

CONTRIBUTIONS OF ORGANIZATIONS IN ISTANBUL UNKAPANI
TO POPULAR MUSIC BETWEEN 1960-2000



BORA OR

YEDITEPE UNIVERSITY

GRADUATE SCHOOL OF SOCIAL SCIENCES

İSTANBUL, 2023

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BORA OR

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SUBMITTED TO GRADUATE SCHOOL OF SOCIAL SCIENCES

IN PARTIAL FULFILLMENT

OF THE REQUIREMENTS FOR THE DEGREE OF

MASTER OF ARTS

IN

DEPARTMENT OF ART AND CULTURAL MANAGEMENT

YEDİTEPE UNIVERSITY

GRADUATE SCHOOL OF SOCIAL SCIENCES

İSTANBUL, 2023

PLAGIARISM

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ÖZET

Bu çalışma, geniş bir perspektif içinde, janr ayrımı gözetmeksizin, Türkiye coğrafyasında gelişen dağınık muhalif seslerin bir bağlam içinde temellendirilmesi açısından önem taşır. Müzik, sanat, toplum bilim vb. ile ilgili olanlara sık rastlanmayan bir metin birlikteliği sunar. Müzikle ilgili bugüne kadar yapılan çalışmaların büyük çoğunluğu Unkapanı plakçılar çarşısına çok fazla değinmemiştir. Bu çalışmada Unkapanı İMÇ (İstanbul Manifaturacılar Çarşısı)'nin; ilk kurulduğu yıldan popülerliğini kaybettiği zamana kadar olan organizasyonları, popüler müziğin yaygınlaşmasında kullanılan radyo, sinema, TV gibi iletişim araçlarını, Unkapanı'n oluşumunu, müzik şirketlerinin yükselişi gibi konuları ele almaktadır. Müzik, insanoğlunun varlığı ile var olduğu düşünülen insan hayatının en vazgeçilmez unsurlarından biridir. Müzik sanatı bu süreçte sadece duygu ve hislerimize tercüman olmakla kalmayıp, hayatımızın hemen her alanına tesir edebilecek kadar etkili bir yapıya bürünmüştür. Müzik, günümüz dünyasında sadece bir kültür ve sanat ögesi olmanın yanı sıra önemli bir endüstri ürünü haline dönüşmüştür. Günümüz toplumsal yaşamında oldukça geniş yer tutan, popüler kültürün de en önemli unsurlarından biri olan popüler müzik; tüm dünyada olduğu gibi ülkemizde de müzik endüstrisinin en önemli kaynaklarından biri konumuna gelmiştir.

Anahtar Kelimeler: Müzik, Unkapanı, Sanat, Kültür, Organizatör

ABSTRACT

This study is important in terms of contextualizing the scattered dissident voices that have developed in the Turkish geography, regardless of genre, within a broad perspective. It offers an uncommon combination of texts on music, art, social sciences, etc. Most of the studies on music to date have not touched upon the Unkapanı record stores bazaar. In this study, Unkapanı İMÇ (İstanbul Manifaturacılar Çarşısı)'s organizations from its first establishment until the time it lost its popularity, communication tools such as radio, cinema, TV used in the spread of popular music, the formation of Unkapanı, the rise of music companies are discussed. Music is one of the most indispensable elements of human life, which is thought to exist with the existence of human beings. In this process, the art of music has become not only an interpreter of our feelings and emotions, but also an effective structure that can affect almost every aspect of our lives. In today's world, music has become not only a cultural and artistic element but also an important industrial product. Popular music, which has a very large place in today's social life and is one of the most important elements of popular culture, has become one of the most important sources of the music industry in our country as it is all over the world.

Keywords: Music, Unkapanı, Art, Culture, Organization

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1. INTRODUCTION

Culture, history, morality, geographical location and socio-economic structure have an important place among the characteristics that determine the differences in world societies. Among these characteristics, we can say that "cultural structure" is the easiest to create identity.

The aim of this thesis is to examine the music industry, which is one of the branches of arts and cultural management, and its organizational structures.

Turkey, due to its geographical location, is within many cultural spheres of influence such as east, west, Middle East and Mediterranean. Turkey, one of the oldest settlements in the world, has a rare cultural richness in the world with its thousands of years of history and the influence of many different cultures in its history. It is one of the most important elements of art and culture that embodies the behavior and emotions of the people who make up a community at a certain point in history. It reflects the mindset, level of knowledge and social conditions in a certain period and geography. For this reason, works of art help us understand the spirit of the time.

Music, which is listened to everywhere in every aspect of our lives, consciously or unconsciously, has become an indispensable part of our lives. Music has been an important branch of art throughout history with its power to create a common spirit and sense of unity in societies. For human beings, music has also been an expression of identity belonging to various social structures and classes as a result of the division of labor in the historical development process. With the industrialization process, music is presented to subcultures and individuals with a consumer identity, which have emerged more intensely with the industrialization process, as reproduced in a way that expresses a lifestyle. The definition of music has also changed in this process.

Thanks to communication technologies, producing, receiving and sending information has become as fast and easy as possible. As mass media, radio, television and newspapers spread day by day, the communication process has accelerated. Through the mass media, it has become possible to be informed about the developing events in

the world in a very short time. Developing mass technology has also strengthened cultural communication and enabled societies to be more easily informed about each other. Mass media, and especially television, have become mechanisms of culture production. The information and news produced and disseminated is a cultural product and is directed towards an economic purpose.

Until 1960-62, the record market in Turkey was dominated by four major foreign companies (owner's Sesi, Odeon, Pathe, Columbia) and 78rpm stone records were pressed. Starting in 1962, the era of 45's records begins with the establishment of Şençalar, which inaugurates the era of domestic record making. By 1966, there are 20-30 record companies and printing factories are established, with Grafson being the first major factory. Long-player and cassette technology is introduced after the 1970s; in 1974, cassette-to-cassette fast recording machines are imported and in 1976 Plaksan starts the first domestic cassette production, which leads to the rapid spread of cassette consumption. Before that, there were imported cassettes and cassette players and smuggled cassette players brought by workers in Germany; cassettes and duplication were realized by connecting these cassette players in parallel. From 1983 onwards, Western technology began to catch up and every new technology was brought in by companies producing cassette tapes in Turkey. Around 120 record producers were established in the Istanbul Manufacturers Bazaar (İMÇ) and around 600 new works were produced annually. Burhan Kencebay stated that as of 1987, 40-50 million cassettes were produced in Turkey annually (Özbek, 1994 p. 121).

Although İMÇ bears the name "Istanbul Manufacturers' Bazaar", it is the center of music cassettes and records. It is the place where those who want to become singers, release cassettes, become famous and earn a lot of money seek refuge. In the 1990s, the increase in the number of private television channels, the effective use of radio and mass communication tools that bring the distant closer and visualize almost every home, created an expectation among some people interested in music that they could become an artist even if they did not have enough experience.

The emerging streaming services, which emerged with the technological developments in the 2000s and beyond, became a new model for marketing digital music and dominated the sector in a short time. In addition to the ease of obtaining musical works

over the internet, the music industry has entered a different era with the popularization of portable digital music listening devices. These trends have forced music producers and marketers to turn to digital music. The way music is marketed has completely changed. İMÇ, "Istanbul Manufacturers' Bazaar", which had difficulty in adapting to the first digitalization process and experienced great financial difficulties, lost its popularity over time for this reason.

The study consists of seven chapters. The first chapter discusses the effects of the study on art and culture in terms of industry, politics and economics. The second chapter discusses the music industry in Turkey and the emergence of pop music. The third section gives information about the Unkapanı phenomenon and the evolution and history of the music industry. The fourth chapter provides information about the music genres that are popular and influence each other. The fifth chapter covers the effects of mass media and its history in Turkey, and the sixth chapter covers the journey of competitions organized by organizations from the 60s to private television channels. The seventh section, the conclusion, discusses how the music industry and consumers are affected in this process within the framework of all this information.

2. ART AND CULTURE

2.1 Definition of Art

Throughout human history, art has been a subject of numerous definitions that have evolved alongside changing times and cultures. These diverse interpretations have given rise to various theories of art, each with its unique understanding. The concept of art and its definitions have continuously evolved, displaying changes and advancements from ancient times to the present day. Each era has grappled with the enigma of art within the context of its own circumstances, building upon the foundations laid by previous periods. Undoubtedly, art has remained an indispensable component of social life across all epochs.

The definition of art has been a subject of ongoing exploration throughout history, without a definitive and universally agreed-upon understanding. Over time, numerous forms of expression have emerged, resulting in countless definitions of art. Even in the present day, there is a continuous influx of diverse perspectives and evolving notions regarding the nature and essence of art. This ongoing discourse enriches our understanding and provides new insights into what art is and what it should encompass. Undoubtedly, the dialogue surrounding art and its various interpretations will persist in the future, mirroring the enduring existence of humanity itself (Şişman, 2021, p. 1).

Today, art has expanded in meaning to encompass many activities that require creativity in general. Activities involving creativity, fine arts, various activities that are an expression of the artist's creativity, performances that appeal to the aesthetic sense of the audience, or activities and objects that try to direct the audience in the direction of a finer, higher aesthetic sensitivity can be seen within the scope of art, but it would be better to avoid a generalized definition due to the nature of art.

The term "art" traces its roots back to the Arabic language, derived from the infinitive form of the word "sana'a," meaning "to make" or "to produce." It signifies engaging in a deliberate act or task. Art encompasses creations that are the result of human agency and are not naturally occurring in nature. Over time, this word has become ingrained in our language and fully adopted into Turkish. In ancient Greek, a similar concept was

denoted by the word "areti," which conveyed the idea of combining and shaping things in a fitting manner. In Latin, the term evolved into "ars," while in Italian it became "arte," and in French, "art." Furthermore, the Old Turkish word "ar" denoted purity and beauty (Şişman, 2021, p. 2).

To comprehend art in the present day, it is crucial to explore the historical ideas and stages that art has traversed. The intrinsic qualities of art, such as originality, uniqueness, and innovation, have rendered it impossible to formulate a general and precise definition (Artut, 2013, p. 19). However, as a concept that has profoundly influenced both individual and societal experiences across time, these characteristics have ensured that the essence of art remains unchanged throughout the years. Art can be understood as a tangible, embodied expression of cultures, capable of conveying both the present and the past (Ünver, 2002, p. 3). The birth of art can be explained by humanity's need to comprehend the ongoing events in the world. To achieve this understanding, individuals sought to establish connections between the soul and the body, intelligence and emotion, time and space, as well as the events occurring in their lives. Art emerged as a means to express phenomena that could not be explained or understood through these connections (Özsoy, 2003, p. 19). Given its deeply intertwined nature with human life, the definition of art has been approached in diverse ways, influenced by various thought structures. Notably, thinkers who have made significant contributions to humanity and those involved in the realm of art exhibit distinct approaches to art, resulting in differing definitions.

Hegel, on the other hand, in his work *Aesthetics* (Hegel, 1936, p. 15) defines art as the appearance of spirit in matter and stated that various arts were born as a result of the different degrees of the effects of the materials used in this field in terms of expressing the spirit. Works of art are permanent. Andre Lhote (1885-1962) says, "art is a tool that people create to convey their thoughts to each other. So it must have a common aspect".

