

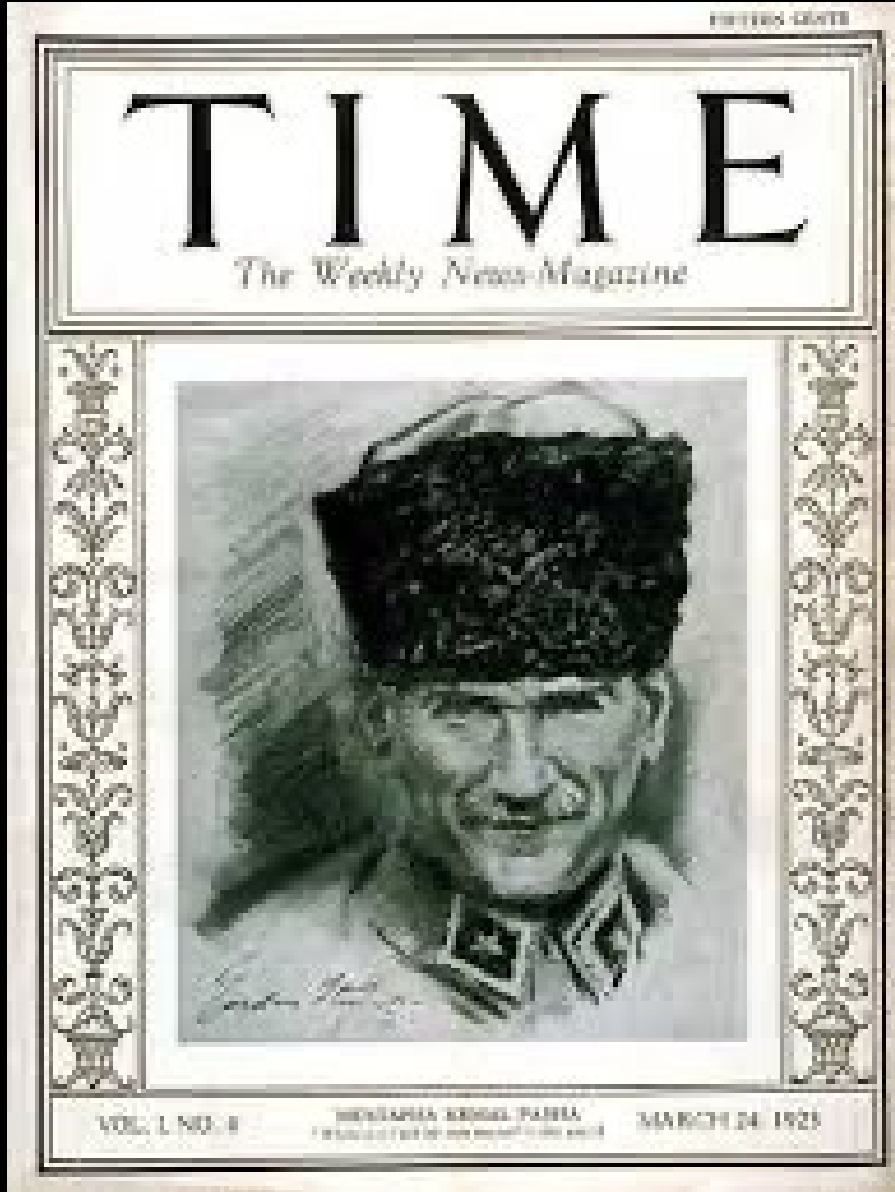


11 MAY 2024

SAN DIEGO TURKISH MUSIC CHORUS

Commemoration Concert for ATATÜRK

Atatürk
Songs
Composers
About Turkish Music



DONATION



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Mustafa Kemal Atatürk, the first President of Türkiye, is known for his significant achievements in modernizing and secularizing the newly established Republic of Türkiye. Some of his key achievements include the introduction of political, social, and cultural reforms aimed at transforming Türkiye into a modern, Western-oriented nation. Atatürk implemented wide-ranging reforms, including the adoption of a new alphabet, the establishment of secular education, the granting of political rights to women, and the modernization of the legal and political systems. He also played a pivotal role in shaping Türkiye's identity and promoting a sense of national unity. Atatürk's legacy continues to have a profound impact on modern Türkiye.

