



# SAN DIEGO TURKISH MUSIC CHORUS

## SAN DIEGO TURKISH MUSIC CHORUS PRESENTS



*K. Atatürk*

1881 - 1938



### SDTMC HICAZ FASLI & AYLİN ŞENGÜN TAŞÇI

# CONCERT

NECMI HOKE/MUSIC DIRECTOR



**SATURDAY, NOVEMBER 8TH | 7 PM**



**ATASC**  
SAN DIEGO

DOORS OPEN 6:30 PM

MIRA COSTA COLLEGE CONCERT HALL  
1 BARNARD DR OCEANSIDE, CA 92056

FOR MORE INFO: [SANDIEGOTURKISHMUSIC.COM](http://SANDIEGOTURKISHMUSIC.COM)



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**ATASC**  
SAN DIEGO

# SAN DIEGO TURKISH MUSIC CHORUS

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## OUR MUSICAL TRAINING SESSIONS

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Founded in March 2023 under the leadership of Conductor Necmi Höke, the ATASC San Diego Turkish Music Chorus (SDTMC) is dedicated to preserving, promoting, and sharing the rich tradition of Turkish classical music. With a growing ensemble of over 50 musicians and choristers from diverse backgrounds, ATASC San Diego Turkish Music Chorus introduces audiences to the intricate ‘makam’ system and the microtonal nuances that distinguish Turkish music from Western styles. Through its performances, SDTMC remains committed to strengthening cultural ties and bringing communities together through the universal language of music.



### 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

**Piano/Clarinet-** Ali Tolga

**Reed/Ney-** Mikey Aboutboul

**Oud/Ud-** Joan Thompson

**Oud/Ud-** Ozgur Balkan

**Guitar/Gitar-** Çağatay Atmaca

**Violin/Keman-** Ercem Türk

**Accordion-** Rowshan Dowlatabadi

**Drum/Darbuka-** Selim Taşiran

**Drum/Darbuka-** Arman Taşiran

**Def/Tef :** Melek Ficici

**Sunucu/MC:** Esra Savaşan

**Sunucu/MC:** Aaron Nayki

• Alemdar Alemdaroglu

• Arzu Duru

• Aysegul Ciyer

• Bihter Padak

• Burcu Buyuksonmez

• Burçin Çalışkan

• Çiğdem Kökçü

• Demet Yelder

• Esra Özgüneri

• Fatma Oz

• Fulya Ozkaya

• Gülbin Boz

• Halil Ibrahim Ustünol

## Chorus/ Koro

• Ifakat Nayki

• İrem Bahanur

• Melike Akgün

• Nadire Albayrak Gomez

• Nalan Höke

• Nermin Nergis

• Orr Olson

• Ozlem Cilingir

• Seda Akin

• Serdar Pala

• Sevil Korkmaz

• Sina Derya Sirkecioğlu

• Tülay Polat



## ASSOC. PROF. AYLİN ŞENGÜN TAŞÇI

**Aylin Şengün**, originally from Ankara, studied Public Administration at Istanbul University's Department of Political Science. During her college years, she undertook six years of part-time training in Turkish Music at the Istanbul Municipal Conservatory. She earned a Master's degree in Business Administration from Yeditepe University in 2004, followed by a PhD in Political Science and International Relations, completed in 2012. Between 2018 and 2019, she pursued a second Master's degree in Sufi Culture and Literature at Üsküdar University's Institute of Sufi Studies.

Her journalism career began between 1987 and 1989, working with Beşir Ayvazoğlu in the Culture-Art section of the Tercüman newspaper, focusing on music-related articles. From 1990 to 1993, she contributed to the Günaydın newspaper, writing a 657-day series titled "Our Neighborhood," which explored the history and daily life of Istanbul's neighborhoods. This series earned her a "Top 10 Successful Female Writers" award from the Fatih Municipality in 1992. Between 1993 and 1994, she produced and hosted programs on BRT television, promoting Istanbul's rich musical heritage.

From 1994 to 1995, she served as an assistant director and presenter on TRT television's "Studio Istanbul," with her work gaining international recognition through foreign broadcasts. During 1996-1997, she worked as a presenter and studio director at Capitol FM and later at Radio Club, before transitioning to TGRT Television in 1998, where she produced and hosted morning shows and Turkish music programs.