The main reason for these differences in the definition of art is attributed to the changing social conditions and philosophical theories of the period. Discussions on the definition of art have continued from Plato to the present day. Greek philosophers initially thought that objects that are pleasing to the eye are beautiful because of themselves and the characteristics they possess. Plato argued that the beautiful embodies certain formal

qualities such as harmony, unity and proportion. Aristotle thought that the universal elements of beauty were order, symmetry and clarity (Başak, 2022, p. 5).

From the 17th century onwards, with the paradigm shifts in Western philosophy, German and English thinkers began to emphasize beauty as a key concept of art and aesthetic experience. Alexander Baumgarten, considered the founder of modern philosophical aesthetics, first used the term aesthetics as the name of an independent discipline in 1735 in his doctoral dissertation "Philosophical Meditations on the Necessities of Poetry". Here, he used aesthetics to indicate the distinction between logical knowledge and sensory knowledge (Keskin, 2018). At this point, they interpreted art as a concept focused specifically on beauty. Friedrich Schieller (1759-1805) interpreted aesthetic pleasure as an effect resulting from the perfect harmony of human beings' sensory and rational qualities.

After the Age of Enlightenment and with the influence of modernism, many different understandings of art emerged after the 1850s, and in this process, art began to evolve into a more intellectual dimension. After the early 20th century Dada movement, it became impossible to claim that art was only about beauty.

According to Leo Tolstoy (1828-1910), defining what is art depends on the viewer's experience and how they see it, not on the intention and purpose of the creator. From a functionalist point of view, what is art and what is not is related to the purpose for which it is used and what it serves within its own environment and context. According to John Dewey, art is a concept related to the processes by which it is created, the purpose for which it is created, and how it is viewed; therefore, it is not related to some concrete characteristics of the object itself. For example, an antique vase may be seen as artistic in one context, while in another it may function as a non-artistic wine vessel. Through art, it becomes easier for individuals to discover that there are various ways of solving problems. The unique characteristics of art and its impact on personality formation have always been needed in societies. This is because art has an effective role in the multifaceted development of the individual, the development of vital sensitivity and perception of beauty, and the attainment of a high level of thinking skills (Çalışlar, 1983, p. 339).

San (1985, p. 25) mentions that four elements play a role in the formation of art: the artist, the art product, the art consumer (reader, listener, audience) and the social environment. These basic elements have had a great influence on the shaping of art.

2.1.1. Classification of Art

The concept of art has an extremely wide scope. The formal characteristics, methods, materials and purposes of the arts differ (Artut, 2013, p. 21). From this point of view, the concept of art consists of different disciplines according to its meaning. Accordingly, there was a need to subject art to a certain classification.

When the historical process is examined, it is understood that the oldest attempt to classify art was made by Aristotle and Plato in the ancient period. The first representative of mimesis, one of the important concepts of aesthetics, was Plato, as in many other subjects. Plato and Aristotle divide art, which they see as a means of imitation within the framework of the theory of mimesis (copying the copy), into three as figurative arts (color, line, figure); music (harmony, rhythm, rhetoric); dance (rhythmic movement art). It can be said that the purpose of classification within the conditions of this period was to make a distinction between what was made by man and what was natural (Gönülal, 2004, p. 56).

In the following period, due to the emergence of a civilization dominated by industry, classifications began to be made to reveal the difference between art and craft. When we look at the historical process, it is seen that some differences between art and craft reached a visible dimension in this period when the concern for utility rather than beauty began to be pursued. However, it should be noted that the most important difference between art and craft is that fine arts satisfy the individual directly, while craft satisfies the individual indirectly (Edman, 1977, p. 20). In addition, while craft is a virtue that requires manual skill and is acquired through repetition, art is a field that requires in-depth thought, creativity and originality (Yolcu, 2009, p. 10). However, it should be added that some opinions support that in a strong art, purpose and means, beauty and utility should be integrated with each other (Edman, 1977, p. 21). As can be understood from this, the division of art into two groups dates back to this period when

industrialization was at the forefront. The first of these groups is the practical (industrial) arts, which means craft, and the second is the fine arts.

The classification of art is traditionally made as poetry, story and novel as literary arts; painting and sculpture as visual arts; theater, dance, ballet, opera and pantomime as performing arts (Bozkurt, 1992, p. 22).

Mülayim (1994, p. 21) makes a classification that supports this view: First of all, it is possible to talk about three different groups: Fine Arts, Industrial Arts and Mixed Arts. These three art groups are divided into some branches within themselves. Fine Arts consists of plastic arts (architecture, sculpture, relief, painting, miniature and ornamentation), phonetic arts (poetry, music) and rhythmic arts (theater, pantomime); Industrial Arts consists of crafts such as masonry, weaving, carpentry, blacksmithing; Mixed Arts consists of arts such as cinema, opera, photography and dance.

Ersoy (1995, p. 19) similarly categorized art as follows;

- Plastic arts that give form to matter: Architecture, painting, sculpture, relief; plastic arts are visual arts because they appeal to the eye,
- Phonetic arts that give form to sound and speech: It includes the arts of literature and music. They are auditory arts because they appeal more to the ear,
- Rhythmic arts that give form to movement: Dance, ballet and sportive games.

San (2003) categorized art in five areas. This classification is as follows: "The area of visual interpretive arts (plastic arts); The area of linguistic-verbal arts (literary arts); The area of sonic arts (music); The area of kinesthetic arts (movement-based arts, dance, etc.); The area of action arts (theater, drama, performance)".

Art, which is a way of human expression, is grouped in various ways. Traditionally grouped branches of art are,

- Plastic and visual (sculpture, painting and architecture),
- Organized phonetically and rhythmically (dance, music and poetry), they were grouped into six branches and these branches of art were called fine arts. Cinema took its place in this grouping as the "seventh art" after 1895.

- The eighth art was digital art. The incredible speed and development of technology has affected many branches of art as well as many areas of life. In many works of art, technology has taken place both in terms of use and subject matter. Digital art can be considered as an umbrella that covers all branches of art made using computers. Digital art is an art that is made with the help of a computer and at the same time has some form of artistic distinctiveness (Ak, 2013).

As can be seen, art is a phenomenon that is constantly renewed both conceptually and in terms of classification.

2.2 Concept of Culture

These ideas for the analysis of culture have long been discussed in the context of the problem of encounters with different cultures because the encounter of cultures has always caused reactions in different ways and conflicts at different levels. From this point, various definitions of culture have been made and cultural processes have been determined based on the changes that occur both within the culture itself and as a result of contact with different cultures. The concept of culture is an abstract concept in which common goals, expectations, values, beliefs, emotions and thoughts, in short, common behavior patterns that society has formed for hundreds and thousands of years are stored and stored, and can also be considered as social memory. In order to evaluate and understand culture from a broader perspective, it would be useful to dwell on some definitions of culture developed by sociologists and anthropologists.

When we enter into a synthesis effort in the concept of culture; anthropologists explain culture by concentrating on 4 basic concepts. These are:

- 1.Culture is the accumulation of civilization of a society, or of all societies,
- 2.Culture is a particular society itself,
- 3.Culture is a set of social processes,
- 4.Culture is a theory of human and society (Güvenç, 1984, p. 95).

"Culture is the common heritage of humanity. Every nation takes its place in the world with its language, culture and history heritage. Cultural heritages that enable individuals to become rooted and socialized are witnesses of the past. In this respect, they are effective in shaping the future." Social structure is shaped by the cultural elements of the society to which it belongs. Social structure is a form of social life formed by a set of values and institutions, showing a characteristic of development, uniting people in common points (Tural, 1994, p. 14).

"The fact that people develop different reactions to the situations they encounter, meaning, the differentiation of culture localizes it. Despite difference and localization, common or general features can also be identified between cultures." This shows that culture can be international. Society is used in the sense of a group of interconnected and interdependent people who strive to sustain their common life and to improve their well-being and happiness; Culture is used in the sense of an accumulation and integrity consisting of the behavior, cognition and feeling patterns of such a society (Güvenç, 1984, p. 311).

The concept of culture; the subject of social/cultural anthropology is culture, but defining and understanding culture is not easy. Two American anthropologists (Kroeber and Kluckhohn, 1952) compiled and discussed 164 different definitions of culture in an anthology on culture. The reason why the word culture includes different definitions and there is no definition agreed upon by experts is the different meanings attributed to the word culture. The word culture prevents a certain common definition with its multiple meanings (Güvenç, 1984, p. 96).

The concept of culture is an abstract concept in which common goals, expectations, values, beliefs, emotions and thoughts, in a short way, common behavior patterns that society has formed for hundreds and thousands of years are stored and stored, and can also be considered as social memory. We can explain the basic qualities in the formation of culture under 9 headings:

1. As a Union of Social Heritage and Traditions

Culture is the unity of practices and beliefs, material and immaterial elements that determine the structure (relations) of our existence, which we learn through a social process. (Sapir, E.)

2. As a Way of Life

Culture is the whole way of life of a society (Linton, R.)

Culture is the way a group lives (Marquet, J.J.)

3. As Ideals, Values and Behaviors

Culture is the meanings, values and rules, their interactions and relations, integrated and unintegrated groups, revealed and objectified by overt actions and means in the social-cultural universe. (Sorokin, P.A.)

4. As Adaptation to the Environment

The sum total of people's adaptation to the conditions of life (in which they live) is their culture. (Summer, W.G. and A. Keller)

5. Education in the Broad Sense

Culture is the patterns or patterns of behavior that are socially learned and instilled in new generations in the same way. (Tozzer, A.)

6. As Individual Psychology

Culture is individual psychology magnified and projected onto the (scientific) screen. (Benedict, R.)

7. Formation and Origin

Culture is the product of social interaction (Winston, S.)

Culture is the human-made part of our living environment. (Herskovits, M.)

Culture is almost everything created by human beings in response to what nature has created (Marx, Zvorokine).

8. As Thinking

Culture is a certain system or collection of ideas. (Wissler, C.)

9. As a Symbol

Culture is an organization of material items, behaviors, thoughts and feelings based on symbols (White, L.) (Güvenç, 1984, p. 101-102).

Such a variety of different meanings does not lead us to a generally accepted definition. In order to understand these different interpretations more clearly, it is necessary to look at the phases that the concept of culture has gone through.

The terms "civilization" and "culture" are among the most commonly used terms in everyday speech and in sociology, although with very different meanings. The Oxford English Dictionary defines the term "civilize" as "to get rid of barbarism, to acquire skills for the art of living; to enlighten and refine" and cites Addison's sentence "To civilize the rough and unrefined world" as an example of its use. In this respect, "civilization" is "a civilized condition or state". "Culture", on the other hand, is considered to be "the education and refinement of the mind, tastes and actions; to be trained and educated in this quality; the intellectual side of civilization". In general writings on the intellectual and artistic problems of society, the term is often used in this sense (Bottomore, 1977, p. 135).

As a term, the word culture comes from *colere* (*cultura*) in Latin. *Colere* has a very rich semantic content, including the meanings of plowing, sowing, cultivating and so on. Most linguists argue that the term culture comes from the Latin word *cultura* (culture, care, care), which is more commonly used in the sense of 'soil culture' (*agri cultura*) (Mejuyev, 1987, p. 21).

