
THE MUSICAL STYLE OF ANADOLU ROCK IN THE FORMATIVE PERIOD (1965-1975)

Oluşum Döneminde Anadolu Rock'ın Müzikal Stili (1965-1975)**Burçin BAHADIR GÜNER ***

ABSTRACT

This study presents the analyses of songs released between 1965 and 1975 by Anadolu Rock artists Erkin Koray, Cem Karaca, and Barış Manço. Anadolu Rock, which emerged in the 1960s in Turkey, created an opportunity for the development of a distinctive musical style. This style is a fusion of American Rock 'n' Roll and traditional Turkish *Makam* music. The compositions often feature major, minor, and Phrygian modes, exhibiting characteristics of *Makam* music. Additionally, each artist frequently incorporates specific rhythmic patterns into their melodies. Early lyrics within Anadolu Rock consist of 7, 8, and 11 syllables, adhering to syllabic meter similar to those found in folk poetry. So, the original song lyrics are also composed using a syllabic meter commonly found in folk poetry. Due to its association with *Makam* music, Anatolian rock possesses a unique modal structure that distinguishes it harmonically from its Western counterparts. Although the I, IV, and V chords in major modality might resemble Blues and Rock 'n' Roll in form, it's notable that the harmonic progression does not adhere to specific chord patterns. In minor modality, both the V-i and the bVII-i cadences are employed, while in Phrygian modality, the bII-i and bVII-i cadences are utilized.

Keywords: Anadolu Rock, Cem Karaca, Erkin Koray, Barış Manço, Moğollar, Kurtalan Ekspres

ÖZ

Bu çalışma, 1965 ile 1975 yılları arasında Anadolu Rock sanatçıları Erkin Koray, Cem Karaca ve Barış Manço tarafından yayınlanan şarkıların analizlerini sunmaktadır. 1960'ların Türkiye'sinde ortaya çıkan Anadolu Rock, özgün bir müzikal tarzın gelişmesine olanak tanımıştır. Bu tarz, Amerikan Rock 'n' Roll'u ve geleneksel Türk makam müziğinin bir birleşimidir. Besteler genellikle Majör, Minör ve Frigyen modlarına yer vermekte ve melodik açıdan makam müziğinin özelliklerini taşımaktadır. Ayrıca, her sanatçı melodilerine belirli ritmik yapıları sıkça dahil etmektedir. Anadolu Rock'taki ilk eserler, genellikle halk şiirinde bulunan hece ölçüsüne benzer şekilde 7, 8 ve 11 heceden oluşmaktadır. Bu nedenle, orijinal şarkı sözleri de genellikle halk şiirinde bulunan bu hece ölçüleri kullanılarak bestelenmektedir. Makam müziğiyle ilişkili olması nedeniyle, Anadolu rock, onu armonik olarak Batı müziklerinden ayıran benzersiz bir modal yapıya sahiptir. Major modda I, IV ve V akorları Blues ve Rock 'n' Roll formunda gibi görünmekle birlikte armonik ilerleme belirli akor kalıplarına uymamaktadır. Minör modda hem V-i hem de bVII-i kadansları kullanılırken, Frigyen modda bII-i ve bVII-i kadansları kullanılmaktadır.

Anahtar Kelimeler: Anadolu Rock, Cem Karaca, Erkin Koray, Barış Manço, Moğollar, Kurtalan Ekspres

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* **Sorumlu Yazar/Corresponding Author:** Dr., gunerbb@gmail.com, ORCID: 0000-0002-6276-8264

The period between 1965 and 1975 in Turkey corresponds to a critical phase in the history of popular music. Numerous studies have been conducted on the musical genre now known as Anadolu Rock. However, these studies have predominantly focused on the societal, cultural, economic, and political meanings of the music, while the musical content itself has often not been thoroughly examined. Academic studies in the field of popular music, starting with the works of the Frankfurt and Birmingham schools, have generally examined popular music as a cultural phenomenon. According to David Brackett, one of the reasons for this is the belief that meaning in popular music is shaped by societal and economic factors, lacking aesthetic autonomy. In European classical music, the composer's written score serves as the primary text for musicology, making musical meaning inherent to this written material. The directness between the text and the composer makes it easier to view the composer as the sole creator of the musical work (Brackett 1999:125). The field of musicology has primarily focused on canonical and notational aspects, which is why popular music hasn't been a significant subject of study for a long time. However, in the last twenty years, numerous books and articles about the musical characteristics of rock music have been published. This is partly due to musicologists having grown up, especially in the sixties and seventies, with a close interest in popular music. Another reason is the increase in the repertoire and stylistic features of rock music over the past sixty years since its emergence.

The aim of this study is to determine whether Anadolu Rock possesses distinct melodic, harmonic, and rhythmic structural characteristics that set it apart from other local and Western music styles during its emergence period. If such stylistic features exist, the study seeks to identify what these characteristics are. Furthermore, the study aims to ascertain how local and Western (or Eastern) musical structures, observed within the compositions, blend together and to what extent they influence or transform each other. Additionally, the study provides the opportunity to relate the socially, culturally, economically, and politically significant aspects that have emerged from other research to the musical style of Anadolu Rock.

LITERATURE REVIEW

One of the most influential texts on popular music is Theodor W. Adorno's (1990) article "On Popular Music." In this work, Adorno meticulously distinguishes popular music from serious music, delving into concepts such as standardization and pseudo-individualization. He contends that popular music is characterized by standardized and formulaic compositions designed for mass consumption, resulting in a loss of genuine artistic expression and individuality. As a member of the Frankfurt School, Adorno, alongside Horkheimer (1944), developed a critical perspective on popular culture in "Dialectic of Enlightenment". They introduced the concept of the Culture Industry as a system in which cultural products, including popular music, are mass-produced and standardized for consumption, leading to a homogenization of culture and a commodification of art. While their critique often carries a pessimistic tone, another prominent Frankfurt School thinker, Walter Benjamin (1939), assessed popular culture differently in his article "The Work of Art in the Age of Mechanical Reproduction", emphasizing its potential for liberation and democratization.