In her early years, she successfully auditioned for the TRT Istanbul Radio Children's Choir, receiving foundational music education under Cenan Akin and Yücel Elmas. In 1983, she joined the TRT Istanbul Radio Youth Choir, where she studied Classical Western Music as a soprano. Upon entering university, she became involved with the Istanbul University Turkish Music Choir, directed by Süheyla Altmışdört, which influenced her decision to pursue a career in Classical Turkish Music. While in her second year of university, she passed the entrance exams for the Istanbul Municipality Turkish Music Conservatory, training there part-time for six years. In 1990, she was appointed as a seasoned artist to the Istanbul State Turkish Music Ensemble under Tanburî Necdet Yaşar. She served as the Artistic Director of the Ensemble from 2004 to 2014, during which she produced three albums: "A Modern Moonlight," "From Master to Apprentice," and "Father-Son Composers." Her first solo album, "Aşkdan Yana," featured the song "Your lips resemble a crimson bud," which established her reputation in Turkish Music. She has also participated in numerous project concerts.

In 2010, she delivered a seminar on the renowned composer Leyla Saz at the "Women's History Network" conference at the University of Warwick, England, accompanied by a concert. In 2011, she presented a live music program titled "Bir Fincan Kahve" on TRT Istanbul Radio for a year, and since then, she has founded and directed five amateur choirs. With the Mısra Turkish Music Ensemble, established in 2013, and the Nevasel Turkish Music Ensemble, founded in 2016, she has performed extensively both domestically and internationally.

In 2012, she hosted two weekly Turkish Music programs: "Bir Tatlı Huzur" on TV Net and "Alaturka Sevdalar" on TRT Music. In 2013, she conducted a Turkish Music seminar at the Turkish Embassy in Sao Paulo, Brazil, and has since given solo concerts in various countries, including the USA, France, England, Germany, Belgium, Italy, Uganda, Egypt, Algeria, Azerbaijan, Kosovo, Slovakia, Moldova, and Nepal.

From 2014 to 2019, she served as the Director of the Istanbul State Turkish Music Ensemble while continuing her work as a vocal artist. During this time, she participated in the Turkish Music Promotion and Support Project initiated by the Ministry of National Education, delivering seminars and solo concerts across Istanbul and Anatolia to educate younger generations about Turkish Music.

In 2019, she was appointed as a ministerial advisor at the Ministry of National Education, focusing on enhancing Fine Arts High Schools. In 2020, she played a crucial role in establishing Turkey's first thematic traditional music high schools: Beşiktaş İtrî, Abdülkadir Meragî, and Hikmet Barutçugil.

In 2023, she became an Associate Professor in the Music Department at Istanbul University State Conservatory. The following academic year, 2024-25, she was appointed as the Head of the Turkish Music Main Art Branch. When the Turkish Music Department was established in 2025, she took on the role of Head of that department as well. Today, she continues to serve as both the Assistant Director and the Head of the Turkish Music Department, in addition to being a faculty member at Istanbul University State Conservatory.

# Part 1

## Hicaz Fash

### 1- Hicaz peşrev

Beste : Salim bey

### 2- Ben gamlı hazan

Beste: Melâhat Pars

Güfte: Sıtkı Argınbaş

### 3- Gülşeni hüsnüne kimler varıyor

Beste: Rıfat Bey

Güfte: Ahmet Feyzi Bey

### 4- Eğilmez başın gibi

Beste: Kaptanzâde Ali Rızâ Bey

Güfte: Ömer Bedrettin Uşaklı

### 5- Kırmızı gülün ali var

Beste: Anonim

Güfte: Anonim

### 6- Ada sahillerinde bekliyorum

Beste: Musullu Hafız Şaşı Osman Efendi

Güfte: Anonim

### 7- Sarı kurdelem sarı

Beste: Fahri Kayahan

Güfte: Fahri Kayahan

### 8- Yar saçların lüle lüle

Beste: Yesâri Âsım Arsoy

Güfte: Yesâri Âsım Arsoy

### 9- Muhabbet bağına girdim

Beste: Sadettin Kaynak

Güfte: Sadettin Kaynak

### 10-Hicaz oyun havası

Beste Şükrü Tunar

Donations  
Appreciated



15 min break

4

**Ben gamlı hazan, sense bahar, dinle de vazgeç**  
Sen kendine kendin gibi bir taze bahar seç  
Olmaz meleğim böyle bir aşk, bende vakit geç  
Sen kendine kendin gibi bir taze bahar seç