Two Roman philosophers, Cicero and Horatius, were the first to use the term culture in the sense of human upbringing, cultivation and education. Cicero's *cultura animi* was the forerunner of the terms *geist*, *esprit* (spirit, soul, tin) used in New Age philosophy. The French philosopher François Marie Voltaire added the meaning of culture to the formation, development, improvement and sublimation of human intelligence. From there, the word passed into German and was included as *cultur* in a dictionary of the German language dated 1783 (Güvenç, 1984, p. 96).

From Cicero until the end of the 18th century, the term culture was used in this singular sense. The plural use of the term begins after this date. In this new, plural sense, the

term culture is used as all the productions and assets that constitute the unity of feeling, thinking, life and values of a human community, a nation, a community of nations. In this new meaning, culture is defined as all the things that constitute the characteristics of a people. The Germans used a term such as *volkgeist* (national spirit) to define this meaning. The term was also used to emphasize the specific cultural differences of a nation from other nations.

In the 19th century, new terms were used to emphasize the difference between singular culture and plural culture. One of the terms used in this century for singular culture is *eridition*. This term is used especially to emphasize the equipment and knowledge of thinkers and scientists. The term *eridition*, which has its root in the Latin verb *ex-rudere* (to cease to be rude), is similar to Cicero's *cultura animi*. In the same century, the term *forma mentis* was used in the sense of mastering the soul, educating, informing and training the soul, and the term *formation* was later coined from this term (Özlem, 2000, p. 17).

In the second half of the 19th century and the first quarter of the 20th century, the French and British preferred the word *civilisation* to culture. It was only in 1932 that the French and the British, who were at the forefront of science, philosophy, technology and industry, adopted the term *civilisation* as a term for savagery, primitiveness or an underdeveloped civilization, while the Germans, who lagged behind these two countries in social change and development, felt more comfortable with *cultur* and later *kultur* than with English and French superiority. Marx prefers *cultur* to Hegel's *geist* (mind, spirit) and *objectiv geist* (objective spirit), which are closer to the French *esprit*, and gives a very comprehensive definition of cultural content, if not the concept of culture, as "Culture is everything created by human beings in response to what nature has created" (Güvenç, 1984, p. 96).

The fact that civilization is used in exchange for savagery and barbarism, and culture is seen as the intellectual side of civilization is also seen in the classification of societies by social scientists. For example, L.H. Morgan divides history into three in terms of the phases societies go through; the Savage period, the Barbarian period and the Civilization period. The same point of view has also been demonstrated by anthropologists with the distinction between primitive society and civilized society.

Later on, the opposition between civilized and savage barbarians was abandoned and the concepts of civilization and culture began to be used for all societies. We can see this point of view most clearly in Alfred Weber. While Weber considers the concept of civilization as scientific know-how and the control of nature, the concept of culture refers to artistic and philosophical products (Bottomore, 1977, p. 137).

2.2.1 Types of Culture and Their Definitions

While explaining the concept of culture, which is one of the main concepts of our study, it is important to emphasize the concepts of high culture, low culture, popular culture and mass culture.

The reason for this, is that these concepts are intertwined and can transform into each other over time. For example, an element belonging to subculture can enter the field of popular culture over time and become an element of it. The music genre, speech style, various forms of singing songs and folk songs, which have come to the present day under the name of arabesque, have managed to spread to the society in general thanks to the mass media. Therefore, we see that these elements belonging to subcultures have entered the field of popular culture.

2.2.2 Categories of Culture

A. Low culture/high culture:

The distinction is, according to Radnoti, a dilemma of the 19th century. It is a dilemma belonging to the modern period, originating from 19th century German Romanticism. According to him, there was a distinction between low art and high art in pre-modern times. But this separation was not based on consumer market abstraction as in the modern era. For example, the difference between Aristotle's distinction and the distinction that came with Modernism: In the modern age, it is a consumer market abstraction; in Aristotle, the separation between high and low art is based on the separation of the arts of citizens and slaves, that is, of different classes. Aristotle divided art into citizen and slave arts. Here, instead of a universal understanding of art, an understanding of arts is created. Radnoti explains Schelling's separation of aesthetic

products and ordinary artistic products as follows; aesthetic creation arises from the artist's own nature; the source of the divinity and purity of art is that it is independent of external purposes, in other words, sensory pleasure, utility and morality. In the Romantic period, art became a universal concept. With industrialization, the artist who resists the provocation of the market mechanism and bourgeois life, who acts from his own intuition, who says no to the given world, is the true artist. Therefore, with industrialization and the market economy, high art and industrialized art, that is, the culture formed by mass production, came face to face. The Frankfurt School, especially Horkheimer and Adorno, after they emigrated to the United States in the 1930s, developed the idea that the true liberation of art is high art that is not under the influence of the market economy. According to them, mass culture is a field of popular culture determined by the conditions of production and guided and managed by the dominant culture.

These approaches, which do not see culture as a way of life, are interested in the spiritual aspect of culture and consider culture only as art products.

Also, with the way they defined the concept of popular, they differentiated the culture in modern societies with industrialization as high culture and low culture.

B. Popular culture/mass culture:

The term popular is commonly used today in two senses.

The first meaning is that which is widely liked and consumed, what Stuart Hall sees as a commercial meaning. The second meaning is the anthropological meaning that goes back to Herder in the 18th century (Herder was the first to suggest that there are multiple cultures belonging to social groups, nations and periods against the concept of 'Culture' as a universal human development that means 'Civilization'). Especially in the first definition, the meaning given by the concept of popular has formed the basis for differentiating culture as high or low.

In contrast to the negative perspective that sees popular culture as a field that is motivated and managed, as claimed by the representatives of the Frankfurt School, who approach popular culture in the sense of what is widely liked and consumed, there are also positive perspectives on this concept. Approaches that use popular in the sense of belonging to the public have generally taken a positive view of popular culture. This

approach is based on the wishes and needs of the people. In contrast to the high culture produced by an elite minority, popular culture consumed by the public is superior. For example, Leslie Fiedler affirms popular culture by opposing the entertainment of ordinary people to high culture. As is known, mass culture is the culture that emerged as a result of the development of capitalism at the end of the 19th century, under conditions of mass production. Approaches that use the concepts of popular culture and mass culture in the same sense argue that there is only one culture in modern society. Here, they exclude art.

When we see culture as a way of life, it is possible that it differs in every society. From this perspective, it is natural that economic development and industrialization have different effects on each society. While Meral Özbek explains the concepts of popular culture and mass culture in her work, we would like to mention Stuart Hall's approach that includes two different meanings of popular.

In contrast to the approach that relies on the widespread meaning of popular and sees popular culture as a field that is completely driven and managed by the dominant culture, S. Hall also opposes the views that consider this field as an alternative and holistic field that is completely outside the influence of the dominant culture and that starts from the meaning of popular as "belonging to the people". According to S. Hall, the field of popular culture is neither a field that is completely guided and managed, nor is it an alternative cultural field completely outside the sphere of power of the dominant culture. According to S. Hall, what is ignored here is the relationship between culture and power.

Another criticism of S. Hall's definition of popular as "belonging to the people" is that it is used as a descriptive definition of content (inventory) that can be expanded almost infinitely. Almost everything that the public does can be included in this definition, from collecting stamps to petting pigeons. The problem is therefore to distinguish "popular culture" from "unpopular" culture in a non-descriptive way in an infinite list. Therefore, according to Hall, who also criticizes views that glorify the "popular" simply because it is the "majority", the analytical distinction in this respect does not lie in the popular culture inventory list itself, but in the key opposition between "what belongs to the people" and "what does not belong". In other words, the principle that makes

"popular" in this sense is the tensions and oppositions between the elite or dominant central field and the culture of the surrounding (dependent classes). It is this opposition that constantly constructs the field of culture between "popular" and "unpopular". However, these oppositions are not constructed in a purely descriptive manner. Because the content of each category changes from period to period. Popular forms can be valued in terms of cultural value, they can go to the top of the cultural elevator and find themselves on the opposite side. Other things may lose their high cultural value and be transformed in this process by being appropriated into the popular field (Özbek, 1994, p. 63-67-76-85-86-89).

Ünsal Oskay, while discussing the concepts of popular culture-mass culture, sees culture as a lifestyle. According to him, the relationship between master and slave, which started with the instrumentalization of one human being by another in societies, has created two different cultures. These are the culture of the master and the culture of the slave. The dominant culture in society is that of the master. According to him, the culture in eastern societies is more of a cyclical understanding of life and the idea of servitude. There is no effort to change life. In Western societies, this understanding was overcome towards the end of the 18th century. As an example of this, the folk narrative style in the West was only fairy tales until the 15th century, and then with Cervantes, Dante, Shakespeare, the formation of narrative styles such as novels and dramas that do not approve of reality and judge the dominant culture with new values to society. In Eastern societies, on the other hand, there is a fairy tale narrative style that does not oppose reality and approves reality. (Until the 18th century) Keloğlan takes the sultan's daughter and becomes happy.

According to Ünsal Oskay, in the 16th and 17th century, a culture emerged in the West that was not limited to the renewalist, cyclical understanding of life of folk culture, but originated in the city and urban life. This is popular culture. According to him, "as commercial capitalism rendered the limited productive artisan production of feudal society obsolete, the popular culture of the urbanized people replaced folk culture in western societies" This was not the case in Eastern societies. However, towards the middle of the 19th century, capitalism began to be established under the protection of the state. According to Ünsal Oskay, with the standardization of education, instruments in music, the establishment of sultanates and property schools, and the move towards

secularization in law, the Ottoman society moved from the development of popular culture to mass culture. According to him, mass culture is the product of a political and cultural preference that emerged with the conservatism of the bourgeoisie after the great transformations it realized in life as the most advanced class in history.

Ahmet Oktay, on the other hand, in his work "Popular Culture in Turkey", after mentioning the widespread viewpoint that popular culture is determined by the hegemony culture of everyday life, which produces artificial happiness, false consciousness, is motivated and managed, and is ultimately determined by the hegemony culture of power, he, like S. Hall, based on Althusser's idea that ideology is a practice, is of the opinion that this field is not a completely false consciousness, motivated and managed field. He believes that popular culture products can reveal accurate intuitions about reality. "Therefore, to regard popular products as ideological in the sense of false consciousness is to abandon the "margin of caution". Even though cultural phenomena in class society are ultimately super-determined in the thoughts of the ruling class, the exploited and ruled sections (classes) still manage to produce products that express their own hope and anger, and to infiltrate this hope and anger into both popular culture and high culture. However, the manipulative aspect of this infiltration reveals the need to constantly expose it" (Oskay, 2001, p. 6-23-24).

After these perspectives on the concepts of popular culture and mass culture, let us briefly dwell on the ideas on modernization. In this regard, the views of Gusfield and Mariot in Meral Özbek's book are interesting for us. According to Gusfield, tradition does not have a static structure. According to him, tradition can respond to the needs and aspirations of the day. Tradition becomes an ideology when it becomes a source for justifying today's actions. Explaining Gusfield's thoughts, M. Özbek says the following: "...the qualities that are defined as modern belong to a "construct" selected according to the ideological histories of transitional societies. To the extent that it reflects the identity that society wants to attain and turns it into a program of action, "modernity" also becomes an ideology".

In this respect, M. Özbek stated that the politics of "being modern" and "preserving tradition" are important ideological responses in transitional societies, but that these

responses are not always contradictory. The pursuit of modernity is also possible through the revitalization of tradition.