Ataturk's Legacy from UNESCO's Perspective

Ataturk was a superior person who strived for international understanding, cooperation and peace, a revolutionary who carried out extraordinary revolutions, the first leader to fight against colonialism and expansionism, respectful of human rights, a pioneer of world peace, equality among people regardless of color, language, religion and race throughout his life. He is a unique statesman, the founder of the Republic of Türkiye.

Franklin D. Roosevelt, Former President of the United States

In my interview with the Foreign Secretary of Russia, I asked him, in his opinion, who was the most remarkable statesman in Europe; without hesitation, he said the most remarkable statesman in Europe was Ataturk, the President of Turkey.

Following the death of Ataturk:

My despair today is that I missed the chance to meet that great man whom history books glorify lavishly. His achievements are mind boggling.

John F. Kennedy, Former President of the United States

Ataturk, with his historic achievements, was one of the greatest leaders of this century (20th). He was a towering figure of human ideals. His extraordinary leadership and his military genius accomplished so much for his country; first in battlefields, and then in building his nation, materially and in spirit. He created a modern and sovereign state from the ashes of a defeated empire. He was a great peace-maker, an ultimate reformer and a torch-bearer of freedom. He won not only the heart of his nation but the hearts of the oppressed nations as well. We all miss him.

Bill Clinton, Former President of the United States

I have no doubt that Ataturk is the greatest statesman of this millennium as he is the only leader who succeeded to become the leader of the century, not of the year.

Winston Churchill, Former Prime Minister of the United Kingdom

If Ataturk had lived today the world would have been a more interesting place. When, in 1915, during our ill-fated Dardanelles campaign fate brought us across in Gallipoli we immediately knew that we were up against a military genius and a formidable strategist. Soon he emerged as a noble warrior. Later he proved himself as a genuine peace-maker and a consummate statesman as well.

Vladimir Lenin, Founder of the Former Soviet Union

M.K. Ataturk is not a socialist; he is an inspiring leader with a great mental grasp. He combines in his person an unmatched farsightedness and courage...He is a great leader.

Haydar Aliyev, Former President of Azerbaijan

Ataturk cannot be compared with other statesman in history, because he is so far ahead in every endeavor, and so extraordinary in many aspects. His records are brimming with successes; not a single failure. He is exceptional and peerless.

BEYZEMEZ KÖMSE SAĞNA



Mustafa Kemal Atatürk
ÖZEL KONSERİ

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PROGRAM



DONATION



CONDUCTOR /Şef : Necmi HÖKE (Qanun / Kanun)



Necmi Höke was born in 1976 in Denizli, Türkiye. He began his musical journey with piano lessons at age 6, quickly showing a deep connection to music. He joined the Denizli conservatory's children choir at age 10 and began studying qanun with qanun master Halit Erzincanlı. Höke performed his first concert as a qanun artist at age 14 in a choir directed by Selim Öztaş.

Throughout a career spanning over thirty-four years, Höke has performed in concerts, festivals, competitions, TV programs, music videos, recordings, and various events across Türkiye and abroad. He has received training in key aspects of Turkish music such as note reading, solfège, theory, and rhythm, primarily from Neşe Öztaş among others. Höke has served as an accompanist, maestro, and conductor in Turkish classical music, Turkish folk music, and Turkish folk dance groups, showcasing his versatile talent. In addition to his rich musical career, Höke is a mechanical engineer, a husband, and a father of three children.

He moved to San Diego, California in 2019 and founded the San Diego Turkish Music Chorus in 2023. He serves as the artistic director and conductor of the group, continuing to spread his passion for Turkish music and culture both locally and internationally.

Instruments/ Enstrümanlar

Reed Flute/Ney -Erhan Yüksek
Reed Flute/Ney - Barış Güzelordu
Clarinet/Klarnet - Berk Ütsükarıcı
Trumpet/Trompet - Kaan Dede
Oud/Ud - Adil Can
Oud/Ud - Özgür Balkan
Oud/Ud - Joan Thompson
Drum/Davul/Darbuka - Selim Taşırın
Drum/Darbuka -Arman Taşırın
Def/Bendir - Melek Fıçıcı
Piano/Piyano - Doruk Höke
Qanun/Kanun - Tamia Dowlatabadi
Guitar/ Gitar - Arda Arslan