**Eğilmez başın gibi**  
Gökler bulutlu efem  
Dağlar yoldaşın gibi  
Sana ne mutlu efem efem

Oyna yansın cepkenin  
Yansın güneşten tenin  
Gün senin şenlik senin  
Sana ne mutlu efem efem

Çoban yıldızı gibi  
Gönlüme doğdun efem  
Bir yaz yağmuru gibi  
Kalbime aktın efem efem

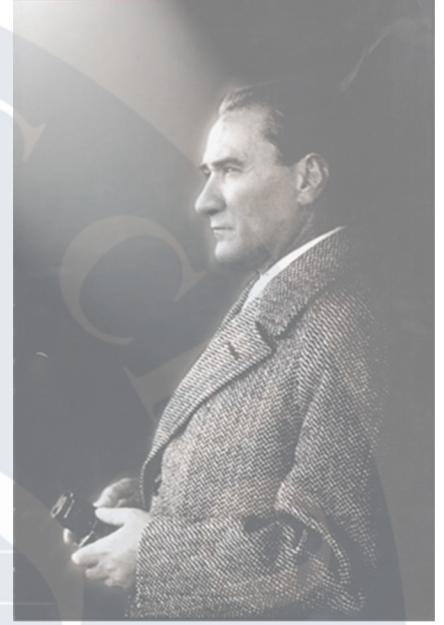
Oyna yansın cepkenin  
Yansın güneşten tenin  
Gün senin şenlik senin  
Bayramın kutlu efem efem

**Kırmızı gülün alı var,**  
Her gün ağlasam da yeri var  
Bu gün benim efkarım var  
Ah bu gönül arzu eder  
seni seni yar seni

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



**Gülşen-i hüsnüne kimler varıyor**  
Kim ayağın öperek yalvarıyor  
Bağrımı şâne gibi kim yarıyor  
Sevdiğim zülfünü kimler tarıyor



**Ada sahillerinde bekliyorum**  
Her zaman yollarını gözlüyorum  
Seni senden güzelim istiyorum  
Beni şad et şadiye başın için

Her zaman sen yalancı ben kani  
Her zaman orta yerde bir mani  
Her zaman sen uzaktaben müştak  
Her telâkki de bir hayali firkat

Nerede o mis gibi leylaklar  
Sarıp solmak üzre yapraklar  
Bana mesken olunca topraklar  
Beni yad et güzelim başın için



### **Yâr saçları lüle lüle**

Yâr benziyor beyaz güle  
O gül benim hayatımdır  
Ölürüm de vermem ele

Yâr yâr aman yâr yâr aman  
Yâr yüreğim oldu keman  
Kavuşmamız yâr ne zaman  
Yâr ne zaman yâr ne zaman

Yâr gözleri üzüm üzüm  
Eller gecem yâr gündüzüm  
O gözlere baka baka  
Soldu yüzüm soldu yüzüm

Yâr yâr aman yâr yâr aman  
Yâr yüreğim oldu keman  
Kavuşmamız yâr ne zaman  
Yâr ne zaman yâr ne zaman

### **Sarı kurdelem sarı**

Dağlara saldım yarı  
Dağlar kurbanın olam  
Aman ah, ah, ah tez gönder nazlı yarı  
Yandım hey hey, hey, hey, hey, hey  
Vallah yandım esmerim

Ben esmeri fındık ile  
Ben esmeri fıstık ile  
Ben esmeri badem ile beslerim

İpek kuşak beldedir  
Saçakları yerdedir  
Dünya güzelle dolsa aman ah, ah, ah  
Benim gönlüm sendedir  
Yandım hey hey, hey, hey, hey, hey  
Vallah yandım esmerim

Ben esmeri fındık ile  
Ben esmeri fıstık ile  
Ben esmeri badem ile beslerim

### **Muhabbet bağına girdim bu gece**

Açılmış gülleri derdim bu gece  
Vuslatın çağına erdim bu gece  
Muhabbet doyulmaz bir pınar imiş

Ararım ararım ararım seni her yerde  
Sorarım ıssız gecelerde sevgilim nerde

Açılmış bahtımın gonca gülleri  
Gönül bağında ötsün bülbülleri  
Aşkına sarayım hep gönülleri  
Muhabbet doyulmaz bir pınar imiş

Ararım ararım ararım seni her yerde  
Sorarım ıssız gecelerde sevgilim nerde

## 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, 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 either or melodic lines, nor meters. 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).