At this point, Marriot argued that nations with a "great tradition" are more successful and luckier in creating national identity, ensuring national integrity and revitalizing tradition.

From this point of view, Marriot argued that countries like India, which do not have a great tradition, are more fortunate in achieving national identity and national integration. However, what is important for countries in both groups is the selection of the appropriate cultural level (codes, symbols, values) that will bind each social segment to ensure national integration. This requires a pluralistic and unifying cultural policy that can appeal to the traditions of these various groups, especially in societies with ethnic, religious, cultural and class divisions (Özbek, 1994, p. 38-39-40).

C. Subculture/counterculture:

Tanıl Bora, in his foreword to Dick Hebdige's book *Youth and Subcultures*, states that this concept can be defined in the shortest and simplest terms as "community within society". According to him, a subculture is "a community, a system of social relations that lives outside the dominant social-political order, socialization norms and relations, with its own social norms, reproducing a different (unique) morality, communication style, housing, entertainment style, artistic activity... in short, a different (unique) integrity in the name of culture..." (Hebdige, 1988, p. 5).

Önder Şenyapılı looked at the concept of subculture in terms of relations of production and the resulting social classes. According to Önder Şenyapılı, as a result of their different positions in the relations of production, individuals and communities have different ways of life and, accordingly, different accumulations of knowledge. Without radical changes in the relations of production, there are no changes in different life knowledge. After this point, Önder Şenyapılı defined subculture as follows. "Depending on the relations of production, the classes in society have their own culture. These different cultures are called "subcultures".

After defining subculture in this way, Önder Şenyapılı distinguished subcultures by calling the culture formed as a result of the discrimination in society a class culture, and the culture formed according to geographical characteristics, regional, rural and urban life an ecological culture. According to him, there are intense relations between these

subcultures. However, each subculture preserves the basic characteristic that brought it into existence. According to Önder Şenyapılı, these distinctions and differences are the cultural richness of a nation (Şenyapılı, 1981, p. 36).

Bozkurt Güvenç, in his book *İnsan ve Kültür*, talks about the uncertainty of the boundaries of culture and says that the concept of culture can include many countries (eastern culture, western culture, white sea culture) as well as very different cultures within the national borders of a country. At this point, Bozkurt Güvenç considers different cultural regions within the national borders of a country as subcultures and makes a general definition. He considered subculture as different units and syntheses within national borders.

According to him, "subcultures, some cultures differ from each other with their characteristics; they tend towards different syntheses. While development and modernization efforts lead different subcultures (cultural regions) within national borders towards a national synthesis, population movements, urbanization, industrialization, stratification, and class tendencies caused by development constantly change, unite, and separate the boundaries of cultural units" (Güvenç, 1984, p. 115-116). According to Bozkurt Güvenç, cultural convergence and divergence caused by modernization is an intertwined process. The social science encyclopedia defines the concept of subculture as a phenomenon commonly used to distinguish individuals, groups and communities with different identities, special interests, and worlds from the society to which they belong.

Later, the inadequacy of this definition was pointed out and the following explanation was made. What characterizes a subculture is the weight of shared values and identity among those who belong to the same category or engage in the same behavior. This weight increases with the social distance between the individuals who belong to a certain category and the other individuals of the society in which they live. For example, while hair color is an important factor in describing people, it is not a social basis for social distinction.

Subcultures rather exist within larger societies. Subcultures are determined by their status in the society to which they belong, their development and the nature of the

shared values and relationships that determine them. The nature of this shared value and relationship may cause a subculture to be regarded by the society to which it belongs as merely different and thus be indifferent, or as deviant and be viewed negatively. A subculture with values contrary to the general culture constitutes a counterculture. Distrust and fear of the unknown and deviant leads the dominant society to push the subculture out of society and reject it. Certain behaviors, experiences, and definitions of the members of the subculture leave strong determining effects for that subculture.

A cycle of interaction can be set in motion between those who are seen as different, who are increasingly pushed towards their own resources, who develop their own systems of values, beliefs, roles, and status. Examples include criminal and lower-class subcultures, religious cults, and other out-groups (Kuper, 1985, p. 839).

Dick Hebdige analyzed youth subcultures by stating that every part of culture has a semantic value. According to him, "things can be symbolically reclaimed in daily life, and the groups that produce them for the first time can attribute implicit oppositional meanings to them". This, according to him, can disrupt the consensus in society. This resistance of the groups that attribute oppositional meanings to various objects cannot be eliminated within society, nor can it be assimilated within the whole. At this point, according to Hebdige, subcultures are formed. He sees the formation of youth subcultures in particular because of the breakdown of consensus in post-war society. According to him, the rebellions of these youth subcultures are more in style, at the level of signs. For example, punks, cut their hair differently and dress differently from other people in society.

According to him, youth subcultures are usually formed voluntarily, as a conscious attitude (Hebdige, 1988, p. 83-84). We consider such subcultures, which are formed voluntarily and consciously and have values opposite to the values of the dominant culture, as countercultures. In the context of these definitions, we can define subculture as a community within society that has its own norms, values, lifestyles, and system of relations. The fact that a large part of the audience of the Unkapanı record stores bazaar is arabesque has made it necessary for us to explain the concept of subculture.

2.2.3 Cultural Processes

Each culture develops and endures primarily through its own strength, through the latent power it contains within itself. However, a single culture cannot develop by completely isolating itself from other cultures. For this reason, every culture wants to benefit from the achievements of other cultures in order to continue its development. From the point of view of educational anthropology, the cultural content that people acquire from social life can be summarized in four major processes that are intertwined and overlapping with each other:

1. Enculturation,
2. Acculturation,
3. Culturation,
4. Culture Change Process.

1. The process of enculturation:

Enculturation, which is considered to be the most important and universal of the cultural processes, is the process of learning the cultural content of one's own society from birth to death and becoming the person desired and expected by society. In the broadest sense, enculturation is education with a social dimension. The educational phenomenon that social scientists and physicians call socialization is enculturation.

It is the process of transferring and imparting a certain culture to the individuals who make up a society, educating and creating the people the society wants and keeping them under control, ensuring cultural unity and solidarity, and in this way ensuring social peace and tranquility. Enculturation starts before school (at birth) and continues during school, out of school and after school. The enculturation process gives the individual a personality structure that he/she cannot easily change throughout his/her life (Güvenç, 1984, p. 328).

2. process of acculturation:

Acculturation is the cultural interaction between individuals and groups who have been raised and educated in different cultures that appear to be more or less different from each other in the same or different societies, and as a result of a certain cultural

exchange, they are mutually influenced and changed by each other, and often a third and brand new cultural composition emerges.

In ancient times, acculturation could only take place through close friendship, neighborhood or war relations between two foreign societies, through outward migration, and through long-term trips. Travelers, diplomats, soldiers and clergymen who had served in foreign countries first got to know foreign cultures and then introduced them to their own people through their writings. However, in our age, mass media, newspapers, magazines, books, radio and television programs, videos and movies, theatre and art festivals, masses of migrant workers are not only effective in the dissemination of national cultures, but also increase the effectiveness of acculturation by expanding the dimensions of cultural exchange between societies. In fact, intercultural interaction may no longer be reciprocal, but may lead to the strong countries influencing the weak or to the use of culture as a means of political propaganda and cultural exploitation. This technical development, called cultural imperialism, can also be considered as a process of acculturation between societies.

Today, individuals undergo changes under the positive or often negative influences of foreign cultures through the intense information and cultural bombardment of mass media, without ever seeing or knowing each other, without having any common life experience, and moreover without sharing their own culture with others. Forgetting their own lives and culture, they adopt the understanding of culture that is imposed on them and become alienated from their own culture. They are crushed under cultural imperialism and lose their identity.

Some countries that fail to adequately monitor and control their cultural customs gates may lose their own cultural identity at the end of an effective acculturation process and turn into a cultural colony of another country. Cultural exploitation is an important problem that seems to remain on the agenda for a long time within the cultural changes brought about by the industrial revolution. It is also a matter of debate as to which of today's cultural changes are structural changes resulting from industrialization and which are similarities resulting from voluntary acculturation. In the process of rapid industrialization, the number of countries that have been able to preserve their national

freedoms and their own cultural identities is in the minority. In terms of cultural history, there is no culture that can be called pure on earth today. Cultural elements are constantly spreading from every focus to every side and direction.

Acculturation, like most cultural events, is a process with two value judgments. Decisive, continuous, and conscious acculturation is also a sign of modernization and modernity. Being under the cultural influence of a single and powerful country may be objectionable to the extent that the country in question is powerful. However, it can be an equally objectionable policy to be forced to submit to another country on the grounds of not being under the influence of a particular culture. Instead of acculturation, it is more appropriate to call this last one cultural pollination (a cultururation), cultural assimilation, loss of national cultural existence (Güvenç, 1984, p. 329-331).

3. The process of cultururation:

Individuals, groups, and societies try to meet and balance the contradiction and conflict between cultururation and acculturation through a third process called cultururation. Although cultururation can be understood as the passive form of the active enculturation process carried out by society, as the cultururation of the individual, it is used here in a different sense. Cultururation is the process of self-renewal of societies in which individuals, groups and communities, who have grown up or have grown up through the processes of cultururation, enculturation and acculturation, seeking new cultural compositions in the process of interaction with each other, making original contributions to their own traditional cultures, the hidden forces formed in society entering daily life, trying and testing new essences and forms. Young people and groups, who have grown up through the process of enculturation and acculturation, pour the contents they have gained into new molds within the process of cultururation, and create new compositions from the old ones. Cultururation is like fermentation, such a complex gradual process that the newly created content can be influenced by old forms as well as new forms can influence old content (Güvenç, 1984, p. 332).

4. Culture change and education process:

Culture changes like every living being. However, the speed of change depends on the time and place or the characteristics ways of the society. Culture change has always existed in every society. Culture change is not independent of other processes. The

general combination of other cultural processes, the determination of the situation at a certain time interval is called 'culture change'. If the processes of acculturation, enculturation and culture change are parallel to each other, reinforce or support each other, this can increase the speed and momentum of change. On the other hand, if they are in opposition to each other, they can slow down the pace of change. Current cultural problems arise not only from change, but also from the high acceleration and imbalance of the process of change. As not all parts and layers of society change at the same pace and direction, and as some institutions, groups and segments change faster or slower than others for one reason or another, societies in transition inevitably face compromise dilemmas. The American educator John Dewey, while searching for some unchanging elements and values in the process of change, concluded that the unchanging quality or nature of human beings is 'change' (Güvenç, 1984, p. 290).

2.2.4 The Connection Between the Cultural Industry and Art

The term "culture industry" was first used by Horkheimer and Adorno in their book *Dialectic of Enlightenment*, published in Amsterdam in 1947. The term "mass culture", which he used for the former, was later changed to "culture industry". However, the word industry should not be understood in its literal sense. This word refers to the standardization of the subject matter, such as the Western genre known to every cinema viewer, and the rationalization of dissemination techniques, not to production processes in the narrow sense. The culture industry is very different from such a culture. The culture industry combines familiar things in a new quality. In all branches, products which are suitable for consumption by the masses and which determine this consumption to a large extent are produced in a more or less planned manner. The individual branches are similar in structure or at least intertwined. They form a system that leaves no gaps. Today's technical possibilities, as well as the concentration of economy and management, allow them to do this. The culture industry is a deliberate and top-down integration of its customers. It forces the fields of high and low culture, which have been separated for thousands of years, to merge.