Sunucu/MC: Esra Savaşan

Sunucu/MC : Selin Erten

Zeybek Performer : Erdoğan Dede

- Arzu Duru
- Aysegul Ciyer
- Berna Erten
- Burcu Buyuksonmez
- Demet Yelder
- Erdoğan Dede
- Fatma Oz
- Ferda Yantiri
- Wernimont
- Fulya Ozkaya
- Hatice Erolgac
- Ifakat Nayki
- İrem Bahanur
- Jale Arslan

Chorus/ Koro

- Melike Akgün
- Meric Erenoglu Emre
- Nadire Albayrak Gomez
- Nalan Höke
- Ozlem Cilingir
- Serdar Pala
- Serhan Emre
- Serpil Yazar
- Seyhan Guzelordu
- Sina Derya Sirkecioğlu
- Tülay Polat
- Yasemin Qian



PROGRAM

YANIK ÖMER

Makam: Hüseyini
Beste: Sadettin Kaynak
Güfte: Sadettin Kaynak

Yanık Ömer her savaştan bir yara taşıyor Yanık
Ömer, yiğit Ömer övünmeden yaşıyor Kurtuluş
savaşında, yirmi sekiz yaşında Mangasının
başında, taşıyor
Yanık Ömer, yiğit Ömer siperleri aşılıyor

Savaş biter, Yanık Ömer köye döner
Köylü bütün bayram eder
Yanık Ömer kutlulanır
Nişanlısı mutlulanır

Hey, Yanık Ömer attan iner
Pembegül'e bağlar kemer
Köylülere gider haber
Düğüne, düğüne

Eline kına yakar, başına teller takar
Belinde altın kemer, öyle alana çıkar
Pembegül allanır, pullanır
Yanık Ömer'in köyüne düğün alayı yollanır

BENZEMEZ KİMSE SANA

Makam: Bayâti
Beste: Fehmi Tokay
Güfte: Rüştü Şardağ

Benzemez kimse sana
Tavrına hayran olayım
Bakışından süzülen
İşvene kurban olayım

Lütfuna ermek için
Söyle perişan olayım
Bakışından süzülen
İşvene kurban olayım

CANA RAKİBİ HANDAN EDERSİN

Makam: Uşşak
Beste: Asım Bey

Cânâ rakîbi handân edersin
Ben bî-nevâyı giryân edersin
Bî-gânelerle ünsiyet etme
Bana cihanı zindân edersin

GAM-ZEDEYİM DEVA BULMAM

Makam: Uşşak
Beste: Tatyos Efendi
Güfte :Tatyos Efendi

Gam-zedeyim deva bulmam
Garibim hiç yuva kurmam
Kaderimdir hep çektiğim
İnlerim hiç reha bulmam

Elem beni terk etmiyor
Hiç de fasıla vermiyor
Nihayetsiz bu takibe
Doğrusu takat yetmiyor

MANASTIR'IN ORTASINDA

Yöresi: Rumeli
Beste & Güfte: Anonim

Manastırın ortasında
Var bir havuz, canım havuz
Bu yurdun kızları
Hepsi de yavuz
Biz çalar oynarız

Manastırın ortasında
Var bir çeşme, canım çeşme
Bu yurdun kızları
Hepsi de seçme
Biz çalar oynarız

Manastırın ortasında
Var bir pınar, canım pınar
Bu yurdun kızları
Hepsi de çınar
Biz çalar oynarız

ŞU DALMADAN GEÇTİN Mİ (YÖRÜK ALİ)

Yöresi: Aydın
Beste: Anonim
Güfte: Anonim

Şu Dalma'dan geçtin mi
Soğuk da sular içtin mi
Efelerin içinde
Yörük de Ali'yi seçtin mi
Hey Gidinin Efesi
Efesi Efelerin Efesi

Cepkeninin kolları
Parılıyor pulları
Yörük de Ali geliyor
Açıl Aydın yolları
Hey Gidinin Efesi
Efesi Efelerin Efesi

ÇİLE BÜLBÜLÜM ÇİLE

Makam: Muhayyer
Beste: Sadettin Kaynak
Güfte: Vecdi Bingöl

Bülbülüm gel de dile
Söyle benimle bile
Sesini duyur güle
Çile bülbülüm çile
Çile bülbülüm çile, çile bülbülüm
Çile, a-h ah çile bülbülüm Allah
Çile bülbülüm çile

Issız yuvanda tektin
Çekilmez çile çektin
Kim derdi gülecektin
Çile bülbülüm çile
Çile bülbülüm, çile bülbülüm
Çile, a-h ah çile bülbülüm Allah
Çile bülbülüm çile