Another influential school with studies on popular culture is the Birmingham School, which contrasts with the Frankfurt School by viewing culture primarily as an elitist superstructure. Richard Middleton (1990), in his work "Studying Popular Music", evaluates the ideas of thinkers like Adorno and Benjamin, often accompanied by analyses of musical texts. David Brackett (1995), in "Interpreting Popular Music", suggests various methods for

interpreting popular music, exemplifying them using different musical works. However, these analyses tend to focus more on revealing the meanings of individual musical works rather than explaining the general stylistic characteristics of a music genre. Joe Stuessy (1990), in “Rock and Roll: Its History and Stylistic Development”, not only presents the historical development of rock music but also showcases the stylistic characteristics and development through the lens of melodic, harmonic, and rhythmic structures at the end of each chapter. Peter Van der Merwe (1989), in “Origins of the Popular Style: The Antecedents of Twentieth-Century Popular Music”, historically examines the structural characteristics of popular music, especially investigating the origins of harmonic-melodic contrasts seen in Rock 'n' Roll and Blues, as well as the tonality-modality duality.¹

There are also studies that focus solely on the musical text and analyze stylistic features. Allan Moore (2001), in “Rock, the Primary Text: Developing a Musicology of Rock”, examines rock music not only through melody, harmony, and rhythmic structure but also through orchestration, timbre, and improvisation, aiming to develop an analytical method. Moore seeks to make all musical features on the textual level of rock music visible and in a way, to uncover materials for analysis. He especially investigates the origins of these musical features. Moore's later works “Analysing Popular Music” (2003) and “Song Means: Analysing and Interpreting Recorded Popular Song” (2012) also present his developed analytical methods. Walter Everett (1999), in “Beatles as Musicians: Revolver Through the Anthology”, analyzes the evolution of The Beatles' music through their albums. Additionally, his work “The Foundations of Rock: From “Blue Suede Shoes” to “Suite: Judy Blue Eyes” (2009) examines the historical development of rock music and its melodic, harmonic, rhythmic structures, and instrumental characteristics. Ken Stephenson (2002), in “What to Listen for in Rock: A Stylistic Analysis”, similarly explores the fundamental stylistic features of rock music within a historical context, including modes, chord types, cadences, harmonic progressions, and form.

There are also historical studies related to popular music in Turkey. Naim Dilmener's (2003) work “Bak Bir Varmış Bir Yokmuş: Hafif Türk Pop Tarihi” investigates the arrival of Western music in Turkey and the development of popular music. Murat Meriç's (2006) book “Pop Dedik: Türkçe Sözlü Hafif Batı Müziği” is similarly composed of writings about popular music. Gökhan Aya's (1998) biographies of Erkin Koray and Cem Karaca not only provide their biographies but also critically touch upon their musical characteristics. Additionally, two doctoral thesis, Feza Tansuğ's (1999) “Turkish Popular Music: The Political Economy of Change”, and Gabriel Skoog's (2012) “On Strange Shepherds, Golden Microphones, and Electric Guitars: Genre, Scene, and the Rise of Anatolian Pop in the Republic of Turkey” are notable academic works. Although cultural and historical

¹ Modal and tonal are two concepts sometimes intertwined and sometimes used in contrast in Western music. Essentially, these two systems differ in the hierarchical organization of diatonic scales around the tonic and, especially, in the use of harmonic functions. Modality refers to the musical system used in Western medieval and Renaissance music as well as other musical systems developed outside Western culture, such as *makam*, *dastgah*, *raga*, etc. This system is composed of specific interval structures and/or melodic lines, known as modes (Randel 2003:517 and 520). Tonal, on the other hand, is used to describe tonal music developed between 1600 and 1910, excluding (earlier) modal and (later) atonal music systems, in the Western context. The term tonal refers to a musical system consisting of twelve major and twelve minor scales, characterized by tonic-dominant relationships, specific harmonic progressions, and cadential structures (Hyer 2008:728). Here, unlike Randel, Hyer includes non-Western musical systems within the concept of tonal music. As can be seen, these two concepts are not used to describe different musical systems but rather different characteristics of musical systems. Additionally, these terms are sometimes used interchangeably and also together to emphasize different features of a musical system, such as its genre, era, or style.

significance of Anadolu pop had been discussed extensively (Orhan 2002, Alpar 2014, Karakaya 2014, Baysal 2018), very little attention has been paid to its stylistic properties.

A BRIEF HISTORY OF THE EMERGENCE OF ANADOLU ROCK

The first Rock 'n' Roll group in Turkey was formed by Deniz Harp Okulu (Naval Academy) students under the leadership of Durul Gence (Dilmener 2014:31). Considering that since the *Tanzimat* era (1839-1878), all innovations have entered the country primarily through the military, it's likely not a coincidence that the first Rock 'n' Roll group was composed of Deniz Harp Okulu students. In 1955, with Bill Haley and The Comets' "Rock Around the Clock" spreading in America, this new music genre became popular in Turkey around the same years. The group, known as "Somer Soyata ve Arkadaşları", gained recognition by playing songs from well-known American groups during concerts outside of school. Afterward, when Durul Gence returned to Ankara, he formed a new group named "Sextet SSS" by merging with two friends from his previous band and another Rock 'n' Roll band from Ankara: Sweaters (Meriç 1998:133). New groups started emerging in the second half of the 1950s. During that time, Erkin Koray, who was studying at the German High School, played his first concert in 1957 at Galatasaray High School with his group Erkin Koray ve Ritimciler, performing songs by Elvis Presley, Fats Domino, Jerry Lee Lewis (Canbazoğlu 2009:108).