The culture industry is a process in which all kinds of cultural elements and activities such as music, cinema, literature, etc. are produced or commodified in the form of

commodities, therefore transformed into something that can be bought and sold like ordinary objects, and a culture based on rationalization is constructed through these cultural products. There are two intertwined dimensions of this process: economic and cultural. In this context, it can be stated that there are two interrelated uses of the concept of culture industry; an economic process in which cultural activities and elements are produced, commoditized, and offered for sale in the form of commodities, and a culture that is established through these cultural commodities. These two uses point to two different intertwined dimensions of the culture industry. Economically and culturally, cultural products are "similar, or at least intertwined. They form a system that leaves no gaps". For this system to form, today's "technical possibilities as well as the concentration of economy and administration allow them to do so".

As an economic industry, it is not possible to separate the culture industry from other economic sectors in terms of capital accumulation. The culture industry is structurally dependent on other economic sectors. This makes it vulnerable to the main basic sectors such as "steel, oil, electricity and chemical" industries. The relationship between the banking sector and the culture industry is another example that comes to mind (Adorno, 2009, p. 50-51-109-111-112-113). Many motion pictures - in the absence of public support - can now be made according to the loan rates that banks can allocate. This means that a movie to be filmed is dependent on bank loan rates. While this and all other similar relations of dependency create a state of vulnerability for the cultural industry, they also create a condition that makes other sectors dependent on industrial culture.

The cultural industry is one of the primary customers of many different economic sectors. For example, it needs many tools and consumables, such as electronic products, as commodities of production. This leads to other economic sectors needing more and more of the culture industry's ever-increasing consumption. Moreover, the more the customers of industrial culture consume, the more the culture industry feeds and makes other sectors more dependent on it. This relationship of dependency is immediately apparent when one considers the high profits of the culture industry. However, it is not this state of consumption that makes the culture industry indispensable for other economic sectors.

Cultural products in the form of commodities are produced no different from any other object and then sent to stores to be purchased by customers. Once purchased by individuals, they are used as part of cultural activities and are incorporated into the culture of that society. In other words, after the act of purchase, the relationship between individuals and cultural products moves relatively out of the economic context and into the cultural context, and the relationship is realized as an encounter with cultural elements. These products come together and gain a certain place in culture. This appropriation takes place either in an environment already dominated by industrial culture, or the existing culture is eroded and displaced, and a new cultural structure is constructed under the domination of the culture industry. In a sense, cultural commodities that have been relatively removed from the field of economy form part of the culture of that society as products of different activities such as music, cinema, literature. Movies, books or any other products produced by machines are now associated with individuals as cultural items; a movie watched, a book read, or a piece of music becomes part of the cultural activities of individuals (Kulak 2016).

The most important law of the culture industry is to ensure that people do not get the things they desire and that they are satisfied by laughing in this deprivation. The constant deprivation imposed by society is imposed on its victims again and again in every show of the culture industry in such a way that there is no room for misunderstanding. Offering something to the audience and keeping away from them is the same thing.

However, the individual, through the identification he/she establishes, also achieves what he/she cannot have and does what he/she cannot do in his/her daily life in those fictional experiences. Moreover, the culture industry promises that these dreams will one day come true. The individual who is caught up in this promise hopes that one day, albeit in an uncertain future, he/she will be able to go beyond his/her current living conditions. Adorno characterizes cultural products as follows: "This spectacle consists of a promise that will never be fulfilled, like expecting a diner to be content with reading the menu". For example, he identifies himself with a novel character who becomes rich by chance. The thought "Why shouldn't it happen to me too?" settles in a corner of his mind. For this, the individual must continue to be in harmony with the current living conditions, just like that novel hero. In this case, he learns that his unhappiness, which

is the result of the problems he encounters, should result in obedience, not rebellion. The individual becomes attached to the lives of the characters in cultural products, forgets his daily problems for a moment, but eventually returns to where he started and submits to his own living conditions. As a result, he is left with his unsolvable problems on the one hand and his hopeless dreams on the other. Adorno gives a striking example:

The culture industry and all its branches promise escape from everyday life, as in a cartoon in an American humor magazine: It is her father who holds the ladder that the girl descends in the dark as she runs away from her father's house. The culture industry presents everyday life as a paradise. It is clear from the beginning that running away, like running away from one's husband, will lead one back to the point of departure. Entertainment further increases the submissiveness that wants to forget itself in entertainment.

As Adorno put it, "the culture industry presents everyday life as a paradise." In fact, everyday life is presented in such a way that individuals who are in the same environment every day are unable to recognize their own experiences. However, the culture industry insists on creating the illusion that the experiences it projects are a continuation of everyday life. For this purpose, it tries to copy everyday life as much as possible in terms of form and to establish various factual connections with it. It uses everyday problems as background ornaments of fictional lives by either glossing over or caricaturing them. For example, it suggests that a poor neighborhood is essentially a breeding ground for future stars. In fact, an "absurd" situation arises, as if every poor neighborhood exists for the famous stars of the future. For example, in a movie, "the starlet is thought to symbolize an ordinary secretary, but unlike the real secretary, it is as if it is clear from the beginning that one day, she will wear that glamorous evening gown". This way, on the one hand, it makes the would-be star look like someone from that neighborhood and makes us think that he or she can only come from that neighborhood; on the other hand, it implies that he or she is a chosen one. However, the culture industry whispers to everyone that he or she is also a chosen one. In this case, each individual thinks that he is a candidate to be the next hero of the story told to him.

When individuals return to their daily lives, they are once again left alone with their unsolvable problems. Fortunately, the lives reflected by cultural products do not stay where they are, but leak into everyday life. While waiting at a bus stop, visiting a neighbor, or perhaps sitting in a café, the conversation about the cultural product continues the reflected experiences from where they left off. In this way, minds are again occupied by the culture industry; everyday life and, of course, everyday problems are forgotten again. The individual gets away from his/her own problems and comments on the lives of the characters and even makes suggestions to them. Even though these fictional characters are unaware of these comments and suggestions, the customers of industrial culture try to intervene in the content of cultural products by reaching out to the people who direct these characters (e.g., copywriters) through different means of communication such as telephone, letters to readers, etc. This makes them think that they are part of the cultural product. However, no matter how much the culture industry tries to make us "swear that it is guided by its customers and that it offers them what they want", "what it does is to counterfeit the reactions of its customers rather than to adapt to them." In other words, the individual is the object, not the subject, of the culture industry; and is passive, not active.

One might think that what is expected from a cultural item or activity is to develop individuals' knowledge and skills physically and cognitively. However, the main function of cultural products prepared by experts from different fields of knowledge is to be a part of cultural rationalization. This process can be said to have two main dimensions. These are to get individuals to adopt and purchase the commodities offered in cultural products and to ensure that certain patterns and stereotypes are copied by individuals by taking fictional characters as examples. The only things that change in cultural products are the objects of interest, patterns, and stereotypes. The priority here is to persuade individuals to buy the commodities on offer, regardless of the type of cultural product. While toys are offered for a child, for an adult there are sports cars, villas with pools, priceless jewelry, and many other basic and fake needs. For this purpose, the commodities to be offered are prepared for sale, promotional advertisements are published in various media outlets and, depending on the different economic sectors, the experiences of cultural products are infiltrated into everyday life. Everything is calculated long beforehand. For example, before the product is even released, how much it can be consumed on average according to its type, how many

people can be persuaded to buy which commodities, has already been calculated and almost every step has been determined. Thus, individuals are both directed towards their basic needs and rationalized to consume the false needs that they are convinced are essential.

The cultural product is intellectually weak, but it has an impact on individuals. This means a very favorable ground for stereotypes and clichés. The individual should only think within the limits set by the cultural product and "should not need to produce any thought of his own".

In this case, the cultural product should be easily accessible to everyone. This way, stereotypes and clichés quickly become ingrained in the minds and are carried by individuals into everyday life. For example, individuals try to fit the situations they encounter in their own experiences to the clichés they have learned. This can happen from the most ordinary experiences to more important ones. For example, the succession of short vocal intervals whose catchiness has been proven in a hit song, the male protagonist overcoming his temporary ridiculous situations as a 'good sport', the auspicious beatings the hero gives to the woman he loves with his strong hands, the rude and cold behavior of the man towards the prodigal woman spoiled by life, these are all ready-made clichés that can be used here and there at random.

All patterns and stereotypes are contained by every cultural product in different forms. As such, cultural products have a certain unity of speech within themselves and with other productions. These products offer a parallel content to each other and support one another. For example, the connection between a movie, a song, a magazine resembles a straight line: "Kissing scenes in "shows" films must contribute to the glorified career of a boxer or a hit songwriter on the silver screen". Characters are often the same or similar. In this respect, when the individual moves from one cultural product to another, the content is never unfamiliar. Therefore, stereotypes and clichés gain a continuity. This continuity is reinforced by the reorganization of relations between different elements and activities within the culture. The boundaries between cultural spheres are eroded or removed. The culture industry does this as if mocking Richard Wagner's goal of uniting all art forms. The work of art is not so much an object of entertainment as an object of appreciation. This quality is eroded and a field that requires a certain amount

of effort, such as art, is adapted to a fast-paced field such as entertainment. Thus, what is produced as a work of art becomes a simple product consumed in a short time. Like everything else, art is adapted to the preferences of consumption (Adorno, 2009, p. 52-53-54-55-57-74-75-81-99-110). In other words, "art" ceases to be art.

2.2.5 Commonalities Between Cultural Policies and Artistic Approaches

In the structure and development of societies, the totality of material and basic production is ultimately determined by the dominant form of material production. The continuous development of the productive forces determines the universality of the culture created by man in his effort to dominate nature. In addition, the natural boundaries of social units in the pre-capitalist stages, changes in external influences, and the process of nationalization, which is a result of the development of capitalism, also determine the formation of national cultures of different nations. The national character of culture in the age of capitalism is largely determined by pre-capitalist remnants. The basic phenomenon that determines class organization in society is the appropriation of all values by the ruling classes. The ruling classes use the universal culture and the products of humanity that they claim as their own for their own interests and exploitation. Class culture can basically be understood as social classes appropriating universal culture to defend their own interests and integrating it with their own ideologies. At the stage when the ruling classes have appropriated all values, national culture becomes associated with class culture. Therefore, national culture is often the culture of class and power.

This is extremely important for cultural policy. The ruling power that conducts politics has come to power on behalf of the ruling class and governs the state and directs society in line with the wishes of that class. The shaping of the human mind has priority in the orientation of society. This is entirely dependent on cultural policy. It should not be strange for political powers to consider culture in terms of their own structure and future. This is their nature. Every power treats culture in this way (Çeçen, 1996, p. 25).

Politics has the hardest effect on art among the dynamics of social structure. In fact, although politics means "the art of governing the state", today it is also used in the sense of the art of organizing and managing or executing.

Wherever and whenever, there is the concept of social structure, there has always been a need for regulation and regulators. From the most primitive societies to the most developed and even the most complex social structures, these regulations make themselves felt in, hard or soft ways. The relationship between art and politics has always existed in this way. Especially in underdeveloped societies, the politics of governance has always seen art as a tool, as an instrument of its own politics, has always wanted to see it as such, and based on this, has applied an oppressive, even dictatorial method. In developed countries, on the other hand, in parallel with their development, they have democratized and liberalized their approach to art and accepted it as a real guide of social structure (Erinç, 2009, p. 45).