# Part 2

ASSOC. PROF. AYLİN ŞENGÜN TAŞÇI

**1- Menekşelendi Sular**

Beste : Sadettin Kaynak

Güfte: Vecdi Bingöl

**2- Ben Aşkı İlk Defa Sende Tanıdım**

Beste: Necip Gülses

Güfte: Hüsametdin Olgun

**3- Evin İçinde Bir Oda**

Beste :Nihat İncekara

Güfte : Ümit Yaşar Oğuzcan

**4- Fikrimden Geceler Yatabilmirem**

Beste: Anonim

Güfte: Anonim

**5- Bir Kızıl Goncaya Benzer**

Beste: Amir Ateş

Güfte: Melek Hiç

**6- Bülbülüm Altın Kafeste**

Derleyen: Muzaffer Sarısözen

Güfte: Anonim

**7- Fikrimin ince Gülü**

Beste: Muallim İsmail Hakkı Bey

Güfte: Muallim İsmail Hakkı Bey

**8- Değdi Saçlarım Bahar Gülleri**

Beste: Bekirof(Azeri)

Güfte: Anonim

**9- Nar Tanesi**

Beste: Hasan Esen

Güfte: Hasan Esen

**10-Duruşun andırır asil soyluyu**

“Kız sen istanbul’un neresindensin”

Beste :Ünal Narçın

Güfte : Aşık Yener

We value your feedback



Thank you

### **Menekşelendi sular, sular menekşelendi**

Esmer yüzlü akşamı dinledim yine sensiz  
Leylak pırıltılarla bahçeler gölgelendi  
İnledi yine bülbül, olmazmış gül dikensiz

Dikensiz gül olmazmış  
Çilesiz gönül Ayşe  
Her kuş bülbül olmazmış  
Her çiçek de gül Ayşe

Ne bülbül gülü sevdi, seni sevdiğim kadar  
Ne böyle seven gönül, ne de senden güzel var  
İçli bir özleyişle bırak beni yanayım  
Gözlerinde gördüğüm rüyama inanayım

Dikensiz gül olmazmış  
Çilesiz gönül Ayşe  
Her kuş bülbül olmazmış  
Her çiçek de gül Ayşe

### **Ben aşkı ilk defa sende tanıdım**

Seninle yaşadım ilk heyecanı  
Hiç gül koklamadım senin üstüne  
İnan ki bu aşkın en güzel yanı

Geçmez diyorlardı bir çiçekle yaz  
Seninle yaşadığım bu kaçınıcı yaz?  
Eğer çok yürekten severse insan  
Her mevsim yaz olur hiç keder kalmaz

Ben ömrüm boyunca bir seni sevdim  
Ömrümce bir sana sevgilim dedim  
Yıllar geçti katmerlendi bu sevdâ  
Nasıl geçti zaman farkedemedi

### **Fikrimden geceler yatabilmerem**

Bu fikri başımdan atabilmerem  
Neyleyim ki sene çatabilmerem

Ayrılık ayrılık aman ayrılık  
Her bir dertten ala yaman ayrılık

Uzundur hicrinle kara geceler  
Bilmirem men kendim hara geceler  
Bir oktur kalbime yara geceler

Ayrılık ayrılık aman ayrılık  
Her bir dertten ala yaman ayrılık

### **Bir kızıl goncaya benzer dudağın**

Açılan tek gülüsün sen bu bağın  
Kurulur kalplere sevdâ otağın  
Kimbilir hangi gönüldür durağın

Her gören göğsüme taksam seni der  
Kimi âteş gibi yaktın beni der  
Kimi billûr bakışından söz eder  
Kimbilir hangi gönüldür durağım

### **Evin içinde bir oda, odada İstanbul**

Odanın içinde bir ayna, aynada İstanbul  
Adam sigarasını yaktı, bir İstanbul dumanı  
Kadın çantasını açtı, çantada İstanbul

Çocuk bir olta atmıştı denize, gördüm  
Çekmeğe başladı, oltada İstanbul  
Bu ne biçim su, bu nasıl şehir  
Şişede İstanbul, masada İstanbul

Yürüsek yürüyor, dursak duruyor, şaşırıdık  
Bir yanda o, bir yanda ben, ortada İstanbul  
İnsan bir kere sevmeye görsün, anladım  
Nereye gidersen git, orada İstanbul

### **Bülbülüm altın kafeste**

Öter aheste aheste  
Ötme bülbül yârim hasta  
Ah neyleyim şu gönlüme  
Hasret kaldım sevdiğime