Erol Büyükburç, who gained fame by singing Rock 'n' Roll songs in various orchestras during the 1950s, signed with the Odeon company in 1961 and released his own composition "Little Lucy" as a vinyl record. Following the significant success brought by the record, he started on an Anatolian tour. Additionally, during the tour, he included both his own compositions and arrangements of folk songs (Meriç 2015). In 1962, Barış Manço and Harmoniler released two records in the twist style. The song "Dream Girl" on their third record released in 1963 was Barış Manço's first English composition (Canbazoğlu 2009:94). In the same year, Erkin Koray released his first Turkish composition, "Bir Eylül Akşamı".

Tülay German's 1964 release "Burçak Tarlası" marked the beginning of the Anadolu Pop movement. Along with the success of this song, a trend of arranging folk tunes with Western instruments in polyphony emerged. With the gradual dominance of 45 RPM records in the market, artists like Erol Büyükburç and Alpay began to release records consisting of folk song arrangements.

After the success that Burçak Tarlası achieved at the Balkan Melodies Festival in 1964 and the subsequent changes in the popular music market, the first Altın Mikrofon (Golden Microphone) competition was organized in 1965. Although the idea of combining Western music techniques and instruments with Turkish music wasn't entirely new, the restrictions on the number of musicians forming groups in the following years opened the way for five to six-member rock bands instead of larger orchestras (Skoog 2012:121). In this first year of the competition, Yıldırım Gürses won the first place, Mavi Işıklar came in second, and Silüetler secured the third place. In 1966, the number of musicians in groups was limited to seven (Meriç 1998:267), and in that year, Mavi Işıklar took the first place, while Silüetler came in second. Another significant group from the subsequent years was Moğollar, and its two members Cahit Berkay and Hasan Sel were part of the Selçuk Alagöz Orchestra, which came in third. In the 1967 competition, Mavi Çocuklar took the first place, and Cem Karaca, who had previously worked with groups like Dinamitler and Jaguarlar, along with Emrah under the name Apaşlar, secured the second place. In the final Altın Mikrofon competition held in 1968, Türkiye Petrolleri Anonim Ortaklığı Batman

Orkestrası claimed the first place, Haramiler came in second, Moğollar was third, and Erkin Koray Dörtlüsü came in fourth.

During the Altın Mikrofon period, the Anadolu Rock movement, which we saw the initial examples of, continued to develop from the 70s onwards. Artists and groups like Moğollar, Cem Karaca, Barış Manço, and Erkin Koray started releasing not only arrangements but also original compositions. Musicians who were influenced by American Rock 'n' Roll in the 1950s and British Beat in the early 60s continued to follow new trends from these countries, contributing to the development of Anadolu Rock alongside new sub-genres like Progressive Rock, Psychedelic Rock, and Funk. They were also aware of the political and philosophical movements of these years. Moreover, the transition from 45 RPM singles to longer formats allowed for longer tracks and more pieces to be released. From the mid-70s onwards, Cem Karaca, Barış Manço, and Erkin Koray released their most important albums. After the settlement of these initial stylistic properties, artists established their distinct style roughly starting around 1975. Barış Manço's *2023* (1975), Erkin Koray's *Elektronik Türküler* (1974) and Cem Karaca's *Yoksulluk Kader Olamaz* (with Dervişan) (1977) and *Safnaz* (with Edirdahan) (1978) signaled the new era of Turkish popular music, demonstrating new influences such as progressive rock, riff-based structure, richer instrumentation and more complex textures.

While the most productive period of Anadolu Rock was underway, political issues in Turkey and conflicts between right and left-wing groups led to the September 12, 1980 coup, resulting in the end of this musical era. Artists continued their work in the 80s and 90s. In the subsequent years, even though Anadolu Rock didn't become mainstream in popular music, the musical style developed between 1965-1975 laid the foundation for popular music in Turkey.

MUSICAL STYLE

According to Franco Fabbri, a musical genre is "a set of musical events (real or possible) whose course is governed by a definite set of socially accepted rules" (Fabbri 1981:52). Fabbri states that there are rules that define a genre. These rules not only determine the genre but also shape, sustain, and can eliminate the genre if they disappear. The first of these rules are formal and technical. The European-developed musicology has particularly emphasized this rule, which deals with the formal and technical aspects of the genre, thus only observing it at the textual level and ignoring the determinative nature of contextual elements. Therefore, what's referred to as style is the sum of indicators that only show textual distinctions, and the five elements constituting style are form, structure, rhythm, harmony, and melody (Judkins 2011:134). Genre, on the other hand, encompasses non-textual attributes, including other societal, economic, etc. factors. Additionally, this approach brings genre analysis down to the textual level, blurring the boundaries between genre, form, and style, making them synonymous. While there are forms and styles that determine the genre, the presence of these forms and styles in a text (musical event) cannot solely categorize that text into a specific genre. Similarly, the absence of these forms and styles doesn't exclude it from belonging to the respective genre. Therefore, according to Fabbri, a genre, when looked at formally, contains specific or possible forms and styles. Moore, on the other hand, defines genre as form and style using the terms "genre" for form and "idiolect" for style (Moore 2001:2). Thus, it's evident that within a musical genre, the two terms that distinguish it from others are form, which describes the external surface, formal attributes, and

listener expectations of the musical text, while style emphasizes the organization of musical elements and technical attributes.

METHOD

In this study, the stylistic attributes of Anatolian Rock have been examined alongside its historical, social, and cultural significance.² These stylistic attributes manifest at the melodic, harmonic, and rhythmic levels, and the shared characteristics among texts contribute to the formation of this popular music genre.

The study covers the transcriptions and analyses of selected works from the period between 1965 and 1975 by the three prominent artists Barış Manço, Cem Karaca, and Erkin Koray. These works were released in collaboration with groups such as Kaygısızlar, Kurtalan Ekspres, Apaşlar, Kardaşlar, Dervişan, and Moğollar. In order to maintain consistency in the analysis, at least ten pieces from each artist have been transcribed. The analyses are categorized into three main sections, which include the examination of rhythmic, melodic, harmonic structures. In addition to these individual assessments, the interrelationships between these structures have also been explored. Formal features such as form and orchestration have not been taken into consideration.

