the performers perceive the Türkü bars, we must identify the metropolis and describe its function. Typically, metropolises are large (10-15 million people) and are currently shifting from economies of manufacture and industry to economies of trade, tourism and finance (Appadurai, 2000:627-651). When a metropolis is identified as geography of power that has various religious, racial, ethnic and social class distinctions, then, Istanbul righteously can be considered as a global metropolis. Because these distinctions are not only the products of power struggles but also the source of such struggles, they must be reconstructed and redefined. The pattern of the metropolis is shaped with the border struggles between different fronts, such as political, social and cultural, making cultural belongings the core of the power struggles. For the groups or classes which find existence in such medium and take part in such struggles, the political, economical and cultural differences are the lebensraum struggle as a whole. Although the expectance of the functions of Türkü Bars was them to be the places of cultural belongings, indeed the actual function was to form a hybrid culture in the global cultural flows (Öncü, Weyland 1997:8-12)

Istanbul is established by migration and inhabitancy throughout history (Baydar 1997: 74-80). Furthermore, today’s Istanbul is formed by the immense migration which took place between 1950 and today. The political regime of Turkey changed from the single political party to the multiple political parties in 1950. This change gave way to the mobilization of Anatolian people towards Istanbul in a democratic means. Especially after 1980’s, people from rural areas, which were economically, politically and socially deconstructed, emigrated and moreover this mass-migration divided Istanbul into two parts as urban people and rural people (Keyder 2000: 30). In the same period, globalization reflected on almost in all the cities of the world, in other words, the new global cities started to form. These new cities employed groups of people from different ethnical and national backgrounds which in return areas of multicultural form was established. However, Istanbul did not become a multicultural area but a chaotic one, because people of different ethnical backgrounds were not able to unite.

Consequently, with relative democratic means the groups of migrants started to create places which reflected their identities. Their establishing of restaurants in which they served their regional cuisines, their taking part in the local administrations to solve their problems (Köksal 1993: 52) and their bringing dialectical changes into daily language in an ironic way are that means in which they convey their identity. In the same scope, Türkü Bars are the places where traditional cultures find existence as places of musical entertainment which adopt different characters depending on at which part of the metropolis they are situated. Thus, studying different metropolis regional Türkü Bars, how the dynamics take part in the formation of such differences in the places and how the performers perceive these place will be examined thoroughly.
The two regions within the border of Istanbul to be examined are İstiklal Street in the heart of the entertainment centre of Istanbul and Gazi Mahallesi which is located at the outskirts of the metropolis and considered as a squatter region.

First region to be described is İstiklal Street, called Pera, where at first thought can be a strange place for traditionally characterized Türkü Bars to exist as the region is considered to be the centre of change, modernization and symbol “West” for centuries. İstiklal Street (Pera) was important for the modernization of Ottoman Empire and early Turkish Republic period as here took place the first westernization renovations such as the 2nd metro of Europe built in the 2nd half of the 19th century. Furthermore, as the Christian, Jewish citizens, ambassadors, elite class people, who were regarded as the European part within the Turkish population, lived in here reflecting their European lifestyles upon the place. Thus, not only domestic lifestyle but also types of entertainment were European. To illustrate, there were theatres, classy cafes, concert halls and cinemas, together with meyhane (where people consume alcohol and listen to live fasil) in İstiklal Street. Also, it was the centre of commerce, which attracted the foreign interest to the place supplying its dynamism to stay modern. In time, however, there were changes in the modern character of İstiklal Street and the most prominent polarization took place with the 1980’s, after the Coup D’Etat, with the neo-liberal political applications reflecting on the everyday life. After the pacification of the multi political and cultural actions with the martial law, and the migration to Istanbul due to relocating of the Kurdish people owing to terror, the lebensraum was rebuilt. Likewise, İstiklal Street took place in this change as well by replacing the old inhabitants with the new ones, who were the members of new middle class created by neo-liberalism. Gazi Mahallesi, which is the second region to be studied, was established in the same period as the changes took place with the 1980 Coup D’Etat by the relocated Alevi and Sunni Kurds. Although at first it was established as squatters (gecekondu), later it changed into urban poor Other and then into varoş which means the villagers in the city causing it to stigmatized as undesirable Other because they were perceived as threat to society with ordinary violence and threat to Republic with political violence. (Erman 2001:1-2). Owing to this reason, although in domestic life their traditional cultural lifestyles continue, at outside people of Gazi Mahallesi live as low middle class in the outskirts of metropolis. Regarding the character of this region’s outside life, the entertainment places here, including Türkü Bars, convey a character of mass culture.

To understand different metropolis regional Türkü Bars’ functions, how the dynamics take part in the formation of such differences in the places and how the performers perceive these place will be examined thoroughly, we must refer to their explanations.