Ben sana dayanamam yârim  
Ben sana aldanamam  
Ben sana aldanamam yârim  
Ben sana güvenemem

Bülbülleri har ağlatır  
Âşıkları yâr ağlatır  
Ben feleğe neylemişem  
Beni her bahar ağlatır

Ben sana dayanamam yârim  
Ben sana aldanamam  
Ben sana aldanamam yârim  
Ben sana güvenemem

### **Deđdi saçlarına bahar gülleri**

Nazende sevgilim yâdına düřtün  
Sevenin bahtına bir güzel düşer

Sen de tek sevgilim aklıma düřtün  
Nazende sevgilim yâdına düřtün

Gözlerim yoldadır, kulađım seste  
Ben seni unutmam en son nefeste  
Ey ceylan bakışlım, ey boyu beste

Gurbette sevgilim aklıma düřtün  
Nazende sevgilim yâdına düřtün

Sensiz dađ yoluna çıktım bu seher  
Öksüz kumru gibi güller lâleler  
"Sen niye yalnızsın?" sordular eller  
Gurbette sevgilim aklıma düřtün  
Nazende sevgilim yâdına düřtün

### **Aldı aklımı baştan**

Gönlüm Şaştı Bu Akşam  
Bilmiyorum Ne Yapsam  
Deli Oldum Bu Akşam

Gönlüm Sevdi Bir  
Tanesi Bir Tanesini  
Nar Tanesi Nar Tanesi  
Nar Tanesini  
Gönlüm Sevdi Bir  
Tanesi Bir Tanesini  
Nar Tanesi Nar Tanesi  
Nar Tanesini

Aşık Olmak Ne Güzel  
Sanki Bir Ömre Deđer  
Hayatı Çok Seversin  
Aşık Olursan Eđer

Vuruldu Gözlerine  
Aşk Dolu Sözlerine  
İnsan Ömrünü Verir  
Sevginin Böylesine

### **Fikrimin ince gülü**

Kalbimin řen bülbülü  
O gün ki gördüm seni  
Yaktın ah yaktın beni

Ellerin ellerimde  
Gözlerin gözlerimde  
O gün ki gördüm seni  
Yaktın ah yaktın beni

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

### **Duruşun andırır asil soyluyu**

Hisar, Kuruçeşme, Sahil boylu mu?  
Arnavutköylü mü, Ortaköylü mü?  
Kız sen İstanbul'un neresindensin?  
Kız sen İstanbul'un neresindensin?

Bilmem sözlü müsün, ya nişanlı mı?  
Sevgilin yaşlı mı, delikanlı mı?  
Emirgan, Bebekli, Aşyanlı mı?  
Kız sen İstanbul'un neresindensin?  
Kız sen İstanbul'un neresindensin?

Başımda esen kavak yeli mi?  
Gözünden akan aşkın seli mi?  
Sarıyer, Tarabya, İstinyeli mi?  
Kız sen İstanbul'un neresindensin?  
Kız sen İstanbul'un neresindensin?

Soyun buralı mı, başka yerden mi?  
Huyun âşığına küsenlerden mi?  
Yeşilyurt, Florya, Bakırköy'den mi?  
Kız sen İstanbul'un neresindensin?  
Kız sen İstanbul'un neresindensin?

**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 Türkiye.

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.

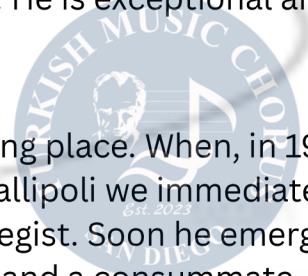
### **Bill Clinton, Former President of the United States**

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.

**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.

### **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.



# ATATÜRK AND ART



**Atatürk, the founder of modern Türkiye, had a deep appreciation for art and music, believing that they played a crucial role in the development of a progressive and civilized society. Here are some of his notable quotes related to art and music:**

Music is not merely necessary in life. Because life itself is music. Music is the joy, the soul, the happiness, and everything in life.

An artist does not kiss hands; the artist's hand is kissed.

A nation devoid of art means one of its vital arteries has been severed.

A nation deprived of art and artists cannot fully possess a complete life.

An artist is the person who first feels the light on their forehead after long efforts and struggles in society.

You can all become deputies... You can become ministers... You can even become the president...  
But you cannot become artists.

Let us love these children who have dedicated their lives to a great art...