Culture and politics are very close concepts. They have mutual relations as well as common areas of organization. If this fact is taken into consideration, it will be possible to be more successful in the cultural policies to be determined. Political approaches that make use of the data of scientific knowledge, act objectively and in a balanced manner in the conditions of their own society and orient themselves towards national synthesis by making use of the advanced examples of the contemporary world will be successful in the field of culture and arts. A democratic cultural policy in national and contemporary dimensions is an unavoidable necessity to develop an open social structure in which people can grow up and in which they can resolve contradictions with their natural environment, other people, society, and the outside world.

Policy means the set of ways and attitudes followed in a certain field. Cultural policy, on the other hand, is the pursuit of an attitude according to certain options in the face of cultural problems. This attitude is expressed in political party programs and public opinion is formed in line with the proposals. The social and class structures of the rulers play a major role in determining the options that are the main elements of policy. The policy pursued in a particular field is composed of the structure of the power pursuing that policy and the ways and methods it chooses due to this structure. It would be wrong to consider cultural policy outside this general rule. While the determined policy is

being implemented, mass media and other institutions form public opinion in line with the chosen principles.

After the establishment of the Republic and in the years that followed, freedom in artistic and political activities would be taken as a basis; the public's interest in and appreciation of the arts would be improved; the organization of culture and arts and the social security of artists would be ensured by establishing autonomous institutions, and the state would help in this regard; the autonomy of radio and television would be secured and their contribution to culture would be increased; state and local government theaters as well as private theaters would be supported by the state, Cultural issues such as the abolition of pre-control from cinema, increasing the number of conservatories and fine arts academies, taking measures for the development of polyphonic Turkish music, making contributions for the development of folk music, developing traditional folk arts, establishing a new control system for the protection of historical and cultural treasures, increasing the tax immunity of artists and writers, increasing the number of libraries in every corner of the country (Çeçen, 1996, p. 26-30).

With the transition to the multi-party era in 1946, a period began in which the state withdrew its support for music and adopted a backward-looking cultural policy, which led to major changes in the state's music policy after 1950. The phenomenon of urbanization made great progress. The period coinciding with the end of the 60s in Turkey was a period of increasing migration, and the intermediate culture created in the cities by people who had migrated, who had no solid foundation, would lead to one of the elements of pop culture in the 70s, namely "arabesque". Since its emergence, arabesque has been local, but hybrid in format. By the 80s, the representatives of arabesque music had gained incredible popularity and huge rents thanks to the cassette-record producers located in Block 6 of the Istanbul Manifaturacılar Bazaar (İMÇ) and the strong relations they had established with the market. Undoubtedly, the production and affordability factors brought about by cassette technology should also be considered in the spread of arabesque. Following the arabesque boom in the 70s, we see that policies changed in the 80s with the disappearance of TRT's broadcasting monopoly and the supervisory board and the development of media and popular culture tools (Derlen, 2005).

Policies that we can call negative for the phenomenon of art cause both the social structure to regress, or at least stagnate, and the politicians to lose prestige once the policy is over. The more positive or negative the state policy puts art in a situation, the more effective the artist's art policy becomes. Art history and political history show that even if state policy is against art, if the artist's policy is in the name of art, sooner or later the artist will prevail. If the artist can determine his/her policy correctly and consistently and prove it within the social structure.

2.2.6 Considering the Cultural Economy in the Context of Art

Economic and cultural exchange are the two most important forces that bring geographies closer together and connect people. Bazaars are established at the intersections of roads, at the mouths of four roads, Agoras are there, cities are built there. As people, societies and countries engage in economic and cultural exchanges with each other, wealth has emerged. Today's global economy is based on the institutionalization of this exchange and the development of new technologies.

According to the definition by UNESCO and GATT, the cultural industry is the name of the industry that has adopted the creation, production and distribution of cultural products protected by intellectual property rights as an economic activity. This industry is characterized as the sector with the highest concentration and the highest rate of diffusion in international markets (Özdemir, 2009, p. 77). The cultural economy is the sum of industries whose inputs are creative and cultural labor and whose outputs are products, works, events and products protected by intellectual property rights. Seeing culture as an economic activity does not devalue it; on the contrary, the economic value of culture increases its communication value and sphere of influence. The cultural economy enables the opening of core values and local achievements to the world.

Although the first intersection of arts and culture and economics in the literature dates to the early 1910s, it was not until the 1960s that it became a systematic analysis. The publication date of the book "Performing Arts: The Economic Dilemma" (1966) by W. Baumol and W. Bowen is considered to be the date of the emergence of cultural

economics as a discipline (Bruno S. Frey, *Arts and Economics*, Springer, Germany, 2003, p. 3).

Performing Arts: With the Economic Dilemma, many art forms, especially performing arts, including theater, opera, ballet, symphony orchestras and dance ensembles, the role of the state in these art forms and markets, and audience demand for these forms have been the subject of many scientific studies within the scope of arts and culture economics. In the years that followed, studies on other cultural and artistic products and creative fields emerged and cultural economics branched out and took its place in the academic literature as a sub-branch of economics. Perhaps the most objective of the dynamics of social structure is the economy and other formations that can be considered within the economy. The economic structure of a society directly affects art both in terms of liquidity, income level and the equipment of this level.

The direct relationship of an artist as well as a buyer with art inevitably depends on economic conditions as a precondition. Unless one can organize one's life, unless one can provide the necessary conditions for living, unless one is, to put it mildly, "well fed", art will never come to the forefront, cannot come to the forefront, said Erinc. Even if it is assumed that it does, this cannot be long-lasting. Economic development, even economic prosperity, makes technological progress possible, and technological progress makes both creativity in art and the objectification of this creativity possible. If a piano is needed to compose in the field of music, it is inevitable that economic conditions are favorable and that this instrument exists.

As we can see when we look at the historical process, in societies with a high level of economic prosperity, art has also risen and works of art have survived to the present day. Economic wealth may not, and even does not, manifest itself equally in every class within a social structure. In this context, when the relationship between art and economy is considered, social values, social stratum values come before individual values.

Technological development both improves and changes the relationship of social societies with art. For example, thanks to cinema and television, theater audiences have decreased, but "series" audiences have increased. Or, on a positive note, those who could not afford to listen to, and watch opera have been able to bring it to their homes

thanks to cinema and television. The age of technology, which is an indicator of economic development, has provided artists with extraordinary opportunities in musical technique. Thanks to economic and technological development, for example, because of the increase and acceleration of transportation facilities, artists have been able to expand their vision. One could also say that economic development gave the artist independence. The artist's gaining freedom and finding a personality in this context has also affected the meaning and function of art and given it the function of "self-expression". From now on, it can be said that the buyer has also turned to art to find himself, to meet himself. This huge development in the economy and related technology first led to incredible prosperity and a process of enlightenment in the social structure (Erinç, 2009, p. 40-42).

Viewing culture as an economic activity does not decrease its value; on the contrary, the economic value of culture increases its communication value and sphere of influence. The cultural economy enables core values and local achievements to open up to the world. The fact that creative business services such as media, music, film, games, publishing, fashion, design, museums, galleries, cultural and artistic events, cultural heritage, and cultural management provide a high economic return shows the extent that the economy has reached in the cultural field. (Uçkan, 2009)

Culture is important for countries both in terms of self-promotion and leaving a mark in cultural memory through images and in terms of generating financial income. Activities carried out in the field of cultural economy have the ability to positively direct the economic activity of countries as well as preserving their cultural diversity and richness (Keskinbora, 2010).

When this situation is analyzed within the scope of the value production chain in the music industry, the creation and production process in music includes all actors, venues, and production stages from the creation of the musical work to its recording, culture and economy. Distribution and consumption processes in the music industry include the process from album production to consumption in the recorded field, and the process from the start of the concert organization to the realization of the live performance and consumption in live music. Each stage of the value chain from creation to consumption includes circulation, education, archiving, publishing,

marketing, financing and intellectual property rights. In Turkey, the music industry is basically left to market conditions and private enterprise investments. The development of the recorded music market shows a leap from physical sales to digital sales. The use of Internet-based tools has led to the development of digital channels. In today's economy, the development in the music industry is developing with the support of digital sales. (Ertürk, 2010).



3. MUSIC INDUSTRY

The center of the music industry in Turkey is Istanbul. Since institutions and funds are also concentrated in Istanbul, it is only natural that the music industry is also concentrated here. A large part of the music industry is made up of organizational structures. The way we listen to music has constantly changed throughout history due to technological changes in sound recording and dissemination, and these changes have had a significant impact on the music industry. As technology changed, the music industry was born, rise, rewound and reborn again. It would be right to start with an overview of the music industry, which began with the recording and reproduction of sound.

3.1 Overview of the Music Industry

The music industry predates the gramophone. In the 19th century, it was not possible to sell recorded music, so companies started selling printed sheet music and sheet music books. This is how the history of the industrialization of music began, followed by technological inventions that made it recordable. After music became recordable and listenable, it became a commodity and began the process of industrialization. Although music has always been with human history, it took a long time for it to be recorded. Before the invention of sound recording devices, music could only be performed live, it was not possible to record and listen to it again, and it could not be reproduced and marketed (Kuyucu, 2014, p. 20).

According to Millard, the period after 1877 can be divided historically into four main periods: The acoustic period from 1877 to 1925 (the phonograph, the graphophone and the gramophone), the electrical period from 1925 to 1945 (during this period sensitive microphones were used to record sound and the quality of sound improved significantly), the magnetic period from 1945 to 1975 (during this period important inventions took place that significantly changed the way music was made and recorded; for the first time a musical performance could be corrected after it was recorded and multi-track recordings became possible for the first time; devices such as records,

cassettes and walkmans were invented), 4. Period started in 1980 and lasted until the digital era (Millard, 2005).

In 1877, Edison introduced the "phonograph", a device that could record, read and reproduce (playback) sound. This device was first used in offices to record notes and then, in 1889, began to be built into coin-operated music machines. These earliest jukeboxes are considered to be the foundation or starting point of the modern music industry (in terms of financial income from recorded music) (Önen, 2007, p. 163). In the 1920s, gramophones and records became widespread, record shops opened and investments were made in the record production business. Later, with the development and help of radio, the recorded music industry reached an important point in the entertainment sector. Music, which initially appealed to upper class people, started to appeal to the middle class with the development of the industry (Kuyucu, 2015, p. 22). In 1931, AEG company and Fritz Pfleumer produced magnetic tape recording technology. Later, this technology developed and became an alternative to vinyl (Önen, 2007, p. 163). All this defined the longest lasting music industry model 1.0, which Bobby Owsinski calls "classic". It remained unchanged for 50 years until the 1980s (Önen, 2016).

In this 1.0 model, the artist would prepare a demo, and if the demo was good, they would be qualified to work with a record label. The A&R (Artist and Repertoire) department of the label took care of the "discovery" of the artist, the signing of the contract, the album artwork and the promotion after the release. The album was produced by a producer chosen by the record company. In the early days, the producer was usually a permanent member of the record label, but later on, at the request of the artists, independent producers who were more effective in their own field of music and who really understood the band's music began to be hired. As the first example, the pioneer of the independent producer model is Sir George Martin, the legendary producer of the Beatles, and we can even say that the Beatles consisted of 5 people.