Türkü Bar’s are the places in which alcohol is consumed, living music is listened to, danced just like in a Jazz or Rock Bar. However, these bars carry some different characteristics from the other bars. Firstly, these bars are founded by people came from East and South-East Anatolia, so these places are decorated according to their owner’s city. That mean if bar’s owner came from Tunceli, which is situated South-East Anatolia, some photographs of Tunceli, some materials which are reflected Tunceli’s tradition culture existed there. Furthermore, the waiters and many performers of this bar came from Tunceli. In other words, it is an important event because these bars are definite field in which their identities are realized and also they want to be accepted with it. Furthermore, these bar owners are organized among them because of protection against underground people of metropolis. Indeed, these regional unities contribute very interesting and familiar ambience to Türkü Bars. One performer that I interviewed said that:

“When I played and sung as if I was in my village because some ceremonies and meetings
in my village friends and relatives sang and danced together. This bar’s ambiance reminded me of my village’s meeting.”  

Bar in İstiklal Street/performer/ came from Sivas

One the other hand, the trinkets or pictures which symbolize a heroic poet (public singer), political heroes (Che Guevara, Yılmaz Güney) and some proverb from dervish like Mevlana and Yunus Emre are found in every Türkü bars. Some instruments that came from Africa or Middle Asia can be seen on the walls, as well. Despite of the distinctive definition of the identity, all kinds of Türkü played in these commercial places and also different identities of customers exist here.

When we observe what the performers think about the Türkü Bars, some interesting cases come about. Ones, the performers think that the Türkü Bars places where people came to listen to traditional Türküs, especially at the beginning, and accept these places became degenerate. However, despite of the degeneration, they think that the Türkü Bars must continue exist.

“At the beginning Türkü Bars were founded for employees, working people who had hunger for (missed) live music. They want to listen to the style of music which was loved. When one performer who played bağlama was on stage, everybody listened silently. Moreover, sometimes we could recite a poem. The customers were extended hospitality according to traditions of Anatolian. But now, the manager of Türkü Bars changed, degenerated, so the performers and customers changed also. Despite of degeneration, I try to maintain the former ambience of Türkü Bars in my bar” Bar in İstiklal Street/ barkeeper and performer/ came from Tunceli

“The bulk of population are immigrants from Anatolia in Istanbul, they were born and grew up with Türküs. As they can not prefer the different style of entertainment, they comes the Türkü bars. That means of entertainment for them, folkloric dancing (halay çekmek), sing the Türküs.” Bar in İstiklal Street/health officer and performer/ came from Amasya

“The Türkü Bars emerged as a demand in Istanbul, when the immigrants who came from Anatolia ascend. The emergence of this bar is positive situation but now the barkeepers think only commercial profit. In my opinion, they must be shown a certain identity and must take a position on the political side. In this case, the performers play important role in their positions, they must sing the different ethnic Türküs to survive the different colors of our county.” Bar in Gazi Mahallesi/ barkepeer and performer/ came from Tunceli.

“Türkü bars are the places in which Türküs are listened to. At the beginning, the leftist performers were there for singing Türküs as a way of survival of their Anatolian culture. But presently, these places became commercial entertainment place, all sorts of songs (arabesque, popular song ext.) sing in there. Especially, in my quarter the beer house became the Türkü Bars, so there was a very different ambience with negative means” Bar in Gazi Mahallesi/ performer and student/ came from Erzurum

They give important to the matter that Türküs should be sung to the people, especially the performers of Gazi’ Bars ones. The performers explain what Popular Türkü means that the Türküs which were traditional or composed were used by merchandise target. They do not like these kinds of Türküs, but they accepted these Türküs’ existence. All of them compose according to their attitude. They do not prefer to sing their composition on stage unless the customers require them. Sometimes they sing to understand influences on the customers.

“The people need to listen to Türküs but you cannot listen to the real Türküs there. I can not sing what I want, I sing for the customers’ demands so mostly they want the popular songs and arabesque. I think that the people who lost sense of their region (their came from) want arabesque style.” Bar in İstiklal
Street/health officer and performer/came from Amasya

"I learn the pains and the history of my geography from Türküs, so singing Türküs means the rebel against oppression and injustice for me. I don’t prefer to sing in Türkü bars but sometimes I have to perform due to economical factors." Bar in Gazi Mahallesi/ barkeeper and performer/ came from Tunceli.