The measure of a nation's renewal is its ability to accept and understand changes in music. It is necessary to gather refined emotions, thoughts, and noble expressions, and to process them according to the general modern musical rules as soon as possible. Only in this way can Turkish national music rise and take its place in universal music.

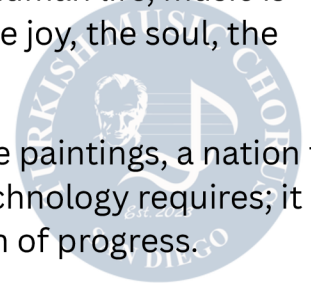
A historical feature of the Turkish nation, which is a high human community, is to love the fine arts and to rise within them.

A nation's artistic ability is measured by the value it places on the fine arts.

Art is the expression of beauty... If this expression is through words, it becomes poetry; if through melody, it becomes music; if through design, it becomes painting; if through carving, it becomes sculpture; if through building, it becomes architecture.

Music is not merely necessary in life. Because life itself is music. Beings that have no connection with music are not truly human. If the life in question is human life, music is certainly present. A life without music cannot truly exist. Music is the joy, the soul, the happiness, and everything in life.

People need certain things to mature. A nation that does not create paintings, a nation that does not create sculptures, a nation that does not produce what technology requires; it must be admitted that such a nation has no place on the path of progress.





## HİCAZ PEŞREV

USÛLÜ : FAHTE

MÜZİK : NEYZEN SÂLİM BEY

♩ = 88

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is written in a single melodic line. The second staff continues the melody with some chromaticism. The third and fourth staves feature more complex rhythmic patterns, including sixteenth and thirty-second notes. The fifth and sixth staves continue the melodic development. The seventh staff is marked with a double bar line and a repeat sign, indicating a section of the piece. The eighth and ninth staves continue the melody, and the tenth staff concludes the piece with a double bar line.

Nursel Işık



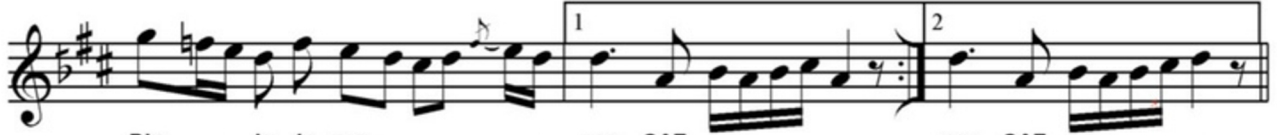
## Hicâz Şarkı Ben gamlı hazan

Beste: Melahat Pars (1918 – 2005)  
Güfte: Sıtkı Angınbaş

Aksak ♩ = 140



Ben gam lı ha zan sen se ba har— din— le de vaz— geç SAZ—



Din— le de vaz— geç SAZ— geç SAZ—



Sen ken di ne ken— din— gi bi— bir— ta ze ba har—



seç— SAZ— ta— ze ba har— seç SAZ— seç SAZ—



Ol maz me le ğim SAZ— böy— le bir— aşk—



ben— de va kit— geç— ben— de va kit—



geç SAZ— geç SAZ—

Yücel ZS  
14.02.2015

*Ben gamlı hazan sense bahar dinle de vazgeç  
Sen kendine kendin gibi bir taze bahar seç  
Olmaz meleğim böyle bir aşk bende vakit geç  
Sen kendine kendin gibi bir taze bahar seç*

## HİCAZ ŞARKI

"Gülşen-i hüsnüne kimler varıyor"

Beste : Rıf'at Bey

Güfte : Muallim Ahmet Feyzi

Usûlü : Aksak

Gül şe ni hüsnü ne kim ler  
va rı yor va rı yor (SAZ.../.....)

....) Kim a ya ğın ö pe rek yal  
Sev di ğim zül fü nü kim ler

va rı yor Kim a ya ğın  
ta rı yor Sev di ğim zül

ö pe rek yal va rı yor (SAZ.../.....)  
fü nü kim ler ta rı yor

....) Ba ğ rı mı şâ ne gi bi kim ya rı yor

Ba ğ rı mı şâ ne gi bi kim ya rı yor(SAZ.../.....)