In the 1.0 model, after the production of the album was completed, it went to duplication, i.e. record and cassette pressing, and then to distribution. The distribution was usually done by distribution companies working on commission instead of the record company. The distributed albums were delivered to the listener, the "consumer".

In this model, the radio played a big role in a song becoming a hit, that is, becoming popular. Popular songs or albums were bought by listeners. Therefore, there were great struggles between record companies who wanted to get their own tracks played. The 1.0 model had power over artists and music and was as valid in Turkey as it was in the US and Europe.

The music industry, which continued in a similar way until the 1980s, was transformed with some innovations in the 1980s and was accepted as a new era, the 1.5 model. The Compact Disc (CD) format emerged. The CD, which has digital read and write capability, has emerged as a new technology with a laser reading system that eliminates the surface reading noise of vinyl records and cassettes. The CD became widespread in a short time thanks to its new quality sound technology. Record companies re-released music albums that had previously been released in vinyl format in CD format (Mimaroğlu, 1995 p. 217). One of the biggest developments in the music industry in the 1980s was the launch of MTV. It acquired the "power to make hits" that radio had. MTV emphasized not only the music but also the appearance of the artist, therefore revealing that image is as important as music. As a result, another sub-branch of the music industry, "the video clip industry", was born. An example of this in Turkey was KRAL TV in 1994.

Owsinki, the beginning of the 2.0 era is 1994, so we can say that the first years of mp3 files were the beginning of the internet age. In 1997, the use of mp3s increased with Winamp, and in 1999 it became popular with Napster, a system that allowed file sharing over the internet, defined as "peer-to-peer file sharing" (P2P). In the early 2000s, record labels realized that they could not stop file sharing over the internet and started to look for new formulas. Thus begins the 2.5 era in the music industry, and in 2001 Apple introduces both iTunes and the iPod. In 2003, Apple opened the iTunes Store and this revolutionized the music industry. Thus, Apple started to sell music files for money, meaning that it became possible to use it for commerce. Although the iTunes Store was a huge revolution, it was only introduced in Turkey in December 2012.

Another important issue in the music 2.5 model is streaming (live streaming means listening to a song or video through a streaming service without downloading it to your computer or mobile device). Starting between 2000 and 2007, various streaming sites

and services such as Pandora, Spotify, Grooveshark, Rhapsody, Deezer were established. They charged users monthly or yearly fees or generated revenue from advertisements and paid royalties to record labels. The first domestic initiative of streaming in Turkey was Fizy, which was acquired by Turkcell.

Owsinki says that there is no difference in the relationship and communication between the artist and the audience in the 1.0, 1.5, 2.0 and 2.5 models. In the 3.0 model, things change; in this model, direct communication between the artist and the audience begins. "Social media" makes this possible. Social media is one of the biggest influences on the music industry. Social media includes blogs, content sites, forums and social networking sites that enable various sharing and interactions. Examples include YouTube, Tumblr, Instagram, WordPress, Foursquare, LinkedIn, Flickr, MySpace and Google. "Bobby Owsinski in his book *Music 4.0: A Survival Guide for Making Music in the Internet Age* makes a very good point: He writes that record labels choose bands with existing or potential audiences". In the Music 3.0 model, today, artists are using social media and similar tools to build an audience, making it possible for them to reach more people than they could in the past. After achieving this, the artist's choice increases, he/she can continue independently and earn income from this, or he/she can sign a contract with a record label and have a say on contract clauses since he/she has an audience.

In 2012, YouTube became the most popular platform for discovering new artists and listening to music. The fact that YouTube is free and that videos can be downloaded using various programs has made YouTube so popular. In 2013 and beyond, streaming became indispensable for record labels. The biggest reason for this is that in 2014, for the first time in the music industry, digital and physical revenues became equal. Digital revenues include download and streaming revenues and physical revenues include record and CD sales. Physical sales, which accounted for 42% of total revenue in 2014, declined to 39% in 2015. On the other hand, digital revenues, which accounted for 42% of total revenue in 2014, increased by 45% in 2015, and globally in 2015, digital revenues surpassed physical revenues. After 2015, approximately 400 legal digital music services, i.e. streaming services, started to serve in 150 countries (Önen, 2016).

3.2 Structure of the Music Industry 1960-2000

Public institutions, private companies, individual actors / freelance cultural creators, non-profit organizations and educational institutions play a role in the interconnected stages of the production chain from creation to consumption in the music industry. In order to understand the functioning of the music industry, it is first necessary to understand who the actors in this industry are and how they interact with each other. "To indicate the scope of the music industry, Throsby (2002) lists the stakeholders of the industry as follows:

- Creative artists (composers, songwriters, performers, etc.)
- Artist representatives (managers, agents, etc.)
- Publishers who publish musical works in various forms
- Producers/production companies that produce and distribute recordings, cassettes, CDs, DVDs, etc.
- Copyright collecting societies that manage the rights of artists, publishers (or direct authors), producers.
- Other service providers (studio owners, CD duplicators, distributors, retailers, TV and radio broadcasters, concert venue managers, ticketing services, etc.).
- Those who use music in visual media (filmmakers, advertisers, etc.)
- Individual music consumers (consumers who listen to music for free or buy it)" (Throsby, 2002, p. 2).

Before the digital age, the processes of creation and production of an album or song were as described below: First, the artist would decide to make an album or a single. In the case of a well-known artist, the artist would either choose to make a new album/single with his/her former producer or transfer to another production company for his/her new project. When an unknown singer decided to make an album/single, he/she would usually knock on the doors of various producers with a demo (or just a performance of him/her singing in a bare voice), or producers would discover unknown singers and approach them with an offer to make an album. If both sides agreed on the album/single project, a kind of (temporary) partnership would be established between the two sides and work would begin. The terms of this partnership (how many years it would last, how many projects would be realized during this period, how the profits

would be shared, who would manage the artist, how much budget would be allocated for distribution and promotion, etc.) would be determined based on mutual agreement. From this point on, the production company would be the financier of the project. In other words, the producer would make a financial investment in the project, while the artist would put in their labor and talent (and in some cases, their songs) (Lena, 2018, p. 45). Once an agreement has been reached between the artist and the producer, the producer usually appoints a music producer to manage the album project musically. It should be noted that the words producer and music producer are similar. The difference is that a producer is the owner or operator of a production company, while a music producer is a musician who is chosen to manage a project musically. If the artist has sufficient knowledge in terms of music production, he/she may choose to take over the musical management of the project by himself/herself. The budget for the musical production process can be determined at this stage. The music producer can manage the whole process financially alone or the producer and the music producer can decide on the financial aspects together.

In the next stage, the artist, music producer and producer start working on the repertoire. In other words, they decide on the songs to be included in the album. If the artist was also a composer and lyricist, they would decide on the songs to be included in the album from among their own songs, or if they wanted to use songs by other composers, they would conduct research in that direction. There were two ways to work with other composers. One was to scan the catalogs of music publishers and the other was to meet the songwriters one-on-one and listen to their songs. Since music publishing is not widespread in Turkey, composers and songwriters sell the songs themselves and the royalties are collected and paid directly by the professional associations (MESAM/MSG) of which they are members. Then, after the artist decided which songs would be included in the album, the producer would take care of the financial affairs and an official authorization (consent letter) would be obtained through the professional associations.

After all this, the producer and music producer would hire one or more arrangers for the arrangement and recording of the songs. The arranger is the person who decides the arrangement of the songs, i.e. the traffic of the song, which instruments will be included in the album, which of the instruments will play melody and which will play rhythm,

and notates the musical scores of each instrument. If the project was an album project, a single arranger could be involved for all the songs or a separate arranger for each song. The music producer managing the album was usually responsible for selecting and directing the arrangers. If there was no music producer, the producer would decide on these jobs. After the arranger finished the arrangements, it was time to decide which musicians would play on the recordings and which studio to work in. These decisions were usually made by the arranger. But every decision has a financial impact on the budget, so at this stage the arranger usually makes decisions together with the producer.

The arranger would always consult the music producer and producer for ideas on musical and financial matters. The selected musicians would start recording the album in the studios. When the instrumental recordings were finished, it was time for the artist's own part. The artist would read under the control of the arranger, and when his/her own singing part was finished, all the recordings would be completed. If there was a problem with the artist's singing score, a vocal coach would be hired to guide the artist.

The completion of the recordings would continue with editing, mixing and mastering. All the recorded channels would be corrected in a computer program. These were equalizer settings, deleting background noises, and ensuring compliance with the rhythmic structure. In short, it was all done to make it sound good. These corrected recordings were sent to the sound engineer who would mix them. In the mixing stage, the volume and tones of the channels were adjusted according to each other, if there was a desired effect, it was applied, pan settings were made and sent back to the arranger. The arranger and the person doing the mixing process could be different people, or the arranger could do it himself if he had knowledge of mixing and mastering. The mastering stage, which was carried out by the mixer or another sound engineer, was done to increase the volume of the song, to hear it more balanced and clearer. After all this was done, it would be thrown back to the arranger and if it had the desired sound, other processes would begin to remove the song. The song would be recorded on a CD called a "master CD" for reproduction. The artist would be involved in all these stages as much as he or she could.

After the music production stage, the next step is the physical reproduction of the album. At this stage, the producer would make a deal with a record/cassette/CD duplication and distribution company. For materials such as posters, brochures and album cardboard, a printing house would be contracted. Then the albums that were ready for sale were released on the market. The costs of this whole process were covered by the production company. The legal procedures required for the official release of the album included obtaining the necessary permissions from the right holders, applying to the relevant units of the Ministry of Culture and Tourism to obtain the copyright certificate and banderoles.

After the music production and physical reproduction processes were completed, a distribution company would distribute the records/cassettes/CDs to music markets, gas stations and bookstores. The distribution companies would usually charge the producer a fixed fee, plus a share of the sales revenues. Once the albums had been copied and distributed to music stores, they were now available to potential consumers. In order to generate sales, the album needs to follow a good promotion phase.

Promotion is the most important stage for the success of an album and an artist. "For this reason, from the mid-1960s onwards, the highest budgets were allocated by producers to promotion" (Lena, 2018, p. 49). Before the digital age, new albums were promoted through traditional media such as radio, TV, print media and musical entertainment venues. For the promotion stages, a staff member of the production company would be assigned or a person or organization would be found to carry out the promotional activities. After these stages, a manager would be needed to organize organizations such as live music and concerts where the artist would perform. The production company would either hire a manager or if they had a manager in their company, they would assign one for this job. The manager's job was to organize live music before the digital age, and in return, he or she would receive a certain percentage of the money earned for each event and organization.

Up to this point, we have touched upon the structure of the music industry before 1960-2000s. Before the digital age, artists could only exist under the dominance of the music industry. The only way to reach the audience was through production companies. The way artists had to go through production companies in order to exist in the music

industry gradually decreased with the arrival of the digital age. With the arrival of the digital age, new actors and new relationships emerged and artists started to act more independently. The digitalization of the music industry has directly affected the music consumption of listeners.

3.3 Music Industry in the Digital Age

Above, we have discussed the historical process between 1960 and 2000, and now we will look at the period after 2000. "The digital revolution represents the beginning of the era when music flowed like water around the world without the need for physical intermediaries such as CDs and cassettes".