Müjde ey güzel kuşum
Bahara döndü kışım
Eriyor içim dışım
Çile bülbülüm çile
Çile bülbülüm çile, çile bülbülüm
Çile, a-h ah çile bülbülüm Allah
Çile bülbülüm çile

ÇEÇEN KIZI

Makam: Hüseyini Oyun Havası
Beste: Tamburi Cemil Bey
Güfte: Anonim

SİGARAMIN DUMANI

Makam : Uşşak
Beste :Anonim
Güfte :Anonim

Sigaramın dumanı
Yoktur yarin imanı
Altından köşk yaptırdım
Gümüştten merdivanı
Hey güllü güllü güllü
Yaşasın hanım güllü
Peştamalı püsküllü Hanım
etme bu nazı
Gel bize bazı bazı

Bize harputlu derler
Biz çekmeyiz bu nazı
Harputtan aldım bakır
Yosmam gözlerin çakır

O senin gözlerine
Kurban olsun bu fakir
Hey güllü güllü güllü
Yaşasın hanım güllü
Peştamalı püsküllü

Hanım etme bu nazı
Gel bize bazı bazı
Bize harputlu derler
Biz çekmeyiz bu nazı

BU AKŞAM GÜN BATARKEN GEL

Makam: Uşşak
Beste: Tatyos Efendi
Güfte: Ahmet Rasim Bey

Bu akşam gün batarken gel
Bu akşam gün batarken gel
Sakın geç kalma, erken gel
Aman geç kalma, erken gel

Tahammül kalmadı artık
Tahammül kalmadı artık
Aman geç kalma erken gel
Sakın geç kalma erken gel

Cefâ etme bana mâh'im
Cefâ etme bana mâh'im
Sonra tutar seni âh'im
Sonra tutar seni âh'im

Üzme beni şivekârım
Üzme beni şivekârım
Aman geç kalma erken gel
Sakın geç kalma erken gel

MANİ OLUYOR HALİMİ

Makam :Hicazkâr
Beste : Tatyos Efendi
Güfte : Nigâr Osman Hanım

Mani oluyor hâlimi taktire hicabım
Üzme yetişir, üzme, firakınla harabım
Mahvoldu sükunum beni terk eyledi habım
Üzme yetişir, üzme, firakınla harabım

KİMSEYE ETMEM ŞİKÂYET

Makam: Nihavend
Beste: Kemani Serkis Efendi
Güfte: İhsan Raif Hanım

Kimseye etmem şikayet
Ağlarım ben halime
Titrerim mücrim gibi
Baktıkça istikbalime

Perde-i zulmet çekilmiş
Korkarım ikbalime
Titrerim mücrim gibi
Baktıkça istikbalime

AH BİR ATAŞ VER

Yöresi : İzmir
Beste: ANONİM
Güfte: ANONİM

Ah, bir ataş ver, cigaramı yakayım
Sen sallan gel, ben boyuna bakayım

Uzun olur gemilerin direği
Çatal olur efelerin yüreği
Yanık olur anaların yüreği
Ah, vur ataşı gavur, sinem ko yansın
Arkadaşlar uykulardan uyanısın

Uzun olur gemilerin direği
Çatal olur efelerin yüreği
Yanık olur anaların yüreği

ÇALIN DAVULLARI

Yöresi: Selanik
Beste & Güfte: Anonim

Çalın davulları çaydan aşağıya
Mezarımı kazın bre dostlar belden aşağıya
Suyunu da dökün boydan aşağıya
Aman ölüm zalim ölüm üç gün ara ver
Al başımdan bu sevdayı, götür yâre ver

Selânik içinde selâm okunur,
Selânın sedası cana dokunur
Gelin olanlara kına yakılır.
Aman ölüm zalim ölüm, üç gün ara ver
Al başımdan bu sevdayı, götür yâre ver
Selanik Selanik... Issız kalasın.
Taşına toprağına bre dostlar, diken dolasın
Sen de benim gibi yarsız kalasın.
Aman ölüm zalim ölüm üç gün ara ver
Al başımdan bu sevdayı, götür yara ver

FİKRİMİN İNCE GÜLÜ

Makam :Acem Kürdi
Beste : İsmail Hakkı Bey
Güfte : İsmail Hakkı Bey

Fikrimin ince gülü
Kalbimin şen bülbülü
O gün ki gördüm seni
Yaktın ah yaktın beni