ARANAĞMESİ

Dr.Semra Özgin  
Nisan-2009

Gülşen-i hüsnüne kimler varıyor  
Kim ayağın öperek yalvarıyor  
Bağrımı şâne gibi kim yarıyor  
Sevdiğim zülfünü kimler tarıyor

## HICAZ ŞARKI

EĞİLMEZ BAŞIN GİBİ GÖKLER BULUTLU EFEM

MÜZİK  
KAPTANZÂDE ALİ RIZA BEY

ARANAGME

E GİL MEZ BA ŞIN Gİ Bİ GÖKLER BU LUT LU E  
 ÇOBAN YIL DI ZI Gİ Bİ KAL Bİ ME AK TIN E

FEM DAĞ LAR YOL DA ŞIN Gİ Bİ  
 FEM BİR YAZ GÜ NE Şİ Gİ Bİ

SA NA NE MUT LU E FEM E FEM FEM E FEM ( SAZ )  
 İ Çİ ME DOL DUN E FEM E FEM FEM E FEM

OY NA YAN SIN CEP KE NİN ( SAZ )

YAN SIN GÜNEŞ TEN TE NİN GÜN SE NİN ŞEN LİK SE

NİN BAY RA MIN KUT LU E FEM E FEM FEM E FEM D.C

## HİCAZ TÜRKÜ

Usûlü : Sofyan

KIRMIZI GÜLÜN ALI VAR

Rumeli türküsü

ARANAĞMESİ

Kır mı zı gü lün a lı  
Kır mı zı gü lün pür çe  
Kır mı zı gü lü bu dar

var a man a man Her gün ağ la sam ye ri  
ĝi a man a man Yâr ö nün de oy nar kö çe  
lar a man a man Al tı na mec lis ku rar

var ği lar Bu gün be nim ef kâ rım  
(..... SAZ .....) Ney le yim yâr sız dö şe  
lar Gü ze lo la nı se ver

var a man a man Ah bu gö nül arz e der se ni se ni  
ĝi a man a man  
ler a man a man

yâr se ni

Dr.Semra Özgün  
Şubat-2009

Kırmızı gülün alı var  
Her gün ağlasam yeri var  
Bu gün benim efkârım var  
Ah bu gönül arz'eder seni yâr

Kırmızı gülün pürçeği  
Yâr önünde oynar köçeği  
N'eyleyim yârsız döşeği  
Ah bu gönül arz'eder seni yâr

Kırmızı gülü budarlar  
Altına meclis kurarlar  
Güzel olanı severler  
Ah bu gönül arz'eder seni yâr

## HİCAZ TÜRKÜ

Usûlü : Nimsofyan

"Ada sahillerinde bekliyorum"



### ARANAĞMESİ



A da sa hil le rin de bek li yo rum  
Her za man sen ya lan cı ben kâ ni  
Ne re de o mis gi bi ley lâk lar



Her za man yol la rı nı göz lü yo rum  
Her za man or ta yer de bir mâ ni  
Sa ra rıp sol mak üz re yap rak lar



Se ni sen den gü ze lim is ti yo rum  
Her za man sen u zak ta ben müş tak  
Ba na mes ken o lun ca top rak lar



Be ni şâ det şâ di ye bâ şın i çin  
Her te lâ ki de bir ha yâ li fi rak  
Be ni yâ det gü ze lim bâ şın i çin

Dr.Semra Özgün  
Nisan-2009

-1-

Ada sahillerinde bekliyorum  
Her zaman yollarımı gözlüyorum  
Seni senden güzelim istiyorum  
Beni şâdet şâdiye başın için

-2-

Her zaman sen yalancı ben kâni  
Her zaman orta yerde bir mâni  
Her zaman sen uzakta ben müştâk  
Her telâkide bir hayal-i firkat

-3-

Nerede o mis gibi leylâklar  
Sararıp solmak üzre yapraklar  
Bana mesken olunca topraklar  
Beni yâdet güzelim başın için



# HİCAZ TÜRKÜ

"Sarı kurdelem sarı"

Güfte ve Beste:Malatya'lı  
Fahri KAYAHAN

Usül:Düyek



## ARANAĞMESİ



Sa rı kur de lem sa rı Dağ la ra sal  
İ pek ku şak bel de dir Sa çak la rı



dım yâ ri Dağ lar kur ba nın o lam a nam  
yer de dir Dü n ya yı gü zel al sa a nam



Tez gön der naz lı yâ ri  
Yi ne gön lüm sen de dir



Yan dım ey ey



val lah yan dım es me rim Ben es me ri ba demi le



ben esme ri fıst ı ki le ben esme ri fın dı ki le bes le rim

Dr.Semra Özgün  
Nisan-2004

Sarı kurdelem sarı  
Dağlara saldım yâri  
Dağlar kurbanın olam anam  
Tez gönder nazlı yâri