RESULTS

Rhythm and Beat

When we look at the examples from 1960s, the first examples of Rock 'n' Roll in Turkey, such as "Little Lucy" (Erol Büyükburç, 1961), "Çıt Çıt Twist", "Dream Girl" (Barış Manço, 1963), and "Bir Eylül Akşamı" (Erkin Koray, 1963), we can see an asymmetric three-beat (3+3+2) rhythmic structure in 4/4 meter shown in Figure 1.



Figure 1. 3-3-2 rhythm

This rhythmic structure can be used in various forms within a piece of music. It can constitute the entire rhythmic structure of a four-beat piece, or it can encompass only a single instrument. Each of these songs have different uses of the structure. In "Little Lucy," the rhythmic structure created by piano, double bass, and drums is in a 3+3+2 form, while in "Çıt Çıt Twist," only the bass guitar uses this structure. In Barış Manço's other composition from the same record, "Dream Girl," all instruments use this structure. In Erkin Koray's case, including the vocal melody, all instruments follow this rhythmic structure. Here, the emphasis on the vocal melody along with the rhythmic structure eliminates the rhythmic layer's irregularity. As a result, the originally asymmetric 3+3+2 rhythmic structure is perceived as three-beat and regular.

Another characteristic of this rhythmic structure is its parallelism with the traditional *Düyek* rhythm. In Figure 2, the first line shows the *Düyek* rhythm, while the second line represents the 3+3+2 pattern. Despite their

² This article is an expanded and refined version of the research originally conducted as part of the author's master's thesis: Güner, B.B. (2015). *Anadolu Rock'ta Melodik, Armonik ve Ritmik Yapı: 1965-1975*. (Unpublished master's thesis). İstanbul Teknik Üniversitesi, Sosyal Bilimler Enstitüsü, İstanbul. For further transcriptions and detailed analysis, readers are encouraged to refer to the author's master's thesis.

parallelism, they have different accents, which create contrasts between the rhythmic layers within the piece, resulting in fluidity.

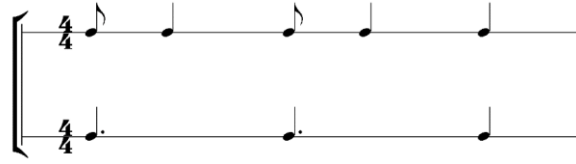


Figure 2. *Düyek and 3+3+2 rhythms*

Melodic Rhythm

Starting from the mid-1960s, especially influenced by the Altın Mikrofon (Golden Microphone) competition, the experience gained from folk song arrangements led to the emergence of original compositions in the 1970s that shared many similarities with various genres. In Anatolian Rock, it's common to observe the use of 7-syllable, 8-syllable, and 11-syllable verse forms in song lyrics. These syllabic forms are quite important in terms of the formation of the melodies. They influence phrase rhythm as well as the phrase length, thus shape the song form as well. The Figure 3 below shows five Barış Manço songs. All lyrics have 8-syllable meter. Manço divides an 8-syllable line equally, creating melodic structures with 4 syllables and 4 beats. This analysis also shows that Barış Manço continues to use the same deep formula after a successful hit song “Dağlar Dağlar”.

Barış Manço, Dağlar Dağlar (1970)

$\frac{4}{4}$ γ el le rim le_ bü yüt_ tü_ ğüm so lar i ken_ di rilt_ ti ğim_

Barış Manço ve Moğollar, İşte Hendek İşte Deve (1971)

$\frac{4}{4}$ γ iş te hen dek iş te de ve ya a tar sın ya gi der sin

Barış Manço ve Moğollar, Binboğa'nın Kızı (1971)

$\frac{4}{4}$ ξ ba ba o ca_ ğın dan çık tım_ yıl lar ön ce si

Barış Manço ve Kurtalan Ekspres, Gülme Ha Gülme (1974)

$\frac{4}{4}$ γ tur na lar dan ha be ri mi_ al dı ğın_ gün sev di cc ğim_

Barış Manço ve Kurtalan Ekspres, Ben Bilirim (1975)

$\frac{4}{4}$ ξ de li gö nül_ sev_ da_ sı nı_ ben_ bi li rim_ ben_ bi li rim

Figure 3. *Melodic rhythm in Barış Manço*

Figure 4 shows how Erkin Koray composes a 7-syllable line. In the first example, artist uses a line in two measures by extending the last syllable into the second measure. In the other two examples, there are 7 syllables in the same measure. In addition, in all three examples, the artist's unique vocal style and melodic use are formed by dotted eighth notes. On the other hand, Cem Karaca uses 11-syllable lines in his early compositions. In Figure 5, all three songs have lyrics with 11-syllable meter. The artist expands the line onto four measure using quarter, half and whole notes. Such a structure naturally results in a different harmonic rhythm and vocal delivery. So, in all these three artists usage of these rhythmic structures is the primary constructor of their musical style.

Erkin Koray, Yalnızlar Rıhtımı (1974)

bü tün ge ce ağ la dim dal ga lar ku ca ğın da
1 2 3 4 5 6 7 1 2 3 4 5 6 7

Erkin Koray, Estarabim (1975)

çok mem le ket ler gez dim ne ler gör düm gör me dim
1 2 3 4 5 6 7 1 2 3 4 5 6 7

Erkin Koray ve Süpergrup, Yağmur (1971)

yağ mu run se si ne bak aş ka da vet c di yor
1 2 3 4 5 6 7 1 2 3 4 5 6 7

Figure 4. Melodic rhythm in Erkin Koray

Cem Karaca ve Aşaşlar, Emrah (1967)

sa bah tan uğ ra dım ben bir fi da na
1 2 3 4 5 6 7 8 9 10 11
4 + 2 + 4 + 1

Cem Karaca ve Aşaşlar, Felek Beni Nazlı Yardan Ayırdı (1969)

al tın ka fes i di be nim du ra ğın
1 2 3 4 5 6 7 8 9 10 11
4 + 2 + 3 + 2

Cem Karaca ve Kardaşlar, Üryan Geldim (1972)