Ateşli dudakların
Gamzeli yanakların
O gün ki gördüm seni
Yaktın ah yaktın beni

İZMİRİN KAVAKLARI

Yöresi : Ödemiş
Beste ve Güfte Anonim

İzmir'in kavakları
Dökülür yaprakları
Bize de derler Çakıcı
Yar fidan boylum
Yıkarız konakları

Selvim senden uzun yok
Yaprağında üzüm yok
Kamalı da zeybek vuruldu
Yar fidan boylum
Çakıcı'ya sözüm yok

SARI ZEYBEK

Yöresi :Rumeli
Beste ve Güfte Anonim

Sarı zeybek, aman, şu dağlara yaslanır, aman
Yağmur yağar silahları, amman, ıslanır
Bir gün olur, aman, deli gönül uslanır, aman
Eyvah olsun, telli de doru aman, şanına
Eğil, bir bak mor cepkenin, Efem, kanına
Karşı dağı, aman, duman aldı bürüdü, aman
Üç yüz atlı, beş yüz yaya, amman, yürüdü
Sarı zeybek, aman, şu cihanda bir idi, aman
Eyvah olsun, telli de doru amman, şanına
Eğil, bir bak mor cepkenin, efem, kanına

BÜLBÜLÜM ALTIN KAFESTE

Yöresi: Rumeli
Beste & Güfte: Anonim

Bülbülüm altın kafeste aman
Öter aheste aheste
Ötme bülbül yarım hasta aman
Ah neyleyim şu gönlüme
Hasret kaldım sevdiğime
Ben sana aldanamam yarım, ben sana dayanamam

Bülbülleri har ağlatır aman
Aşıkları yar ağlatır
Ben feleğe neylemişim aman
Beni her bahar ağlatır
Ben sana aldanamam yarım, ben sana dayanamam

İKİ KEKLİK BİR KAYADA ÖTÜYOR

Yöresi: Balıkesir
Beste & Güfte: Anonim

İki keklik bir kayada ötüyor
Ötme de keklik derdim bana yetiyor
Aman aman yetiyor
Annesine kara da haber gidiyor

Yazması oyalı kundurası boyalı
Yar benim aman aman yar benim
Uzun da geceler yar boynuma sar benim
Aman aman sar benim

İki keklik bir dereden su içer
Dertli de keklik dertsizlere dert açar
Aman aman dert açar
Buna kara sevda derler tez geçer

Yazması oyalı kundurası boyalı
Yar benim aman aman yar benim
Uzun da geceler yar boynuma sar benim
Aman aman sar benim

İki keklik bir kayada yaslanır
Teke de bıçak gümüş kında paslanır
Bir gün olur deli de gönül uslanır
Uslanır aman aman uslanır

Yazması oyalı kundurası boyalı
Yar benim aman aman yar benim
Uzun da geceler yar boynuma sar benim
Aman aman sar benim

KIRMIZI GÜLÜN ALI VAR

Makam : Hicaz
Yöresi : Rumeli
Beste ve Güfte Anonim

Kırmızı gülün alı var aman aman
Her gün ağlasam da yeri var
Bugün benim efkarım var aman aman
Ah bu gönül arzu eder seni seni yar seni
Ah bu gönül arzu eder seni seni yar seni

Kırmızı gülün pürçeği aman aman
Yar önünde oynar köçeği
Neyleyim yarsız döşeği aman aman
Ah bu gönül arz eder seni seni yar seni seni Ah
bu gönül arz eder seni seni yar seni seni

GEMİLERDE TALİM VAR

Yöresi : İstanbul
Beste ve Güfte Anonim

Gemilerde talim var
Bahriyeli yarım var
O da gitti sefere
Ne talihsiz başım var
Hani benim Recebim Recebim
Sarı lira vereceğim
Almazsan karakola gideceğim

Gemi gelir yanaşır
İçi dolu çamaşır
İstanbulun kızları
Recep diye ağlaşır
Hani benim Recebim Recebim
Sarı lira vereceğim
Almazsan karakola gideceğim

Mavi giyme tanırlar
Seni yolcu sanırlar
Geçme kapım önünden
Seni benden alırlar
Hani benim Recebim Recebim
Sarı lira vereceğim
Almazsan karakola gideceğim