"As the folk songs which created from Anatolian people narrate us their pains and joys, these songs must be sung with regard to their melody and lyrics.” Gazi’s bar/ performer and student/ came from Erzurum

This important side of the performers of Bars in Gazi Mahallesi think that Türküs are form to explain their side, although outside people of Gazi Mahallesi live as low middle class in the outskirts of metropolis. As the people of Gazi Mahallesi go there with their casual wear as though anywhere which is inside of quarter (that mean a friend or marketplace), the familiar ambiance are observed in these places. On the contrary, Türkü Bars are places to which all kinds of people come, such as the young people, intellectual, students, people which belong middle-social classes, foreigners, and especially the people which are others for metropolis’s people in Istiklal Street. Many of them come regularly here and some of them come to wonder at these places. However, in general atmosphere people seemed apparently modern behaved in a more conservative way. On the other hand, feudal style of relationships are dominant within the field, it seems that this case is accepted by the people as natural.

In Türkü tradition, the features, which have changed, are not only authenticity but also performing style or instruments. At the same time, the viewpoints of audiences about Türkü performance are a clear example of how social structure changes it and how it is reflected in cultural structure. The fast moving mentality which has been provided by technology affects individual behavior of human and reflects on culture of music, as well. While expectations, wishes, and customs of oncoming generation are changing, they become strangers to their former traditions and customs. Since 1980, the people who live in the new communication network such as the internet have changed the habits of entertainment in Turkey. Thus, the appreciation of traditional musical styles have been acquired a different character, Türkü performance and of course to repertory have been changed. It can be said that the authentic Türkü performance is finished completely after Gazinos had been closed down. After that, people started to consume the music only as amusement/fun tool.

The basic concept of performance of musical repertoire is authenticity and localness in the performance of Türküs which migrates from village to urban or from urban to big cities. The approaches of authenticity and localness in the divisions of performance styles of these localities that has been constituted after 1990’s, is based on the idea that informants or source recordings are stylistic common denominator with the direction of style parameters in Turkish Folk Music. The foundation of these concepts of Turkish Folk Music are dead masters (Aşık Veysel, Muharrem Ertaş, Hacı Taşan, Mahsuni, ext.) and historical records of lived musicians in official institutions (TRT, Ministry of Culture, Conservatories, ext..) and commercial music industry. These sources shape the tradition, repertoire and style of performance. The correlation of stylistic norms of individual tradition and the perspectives of localness and authenticity generate the basic balance of performances. While this individuality is emphasizing the necessity of entirely linear distinction for local differences, it also concretizes the separation between performers. This tension is constituted both in the tendency of unifying and differentiating and has a remarkable role for explaining the localities among the performers at present. Thus, in this base the theme of identity and change are the crucial terms in terms of performed music in these raums. By this view, our milieu determines our identity which echoes our effects. Music is also a type of behavior that
implies our culture and identity besides its indispensable quality for us. Everyone is born in a certain area and this area has an important role for determining of our identity. At the same time, this medium also provides to shape our culture. While this culture is shaping, our identity it is also shaped and our cultural identity is formed in this area. In this sense, social identity is individual subjectivity that is downloaded by culture to us with our genetic peculiarities. Where as persons who are first generations migrated from village to city or big city, second or third generations who grow up in city are being replaced; cultural aesthetic values are also replaced and differentiated. As the traditional life is overcoming the state of being homesick within Türküs that is melodically representations of aesthetic and region which is also changed, relocated and differentiated. The individuals who are in the carrier status between village and city figure in this transition and differentiation. The main instruments of popular music are attached to the traditional ones. Türküs are performed by guitar besides bağlama (long necked lute), then bağlama would be electrical just like the popular music instruments. While this transition process is being experienced, rural area is also affected by this change as mass media and the communication of rural and urban life absorb all values of music and turn back in a new and distinctive style.

Musical determinations of this work that is based on fieldwork are as follows: The localities are distinguished with each other there are the main territories of Istanbul and the principle of this difference is specified by region, patrons of bars, performers which are indicators of cultural identity of localities. Localities are not homogenous in these two areas that the most different region is Gazi Mahallesi which is a suburb and constituted later than the other regions. Musical repertoire is shaped not by the region, but by the localness or cosmopolitanisms of raum and the supply-demand relationships of performers and audiences. Another significant observation is popular genres directed presentations that is caused by the young audience in these first opened localities that have political and ethnic identities. (The effects of Anatolian Rock) It is possible to make this setting by means of performed instruments and performance style. The applying of instrument in these localities, is based in the order of popular music orchestra with electro guitar, bass guitar and keyboard- that is used instead of percussion- bağlama (as a presenter of traditional dynamics), and aerophones and they accompany the singer. Monophonic performances of traditional and local structure are transformed into polyphonic and the addition of these instruments and the harmonic and rhythmical contributions changed the Türkü moving from its region to city. In this context, the İstiklal Street and Gazi Mahallesi territories are distinguished from this area, but the substructure material of musical alteration is valid for Türkü Bars of the two regions.

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