İpek kuşak beldedir  
Saçakları yerdedir  
Dünyayı güzel alsa anam  
Yine gönliüm sendedir

Yandım ey ey vallah yandım esmerim  
Ben esmeri badem ile, ben esmeri fıstık işe, ben esmeri fındık ile beslerim

# HİCAZ ŞARKI

"Yâr saçları lüle lüle"

Güfte ve Beste:  
Yesâri Asım ARSOY

Usûl: Sofyan



ARANAĞMESİ

Yâr saç la rı lü le lü le Yâr ben zi yor be yaz gü le

O gül be nim ha yâ tım dır Ö lü rüm de

ver mem e le (SAZ...../.....) ver mem e le (SAZ...../.....)

Yâr yâr a man yâr yâr a man Yâr yü re ğim ol du ke man Ka vuş ma mız

yâr ne za man Yâr ne za man yâr ne za man (SAZ.....) yâr ne za man (D.C.)

Yar göz le ri ü züm ü züm El ler gecem yâr gün dü züm

O göz le re ba ka ba ka Sol du yü züm

sol du yü züm (SAZ...../.....) sol du yü züm

Dr.Semra Özgün  
Nisan-2018

Yâr saçları lüle lüle  
Yâr benziyor beyaz güle  
O gül benim hayâtımdır  
Ölürüm de vermem ele

Yâr gözleri üzüm üzüm  
Eller gecem yâr gündüzüm  
O gözlere baka baka  
Soldu yüzüm soldu yüzüm

Yâr gülleri beyaz beyaz  
Yârimde naz bende niyaz  
Aşk faslına başlamadan  
Geçti bu yaz geçti bu yaz

Nakarat

Yâr yâr aman yâr yâr aman  
Yâr yüreğim oldu keman  
Kavuşmamız yâr ne zaman  
Yâr ne zaman yâr ne zaman

# HİCAZ ŞARKI

Usûl : Düyek

"Muhabbet başına girdim bu gece"

Güfte ve Beste :  
Sadettin KAYNAK



ARANAĞMESİ



Mu hab bet başına girdim bu gece (SAZ...../.....) Açılmış gül



le rilerdim bu gece (SAZ...../.....) Vuslatın çağını



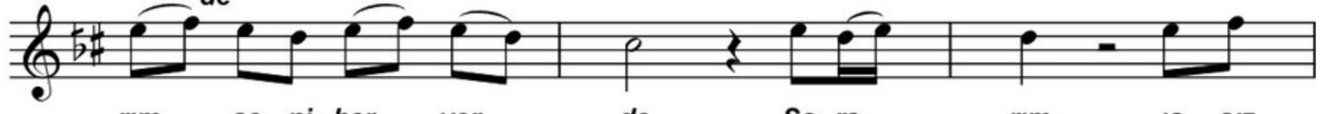
na erdim bu gece (SAZ...../.....)



Muhabbet doyumaz bir pınarı



miş Ararım (SAZ...../.....) ararım (SAZ...../.....) ararım



de rim seni her yerde Sorarım ıssız



gece lerde sevgilerde (SAZ...../.....)

Dr.Semra Özgün  
Mart-2004

-1-

Muhabbet başına girdim bu gece  
Açılmış gülleri derdim bu gece  
Vuslatın çağına erdim bu gece  
Muhabbet doyumaz bir pınarı miş

-2-

Açıldı bahtımın gonca gülleri  
Gönül dalında ötsün bülbülleri  
Aşkına sarayım hep gönülleri  
Muhabbet doyumaz bir pınarı miş

-Nakarat-

Ararım , ararım , ararım seni her yerde  
Sorarım ıssız gecelerde sevgilim nerde

(Hocam Sayın Alâeddin Yavaşca'nın el yazısı  
notasından alınmıştır.)

-3-

Muhabbet uğruna verdim varımı  
Gönülde buldum anladım yârimi  
Neyle söndüreyim ben bu nârımı  
Muhabbet doyumaz bir pınarı miş



# HİCAZ OYUN HAVASI

Şükri TUNAR

Nim Sofyan

(Ağırca)

(Pest'den)

Dr.Senra Özgün  
Aralık-2015

(Tempolu taksim yapıldıktan sonra  
baştan daha hızlı)

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A circular portrait of Eric Gulal, a man with a beard and short hair, wearing a blue shirt, set against a dark background with a red border.

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