ür yan gel dim ge ne ür yan gi de rim
1 2 3 4 5 6 7 8 9 10 11
4 + 2 + 3 + 2

Figure 5. Melodic rhythm in Cem Karaca

Melody

When looking at the compositions in general, there are three modalities: Major, Minor, and Phrygian. Each of these modalities has different degrees of relationships with both *Makam* music and tonal music. Comparisons with *Makam* music will be related to melodic progression, so frequency values will not be taken into account. Therefore, special signs indicating microtonal intervals in *Makam* music will not be used. Instead, the melodic movements within the modal structure will be compared to their counterparts in *Makam* music. Additionally, the formation of this hybrid modal structure and the relationships between harmonic progressions and *Makam* melodic progressions will be demonstrated at the textual level.

Major. In the major modality, there are two different structures. Apart from their tonic, these two structures are quite similar in terms of melodic progression and contour. Although it is challenging to directly relate these structures to *Makam* music, I will associate them with the *Rast* and *Segah* modes due to their similarities. The first of these structures establishes a tonic note on 1, exhibiting a melodic progression similar to the *Rast* mode. In Figure 6, you can see the eight-measure A section of "Yalnızlar Rıhtımı." The section is arranged in a call-and-response format, consisting of two two-measure phrases. In the third measure, due to a descending motion, it stops on 3 with b7; subsequently, through an ascending motion, 7 is emphasized, leading to a resolution in the last two measures as 5-4-3-2-1.

Figure 6. Erkin Koray, "Yalnızlar Rıhtımı" (1974)

In the other example in Figure 7, we can find the same characteristics. In the ninth measure, as in the previous example, b7 is used during the descending, emphasizing 3, and then the melody moves between 5 and 7, reaching a resolution of 3-2-1 in the last measure.

Figure 7. Cem Karaca, "Felek Beni Nazlı Yardan Ayırdı" (1969)

When looking at the melodic characteristics in the examples, it can be said that they largely embody the characteristics of the *Rast* mode in *Makam* music. Upon examining the melodic lines in the compositions, it is observed that each consists of four phrases. The pitch selections in these phrases also show a significant degree of similarity. Figure 8 compares the melodic lines in two compositions. For the sake of simplicity in the comparison, both examples are written in the key of G. As seen below, both compositions consist of four phrases of different lengths. The numbers beneath the notes indicate the measures where these phrases are found. Particularly, the melodic motion areas in the second and third measures appear to be quite similar.

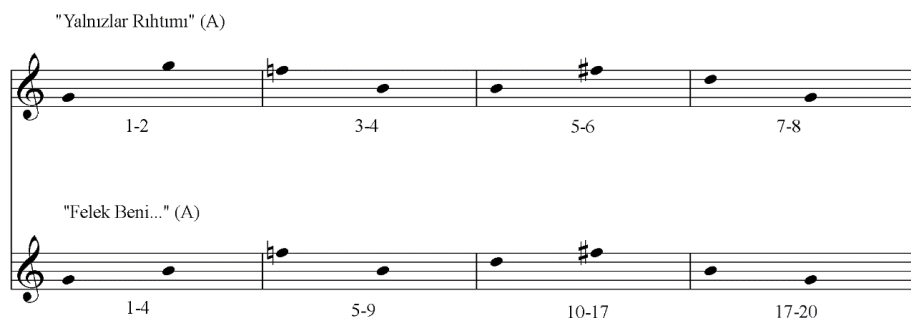


Figure 8. Comparing melodic structures in rast makam

This melodic pattern is a structure that exists in *Makam* music. In Figure 9, we see the *rast* scale in the first measure. Especially in the opening melodies, when $b7$ (*Acem*) is used, the resulting scale is referred to as "*Acemli Rast dizisi*". In the second measure, we observe this scale and the diminished *Ferahnak* pentachord within it.³ The use of $b7$ to rest on 3, creating *Segah*, is one of the fundamental characteristics of the *Rast makam*, as seen in the compositions.

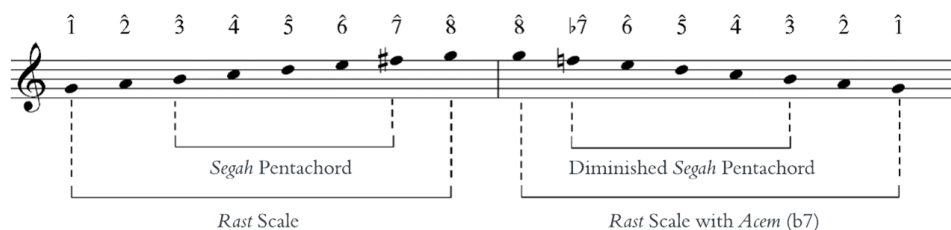


Figure 9. The Rast makam scales

The second structure in major modality has a characteristic similar to the *Segah makam*, with a tonic on 3. This sequence consists of six notes, and just like in the previous structure, it uses $b7$ instead of 7 during the initial movement. The 3 is supported harmonically by the I chord. Figure 10 shows an example from Erkin Koray.

³ Although the use of the *Acem* ($b7$) to rest on the *Segah* is sometimes referred to as "half cadance on *Segah* with diminished *Ferahnak*" due to the presence of the Eb (*dik Hisar perdesi*), it is briefly referred to here as *Segah*.