PENCERE AÇILDI BİLAL OĞLAN

Makamı : Hicaz
Yöresi :Rumeli
Beste ve güfte :Anonim

Pencere açıldı Bilal Oğlan, piştov patladı
Varın bakın kanlı da Bilal yine kimi hakladı

Allı yemeni Bilal Oğlan, pullu yemeni
Bir bahçeden, bir bahçeye salla yemeni

Ben sana varmam Bilal Oğlan, ben sana varmam
Yedi yıl karşımda dursan yine sana yalvarmam

Allı yemeni Bilal Oğlan, pullu yemeni
Bir bahçeden, bir bahçeye salla yemeni

VARDAR OVASI

Yöresi: Rumeli
Beste & Güfte:Anonim

Mayadağ'dan kalkan kazlar
Al topuklu beyaz kızlar
Yârimin yüreği sizler
Eğlenemem, aldanamam
Ben bu yerlerde duramam

Vardar Ovası, Vardar Ovası
Kazanamadım sıla parası

Mayadağ'ın yıldızıyım
Ben annemin bir kızımıyım
Efendimin sağ gözüyüm
Eğlenemem, aldanamam
Ben bu yerlerde duramam

Vardar Ovası, Vardar Ovası
Kazanamadım sıla parası

COMPOSERS

Sadettin Kaynak (1895 – Feb 1961) was a prominent composer of Turkish classical music. Born in Istanbul, he became a hafız at a young age.

Giriftzen Asım Bey (Jan 1851 – Feb 1929) was a Turkish ney player, giriftzen, composer. He is considered to be the last performer of the instrument called girift, which is a now forgotten type of ney, one of the classical Turkish music instruments. He was the most successful performer of his time in intricate blowing.

Tatyos Ekserciyan (1858 – March 1913), or **Tatyos Efendi**, was a famous composer of classical Turkish music, and his works continue to be among the most played and revered examples of the genre.

Kemani Serkis Efendi (real name Sarkis Sucuyan~ Sep 1885 - Dec 1944) was a Classical Turkish music composer and a singer of Armenian origin.

İsmail Hakkı Bey (1865 - Dec 1927) or İsmail Hakkı Aksoy was a Turkish composer and music educator.

Muammer Sun (Oct 1932 – Jan 2021) was a Turkish composer of classical music.

İhsan Raif Hanım (1877, Beirut - 1926, Paris) was a Turkish poet and composer.

Nigâr Hanım (1856- Apr 1918) was an Ottoman poet.

Ahmet Cavit Rasim (1864–1932) was an Ottoman liberal politician and writer, who wrote primarily about social issues.

Vecdi Bingöl (1888 - 1973) was a Turkish Educator, poet, and composer from Istanbul.

He is also known as "The Composer of Songs of Longing"

Mehmet Rüştü Şardağ (1917- Nov 1994) was a Turkish politician, writer, composer, and poet.

Mehmet Fehmi Tokay (1889 - 1959) was a Turkish composer.

Turkish Classical Music History Summary

Historically, classical Turkish music can be divided into six periods: the formation period, the transformation period, the classical period, the late classical period, the romantic period and the reformist period. The period from Farabi, who lived in the 10th century, to Tamerlane's death in 1405, covers the formation period when Turkish music was explained in its theoretical aspects and began to be written down. Towards the end of this period, Abdülkadir Meragi, a very famous master, sowed the seeds of the next phase and gave a new direction to Turkish music. Following this, from the beginning of the 16th century until 1512, when Yavuz Sultan Selim ascended the throne; as has been said, some theoretical changes have been made on the pitches and modes of Turkish music. This period was the period when Mevlevi lodges were built in Diyar-ı Rum and the Balkans, Istanbul was conquered, the Enderun palace school was established among the ruins of the Byzantine Empire and took root, and scholars from Central Asia such as Ali Şir Nevai, Hüseyin Baykara, Ali Kuşçu, Şadi, etc. were attracted to Istanbul. This period of transformation is seen as a kind of renaissance.