3̂ 3̂ 3̂ 3̂ 4̂ 5̂ 5̂ 5̂ 5̂ 6̂ 5̂ 4̂ 3̂ 7̂ 7̂ 7̂

gö nül ver dim ka ra göz lü es me re a lıp gö

7̂ 8̂ 8̂ 6̂ 6̂ b7̂ 6̂ 5̂ 6̂ 5̂ 4̂ 3̂ 7̂ 7̂ 7̂ 8̂ 8̂

tür dü ler be ni as ke re kur ban o lam si ze

8̂ 8̂ 8̂ 6̂ 5̂ 4̂ 3̂ 3̂ 3̂ 3̂ 4̂ 5̂ 5̂ 5̂ 5̂ 6̂ 5̂ 4̂ 3̂

ey ko mu tan la kız la rı da a lun ar tık as ke re

Figure 10. Erkin Koray, "Kızları da Alın Askere" (1967)

In Figure 11, there is another example with similar characteristics. Here, you can see four separate phrases. The first phrase consists of 3-4-5, the second phrase contains 5-6-b7, the third phrase has 5-6-7-8, and the final phrase consists of 3-4-5-6-b7.

3̂ 3̂ 3̂ 3̂ 3̂ 3̂ 4̂ 5̂ 4̂ 5̂ 5̂ 4̂ 4̂ 3̂ 3̂ 6̂ b7̂ 6̂ 6̂ 5̂ 6̂ 5̂ 5̂

düş tüm mah pus dam la rı na ö ğüt ve ren çok o lur top la san o ö ğüt le ri

4̂ 5̂ 5̂ 5̂ 4̂ 3̂ 3̂ 7̂ 7̂ 7̂ 7̂ 7̂ 7̂ 7̂ 8̂ 8̂ 8̂ 7̂ 7̂ 6̂ 5̂

bur dan kö ye yol o lur a na ba ba ba cı kar daş dar ğü nün de el o lur

6̂ b7̂ 6̂ 6̂ 5̂ 6̂ 5̂ 5̂ 5̂ 5̂ 5̂ 4̂ 4̂ 3̂ 3̂

na mus be la sı na kar daş dök tü ğü müz can bi zim

Figure 11. Cem Karaca, "Namus Belası" (1974)

This second structure within the major modality, apart from the tonic note, is quite similar to the previous example in terms of melodic line. Figure 12 shows a comparison of the two sequences. In the examples from Figure 10 and Figure 11, it can be observed that the #2 (raised second) note, which serves as a substitute for the 3 in the *Segah* mode, is not used.

Rast Scale

1̂ 2̂ 3 4̂ 5̂ 6̂ 7̂ 8̂

Segah Scale

#2 3̂ 4̂ 5̂ 6̂ 7̂ 8̂

Segah Pentachord


Diminished Segah Pentachord

Figure 12. Comparing rast and segah scales

As seen in Figure 13, the use of #2 as a raised second note can be observed in two works by Cem Karaca with the Kardeşlar and Moğollar groups. In both examples, the #2 note is supported by an augmented fifth chord (#5).

Cem Karaca ve Kardeşlar, *Oy Gülüm Oy* (1971)

î 2̂ 3̂ 3̂ 3̂ 3̂ 3̂ 3̂ 3̂ 4̂ 3̂ #2̂ 4̂ 3̂ 3̂ 3̂

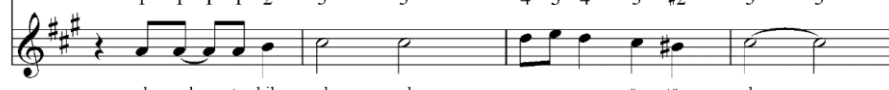


ki mi kırk be ğen mez gü lüm_ ben yaz bek le_ rim

A: I I IV V* I

Cem Karaca ve Moğollar, *El Çek Tabib* (1973)

î î î î 2̂ 3̂ 3̂ 4̂ 5̂ 4̂ 3̂ #2̂ 3̂ 3̂



el çek_ ta bib el çek ya_ rem üs tün den_

Figure 13. Comparing "Oy Gülüm Oy" and "El Çek Tabib"

So far, we have seen that both Cem Karaca and Erkin Koray have two structures within the major modality. Another structure found in Barış Manço's works in the major modality is the major pentatonic structure (Figure 14). "Seher Vakti" (1967) and "Yine Yol Göründü Gurbete" (1975) are two of Barış Manço's works in this structure. Especially in "Seher Vakti," the pentatonic sequence is used as 5-6-1-2-3. In "Yine Yol Göründü Gurbete," the sequence includes 7 and turns to 1-2-3-5-6-7.

3̂ 3̂ 3̂ 3̂ 3̂ 3̂ 2̂ 3̂ 2̂ 1̂ 3̂ 3̂ 3̂ 3̂ 3̂ 3̂ 2̂ 1̂



sa bah se her vak ti düş tüm yo la a nam de di ni re o ğul

3̂ 2̂ 3̂ 3̂ 3̂ 3̂ 3̂ 3̂ 2̂ 3̂ 2̂ 1̂ 1̂ 1̂ 1̂



böy le de dim a na faz la sor ma bağ rım ya nık_

1̂ 1̂ 1̂ 1̂ 1̂ 6̂ 5̂ 3̂ 3̂ 3̂ 2̂ 2̂ 3̂ 3̂ 3̂ 2̂ 1̂



ye ter_ sor ma_ se her_ vak ti düş_ tüm yo la

Figure 14. Barış Manço, "Seher Vakti" (1967)

Minor. In the works in the minor modality, a common sequence is used. It can be observed that the harmonic and melodic minor sequences, which result from the half-step raising of b7 and b6 as in tonal music, are not used at all. In all of the works, the melodic cadences occur as b7-1 and 2-1, along with their extensions. In Figure 15, an example of the use of the minor modality can be seen. The ninth measure in the B section starts with 3-4-5, creating a half cadence with b6-5.

5̇ 5̇ b7̇ 1̇ 1̇ 1̇ 2̇ 1̇ 1̇ b7̇ b7̇ b7̇ 2̇ 1̇ 5̇ 5̇ b7̇ 1̇
 ba ba o ca_ _ _ gün dan çık tum_ _ yıl lar ön ce si bir gün ka der_ _
 1̇ 1̇ 2̇ 1̇ 1̇ 1̇ b7̇ b7̇ b7̇ 2̇ 1̇ b3̇ 4̇ 5̇ 5̇ 5̇ 5̇ 4̇ b6̇ 5̇ 5̇ 4̇
 _ kar şı ma_ _ _ çı kar dı se ni bir gö rün_ _ dün_ _ bir yok ol_ _ dun
 4̇ 4̇ 4̇ 4̇ 5̇ b6̇ 5̇ 2̇ b3̇ 4̇ 4̇ 4̇
 se rap mi sa_ _ _ li de re te pe_ _
 b3̇ b3̇ b3̇ b3̇ 1̇ 2̇ b3̇ 2̇ b7̇ 1̇ 1̇
 de mem_ _ gü zel_ _ a ra rum se_ _ ni

Figure 15. Barış Manço, "Binboğa'nın Kızı" (1971)

While the vocal sections have melodies in this structure, different melodic structures are present in the instrumental sections. Figure 16 shows a snippet of the instrumental melody in the introduction of the same piece. When the melody in the first measure is repeated in the second measure, an embellishment is made using b5. In the third and fourth measures, 6 is used, incorporating both blues and *Hüseyini* motifs (Figure 16).

1̇ b7̇ 1̇ b7̇ 1̇ b7̇ 1̇ b3̇ 2̇ 1̇ 1̇ b7̇ 1̇ b7̇ 1̇ b7̇ b5̇ 4̇ b3̇ 1̇ 1̇ 1̇ b7̇
 b7̇ 4̇6̇ b7̇ 4̇5̇ 5̇ 5̇ 5̇ 4̇ 5̇ 4̇ 5̇ b7̇ 4̇6̇ 4̇7̇ 5̇ 5̇ 5̇ 5̇ 4̇ 5̇ 4̇ 5̇

Figure 16. Barış Manço, "Binboğa'nın Kızı" (1971)

Generally, in the minor tonality, the melodic line generally revolves around the 1 and 5. As seen in Figure 17, the section A often rests on the 4 or 5, and the final cadence is typically made in a stepwise motion, as 3-2-1.

A a: 5̇ 5̇ 5̇ 5̇ 5̇ 5̇ 5̇ b7̇ b6̇ 5̇ 5̇ 4̇ 4̇ 4̇ b3̇ 4̇ 5̇ 4̇ 4̇ B b7̇ b7̇ b7̇ b7̇
 ür yan gel dim_ _ ge_ _ ne ür yan_ _ gi de_ _ rim az ra il gel
 6 b7̇ 1̇ b7̇ b7̇ b6̇ b7̇ 1̇ b7̇ b6̇ 5̇ 5̇ 5̇ 5̇ 4̇ 5̇ b6̇ 5̇ 5̇ 2̇ 2̇ 2̇ 2̇ 2̇ 4̇ b3̇ 2̇ 2̇
 miş_ _ te_ _ _ ca nim ta lep ey_ _ ler be nim can ver me_ _ ye
 11 b3̇ b3̇ 2̇ 1̇ 2̇ 1̇ 1̇ C 2̇ 1̇ 2̇ 2̇
 der ma nim mi_ _ _ var der ma nim mi
 14 b3̇ 2̇ b3̇ b3̇ 2̇ 1̇ 2̇ 2̇ b3̇ 2̇ b3̇ b3̇
 der ma nim mi der ma nim mi der ma nim mi

Figure 17. Cem Karaca, "Üryan Geldim" (1972)

In Erkin Koray's first single release, "Bir Eylül Akşamı", it can be observed that the minor modality is used in a more Western style compared to other examples. Each of the A, B, and C sections has different tonal characteristics. The form is simply structured as AB+AB+ACA. In the C section, a modulation to the related major tonality, G major, is seen. This complex structure in this early piece is not commonly used in later periods.

Phrygian. The Phrygian mode, one of the most commonly used modal structures in popular music in Turkey, was also used in Anatolian Rock during the 1960s and 1970s. Despite its popularity in contemporary music, its similarity to the *Kürdi makam* in Turkish classical music, and its widespread use, it doesn't possess any special distinction in Anatolian Rock. As mentioned earlier with major and minor modalities, the tonal-*makam* synthesis approach seen in Phrygian mode also carries the same structural features.

The final four measures of three songs by Barış Manço are shown below in Figure 18. The melodic structure appears to be quite similar. Additionally, in songs like "Dağlar Dağlar" and "Ben Bilirim," it is evident that the melodic line revolves around 1-b2-b3-4-5 within a pentatonic framework.

Barış Manço, Dağlar Dağlar (1970)

♭3̂ 4̂ 4̂ 4̂ 4̂ 4̂ 4̂ 4̂ ♭3̂ ♭2̂ 1̂ 1̂ 1̂ ♭2̂ ♭3̂ ♭3̂ ♭2̂ ♭2̂ 1̂ 1̂ 1̂

sev di ği mi son bir ol sun ya kın dan gö rem

Barış Manço ve Kurtalan Ekspres, Gülme Ha Gülme (1974)

♭3̂ 4̂ 4̂ 4̂ 4̂ ♭3̂ ♭3̂ 2̂ ♭3̂ ♭3̂ 2̂ 1̂ 1̂ 1̂ ♭2̂ 1̂ 1̂

se ni ba na çok gö ren ler ney ler

Barış Manço ve Kurtalan Ekspres, Ben Bilirim (1975)

♭3̂ ♭3̂ 4̂ 4̂ 4̂ 4̂ 4̂ 4̂ ♭3̂ ♭3̂ ♭2̂ ♭2̂ 1̂ 1̂ 1̂ ♭2̂ ♭2̂ ♭3̂ ♭3̂ ♭3̂ ♭3̂ ♭3̂ ♭3̂ 2̂ ♭3̂ ♭3̂ ♭2̂ ♭2̂ 1̂

yar dan ay rı kal ma sı nı ben bi li rim ben bi li rim

g: iv bII i i

Figure 18. Phrygian mode in Barış Manço songs

Cem Karaca rarely uses the Phrygian mode. In "Tamirci Çırağı" and Erkin Koray's two songs with the same structure, "Anma Arkadaş" (1967) and "Seni Her Gördüğümde" (1974), it is not possible to definitively determine whether the modality is minor or Phrygian. In these songs, the i chord found in Phrygian mode is used as a major I chord. This results in the I chord turning into a V chord and the iv chord becoming the tonic. Additionally, the absence of a strong melodic cadence in these songs and their tendency to often end with a fade-out also make it difficult to determine the modality definitively. As seen, these three modal structures mentioned here exhibit parallels with both Western tonal music and *Makam* music. Figure 19 shows how Cem Karaca uses these three modalities within the same piece.