Classical Turkish music; as a product of Central Asian, Seljuk and especially Ottoman civilization, it influenced the music of many nations and melted their music in its own melting pot. As a result of this, classical music has become a rich musical genre in terms of both the number and understanding of modes, as well as forms and procedures. After this, from the beginning of the 15th century until the death of Murat IV in 1640, thanks to the expeditions organized to the east, there was a period in which musicians and artists brought from the Middle East were active in the Ottoman palace. In the period from Itri (1640-1712) to 1730, the classical period continued, in which European Baroque and Rococo influences penetrated the Ottoman palace, creating a completely different synthesis with the eastern culture of the time. The period extending from 1730 until İsmail Dede Efendi's death in 1846 is called the last classical period. The movement that lasted from the years when the Tanzimat Edict was declared (1839) until the end of World War II in 1945 is also known as the romantic period.

Turkish Makam

Makam (or maqam) is broadly defined as the "melodic material of the Near East, Middle East and Anatolian traditional music. While it is one of the fundamental parts of Near and Middle Eastern music theory, its definition and classifications have been long debated by music theorists, who belonged to numerous schools of music within Near and Middle Eastern tradition. Makams are often further classified into basit (lit. basic), şed (transposed) and mürekkep (compound). Basit and şed makams can mostly be defined as a scale in the Western sense, while mürekkep ones can not. Makams are constructed by attaching cins together. Cins are defined as either trichords, tetrachords or pentachords, which modal entities (although not melodic direction) are derived from. [20] This connects most makams together as basic cins are used to define most of them, and provides ample space for continuity and modulation. Makam is most often used as a synonym of mode, however, It has been argued that most makams are modes performed in certain conventions and characteristics. Therefore, two makams might share all their notes, but might not share the same seyir (conventional melodic progression), or vice versa. This creates a very large variety of makams, which are first broken down into families and then into individual makams, which are distinguished most clearly by their seyir.

Makams also constitute a hierarchy of pitches, where the "nucleus" of the makam creates its essentials, while other pitches are "secondary" and therefore "mutable". It has been argued that most makams can be better described in terms of a "broad tonal movement", similar to the purpose of a chord progression in Western music, compounded with the general purpose of a scale.

Seyir is the concept of melodic progression in Ottoman music, disputed among theorists on its characteristics and classifications, and is still an often-researched topic.[28] While there is a popular classification of seyirs, made by the Arel-Ezgi-Üzdilek system, which claims that makams can develop and resolve in ascending and descending fashions, this designation has faced criticism by others, who have proposed a definition related to melodic contour.

A related term called *terkib* exists, and refers to fragmentary phenomena inside a makam that have its own modal qualities. However, this term has been largely out of use since the early 18th century, and its purpose has largely been replaced by the concept of *seyir* and *çeşni*, the former of which 'implied' the use of *terkibs* by associating conventionalized melodic progressions with makams, and the latter of which described fragmentary modal entities that implied a different makam.

Usûl *Rhythm in Turkish music*

Usûls refer to a cyclical system of rhythmic structure, and, similarly to time signatures in Western music, these act as a vehicle to the composition of music. The main difference between usûls and time signatures are that usûls also indicate accents, and a related term *zaman* is sometimes used to denote an equivalent to Western time signatures. For example, the usûls *Çenber* and *Nimsakil* can both be transcribed as

24/4 and are both "24 zamanlı", despite the fact that they differ in their internal divisions. This system of internal division allows for the creation of complex usûls that can only be learned by rote, because these [usûls] are so intricate, those who do not know the meter cannot play the songs at all, even though they were to hear that song a thousand times. Usûls are often further broken down into two categories; short and long usûls. Short usûls, generally dance oriented rhythmic cycles including *sofyan* and *semaî*, feature

heavy correspondence with melodic lines and *aruz* meters. A notable exception to this is the *aksak semaî usûl*, which does not show correspondence with neither melodic lines, nor meters.[20] Long usûls, on the other hand, completely eschew correspondence with *aruz*, and "function along very different principles from the short ones" and while this system could describe usûl structures until the 18th century, "the melodic gestures [of the pieces] frequently overwhelmed the ostensible usûl structures that theoretically supported them."

Forms; Almost all classical music in the Ottoman style is performed in a long-form performance called *fasıl*. *Fasıls* include various movements, which have to be ordered in a specific way: *taksim*, *peşrev*, *kâr(ı-natık)*, *kârçe*, *beste*, *ağır semâi*, *şarkı*, *yürük semâi* and *saz semâi*. A *fasıl* is led by a *serhânende*, who is responsible for indicating usûls, and the remaining musicians are called *sazende* (instrumentalist) or *hânende* (vocalist).

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