A

î 2 3 3 3 3 3 3 4 3 #2 4 3 3 3

A: ki mi kîr be tîen mez gû lûm_ ben yaz bek le_ rim_

I I IV V I I IV V I

Majör

B

7 5 6 6 5 6 5 4 5 5 2 2 1 1 1 1 1

bi ze bur_ da bir gû neş yok oy gû lû_ oy_

IV I V I I V/vi ii III

C

12 1 1 5 5 5 5 5 5 4 5 b6 b6 b6 5 4 5 5 1 1 5 5

f: ki mi aş be ğen mez gû lûm_ be_ aç bek le ri_ m_ bu gün de ğil

i i iv i iv i

Minör

17 5 5 b5 4 4 4 b3 b3 b2 b2 1 b2 1

ya rın deyu_ boş_ boş_ boş_ bek le rim i_

V bV IV iv i bII i A: V

Phrygian

to B

Figure 19. Cem Karaca, "Oy Gülüm Oy" (1971)

Harmony

The chord progressions in all aforementioned modalities, major, minor and Phrygian, are mainly accompanied by guitar, keyboard and bass. Considering all the songs we transcribed, there is no fixed song form or chord progression. However, when we look at these modalities, it seems that certain chords are used for certain scale degrees or melodic shells. The element that establishes the chord progression is the relationship between the chords and the melody rather than their relationships within the chords. In addition, since the *Makam* structures from which the melodies are inspired require certain stopping points, these points (i.e. I, IV, V) shape the harmonic structure. In this section, one prominent feature for each modality will be mentioned. Songs in major keys largely incorporates I, IV and V chords, whether they include *Rast*, *Segah*, or pentatonic melodies. And the most used cadence is IV-I. Figure 20 below shows chord-scale relation in a simplified form.

7̂	8̂	b7̂	6̂ 5̂	4̂	3̂
V		IV		I	

Figure 20. The V-IV-I cadence

In minor keys, the most important feature that distinguishes them from their western counterparts is the use of bIII and bVII chords. Figure 21 below represents a reductive analysis of Barış Manço songs in minor keys. As can be seen, certain degrees require certain chords. While most Barış Manço songs have bVII-I cadence, Cem Karaca songs use traditional V-I cadences.

$\hat{1}$ $b\hat{7}$ $\hat{2}$ $b\hat{3}$ $\hat{4}$ $b\hat{5}$ $\hat{4}$ $\hat{5}$ $\hat{4}$ $b\hat{3}$ $\hat{2}$ $b\hat{7}$ $\hat{1}$
i *bVII* *i* *iv* *bIII* *i* *iv* *i* *bVII* *i*

Figure 21. Chords in minor keys (Barış Manço)

Songs in Phrygian keys have chords such as *bVII* and *bII* as dominant. With the *iv* chord as predominant, a typical Phrygian song uses *iv-bII-I* progression (Figure 22).

g: *iv* *bII* *i* *i*

Figure 22. Phrygian cadence (Barış Manço)

In Erkin Koray songs such as “Anma Arkadaş” (1967) and “Seni Her Gördüğümde” (1969), despite the *b3* in melody the tonic chord is the major *I*. This chord also serves as *V* of *iv* in the turnaround. The resulting chord progression, as can also be seen on Cem Karaca’s “Tamirci Çırağı” (1975), would become the most used progression in Turkish popular music. This Phrygian progression, i.e., *Am-G-F-E* has in fact an ambiguous nature in terms of defining the key (*i-bVII-bVI-V* or *iv-bIII-bII-I*). Additionally, the fact that some songs end with a fade-out contributes to this ambiguity as it makes it difficult to hear the final cadence.

CONCLUSION

The melodic features of the compositions largely align with *Makam* music, creating a new hybrid musical language by incorporating scales like *Rast*, *Segah*, *Hüseyni* and *Kürdi* into major, minor, and Phrygian modalities. The development of composition techniques during this period sheds light on the artists' post-1975 works, which could be considered their maturity phase, such as Cem Karaca's contributions to progressive rock, symphonic rock, and rock opera styles, Erkin Koray's psychedelic rock pieces, and Barış Manço's popular works in the 80s and 90s. The rhythmic freedom, expansive melodic approach in a wide vocal range, and robust harmonic cadence structures characterize the musical sections that underpin Cem Karaca's political messages. Barış Manço's ability to craft simple melodic structures around a fifth and his adept handling of them explain his later success, widely embraced by a broad social audience. Meanwhile, Erkin Koray's avoidance of musical formulas, his embrace of marginality, and his eclectic musical style established him as one of the most significant and innovative musicians of the 20th century in Turkey.

RECOMMENDATIONS

In a broader sense, the study explored how the political, economic, and aesthetic meanings of popular music are formed on a musical level, how they vary among different artists, and how these ideas are expressed in musical concepts. Additionally, musical analysis shed light on both the social, historical, and cultural meanings of music and the components of national identity between tradition and modernity at a textual level. The method used in this study can also be applied to other Anatolian Rock/Pop works and artists from the 60s and 70s. For example, the Golden Microphone Contest could be useful in illustrating this musical structure clearly. Furthermore, the method can be extended to the popular music genres of the 80s and 90s, allowing for the historical tracking of changes in structure.

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