The golden age of CD technology ended with the invention of mp3 technology. Mp3 technology allowed listeners to record a large number of songs on their computers and handheld devices. On top of this, the invention of Napster software was the most important turning point in the history of music listening in the music industry. Napster worked like a music search engine, allowing listeners to find almost any song they wanted and listen to it for free. These developments led to a decline in CD sales worldwide. With these developments in the early 2000s, the music industry's first step was to fight Napster and similar illegal music sharing sites. The lawsuits were quickly concluded and Napster, Limewire, Kazaa and Madster were shut down. Today, however, sites such as BitTorrent continue to share illegally.

Apple launched the iPod in 2001 as well as the iTunes application with the slogan "the world's best and easiest-to-use jukebox software". In 2003, a version of iTunes was introduced that included a music store. The iTunes store allows you to pay per song or album and save songs to your computer or portable devices. The most recent technological development in the field of music listening is streaming, which has led to a decline in digital music downloads. Streaming (live streaming) means listening to a song or video through a streaming service without downloading it to your computer or mobile device. The first streaming program was Pandora, launched in 2005, which is why Pandora is considered the pioneer of the "streaming revolution". Spotify, which was introduced to consumers in 2008, is today the most popular streaming program.

Apple Music launched Apple Music App in 2015, long after the iTunes streaming music market.

Another streaming site is Soundcloud, which is mostly used by independent artists. Unlike other streaming sites, artists upload their songs to Soundcloud themselves and listeners have the chance to discover unknown independent artists through this platform. Soundcloud is one of the platforms used to discover independent artists in Turkey. One of the most important streaming music sites is YouTube. YouTube is a video streaming website. As the importance of visual elements in the marketing of music products has increased, the video clip industry has entered an era in which video clips have a significant industrial market share. At the end of 2015, YouTube launched YouTube Red, a new streaming service, joining the likes of Spotify and Apple Music. Today, a music product can now be easily listened to, watched and purchased on a digital platform (Lena, 2018, p. 53-56-60).

Technological advances, especially in recent years, have led to the replacement of records, cassettes, CDs, etc., which were the most important marketing products of the music industry in the past, with digital platforms. The increasing interest of listeners in streaming services and the declining demand for physical/digital music purchases show that consumers are satisfied with this most up-to-date way of listening to music and will continue to do so for a long time. Today, the music industry is not limited to music products. Musical objects, visuals and many other elements are used in many of the products we buy. This industry has expanded to such an extent that the product sold can be a cup shaped like a musical instrument or a t-shirt with the picture of a pop star printed on it. The concept of music is now seen as more than just a product of art, an intimate reflection of our thoughts and feelings. In the 21st century, when defining the concept of music, we need to add to what is already known that music products are a very important industrial product.

3.4 Development Processes of the Music Industry In Turkey

The industrialization of music in Turkey started at a later period than in the West. As in the West, economic, political and social determinants were influential in this process,

and the developments that emerged especially after the proclamation of the Republic pioneered the industrialization of music.

The 1900 recordings made by "the Gramophone Company" are considered to be the beginning of the recording of Turkish music history. The establishment of the Republic of Turkey in 1923 brought about new initiatives in the field of music. With the reforms envisioned by Atatürk, old music institutions were restructured in a manner similar to those in Europe, while new music institutions were also established. Entering the market in 1926, Colombia acquired the two main companies operating at the time and became the owner of the record factory in Feriköy. The introduction of the sound recording device, which was realized with electrical devices and microphones, led to an expansion in the music market. In this period, apart from Colombia, the oligopolistic structure formed by Gramofon Türk Ltd. and Polyphon Musikwere Deutsche Grammophone Ag. Atatürk supports the Gramofon Türk Company's goal of opening a record factory to produce 78's records and donates the necessary land for the factory.

The Westernization efforts of the 1930s, which continued throughout the country, also targeted the cultural transformation of the society by the government. In this process, Turkish music was banned on the radio from November 2, 1934 until September 6, 1936 in order to adopt Western music. With a similar approach, the teaching of Turkish music in schools was also terminated. With the ban on Turkish music on the radio, society was deprived of listening to Turkish music and radio listeners turned to Arabic radios. Although it is debatable whether the radio was widespread enough to influence the tastes of the public at the time, it is also claimed that this development was one of the factors that led to the emergence of arabesque in the future. Although this influence popularized arabesque music in the 1960s, this type of music was censored on TRT channels until the 1990s (Kuyucu, 2014, p. 41-42).

With the transition to multi-party life after the 1950s, changes in the economy also affected lifestyle and cultural life. From the 1950s onwards, with the increase in consumption, imported goods finding a place in the markets and the influence of American aid, an American-style lifestyle began to be adopted and spread. In this period, the phenomenon of migration from rural to urban areas led to the introduction

of arabesque music, which would affect the music market as a whole (Özbek, 1998, p.168).

According to Özbek, if we define arabesque in terms of its social meaning from its explosion in 1968 with Orhan Gencebay until 1979, the social meaning of arabesque changed especially after the 1980s. This change, which is clearly visible in arabesque in terms of its musical production, music structure, lyrics and consumer profile as well as its social meaning, has a close relationship with the development of the music industry, the change in population density, quality and tastes in the cities, and the change in the social political environment, the rents distributed for electoral investment, and the development of a new provincial bourgeoisie based on trade and finance. In his work "Popüler Kültür ve Orhan Gencebay Arabeski" Özbek states: "Arabesque is not a mass culture imposed from the top down, but a popular culture in which popular resistance and acceptance, rebellion and submission find ideological expression: it is a popular culture that carries contradictory popular appeals that can be articulated to the hegemonic project of the dominant classes" (Özbek, 1994, p. 20-95).

Arabesque music has been a product closely related to the development of the culture industry. The years 1962-1963 were the period when 45's records, which popularized arabesque music, began to be released and the number of companies in the record market increased. After 1970, the cassette market revived as a result of developments such as the transition to stereo recording, the importation of cassette-to-cassette recording machines and the start of domestic cassette production. From 1983 onwards, the adaptation to Western technology in the music industry increased. Technological developments and the increase in cassette production changed the face of arabesque music. As a result of the proliferation of companies and the specialization of labor, the division of labor in music production from songwriter to composer, from musician to manager, from bootleg cassette seller to producer has developed and standardization in products has started. This was an important process in the development of music business.

The date 1961 is of great importance in the development of Turkish Pop Music. The song "Bak Bir Varmış Bir Yokmuş" is considered to be the first song of Turkish pop music. It was released as a gramophone record. Erol Büyükburç, who can be considered

Turkey's first cult musician, achieved great success with the song "Little Lucy" around the same time. The revival in the record market that started with "Little Lucy" also increased with the emergence of 45's. The widespread use of 45s in the 60s brought along very important developments. In this period, representatives of international companies such as Grafsoni, Odeon, Columbia and Arya Plan became prominent music companies in the music industry.

In the 1970s, in addition to "1Numara Plak" founded by Ali Kocatepe, important developments took place in "ŞAT Production" founded by Atilla Özdemiroğlu and Şanar Yurdatapan, which was the first production company with national capital in Turkey. The "I. Toplu İğne Music Competition" organized by ŞAT Production was broadcast live on TRT and was of great importance as Turkey's first composition competition. The development of LP and cassette technology after the 1970s, the importation of cassette-to-cassette machines in 1974 and, most importantly, the start of the first domestic cassette production by the Plaksan company in 1976 were important turning points in the development of Turkish Pop music. In 1978 Sabra was renamed Raks and after 1980 Teletrans, Uzelli. The establishment of cassette factories such as Teletrans, Uzelli, Nora and Bantsan after 1980 and the fact that their products were cheaper than imported cassettes led to a rapid increase in cassette consumption (Dilmener, 2003, p. 38-143).

Gazino culture had a great impact on the industrialization of music in Turkey. The names that gained fame in these venues played an important role in the revitalization of the sector. The widespread use of television in the 1980s had a decisive impact on the music sector. A major development in the single-channel era was the establishment of Turkish music choirs by the Ministry of Culture. After 1980, technological developments in the West began to come to Turkey, which on the one hand enabled the development of arabesque music performance and technique and the division of this music into various genres, and on the other hand brought about a standardization and specialization in music production. This situation brought a democratization to the consumer with the opportunity to buy music cheaper and to access music more easily. At the same time, the specialization in music production among producers, songwriters, composers, interpreters, compilers, directors, etc. has paved the way for the resulting

product to leave the control of the individual artist and become the average cliché products of the market (Özbek, 1994, p. 21).

The development of pop music in Turkey took place outside of radio, which was established as the only broadcasting medium and became part of TRT in 1964, and television, which began broadcasting under the monopoly of TRT after 1968. TRT's censorship of Arabesque music lasted until the 1990s, although it softened its strict stance against Turkish music, such as banning it completely. TRT's policy of ignoring the popular continued until the 1990s, that is, until privately owned television and radio channels started broadcasting. It was only in the 1990s that popular music was even called pop music. Previously, popular music was called "light music with Turkish lyrics". Arabesque music, despite all its popularity, did not find a place on radio and television. Until the 1990s, TRT broadcast arabesque music as a gift on special occasions such as New Year's Eve and holidays.

In the 1990s, arabesque began to emulate pop in music as well as cinema among the popular arts, and "pop music", the last popular cultural value produced by the city itself, began to lose the classes that determined its quality as the urban bureaucrat intellectuals lost their power. The fact that singers such as Kayahan, Sezen Aksu, Nilüfer Zerrin Özer sang songs that approached arabesque and even occasionally sang arabesque songs paved the way for the arabesization of pop. The introduction of the term "Turkish Pop" into Turkish corresponds to a short period of twenty years. Until the mid-1990s, as a result of single-channel television, censorship and monopoly in the media, pop music could not find a space for itself to exist. In the second half of the 1990s, with the emergence of commercial channels, the internet and private radios, the concept of pop music began to be used again. The media is now private and needs consumers to survive, and to make more money, it needs fast consumption. This situation caused pop music to come to the forefront again in the 1990s and new pop music stars emerged. With names such as Yonca Evcimik, Burak Kut, Tarkan, Kenan Doğulu, pop music in Turkey gained a great momentum (Kuyucu, 2014, p. 49).

With the emergence of private radio and television channels in the 90s, the increasing number of music channels greatly affected music production and contributed to the industrialization of music. As a result of the liberalization of radio and television, which

had been the monopoly of the state until this period, with the Constitutional article amended in 1993, many music genres and singers that could not be broadcast on TRT could be watched on private channels. Although the continuous and free broadcasting of music had a negative impact on cassette sales at first, as in other countries, it soon led to an increase in sales.

Entering the world of music television with a channel called "Young Star" based on MTV, the Uzan Group established the first Turkish music channel, KRAL TV, on August 16, 1994. With Kral TV, uninterrupted music broadcasting was carried to television. This way, in terms of visual and auditory use, music began to be constructed to be turned into a spectacle and commodity, completely outside the public broadcasting sphere. In Turkey, the music industry began to be established with great illegality in a wide area ranging from bootleg cassette making and production to bootleg broadcasting (Kuyucu, 2005, p. 85).

Other developments to be mentioned for the 1990s can be listed as follows: The disco trend in Europe and the United States had an impact on Turkish pop music. In 1995, after the first Turkish rap group Cartel released its first album, rap music entered the Turkish music industry. With the increasing importance of visual image, many singers started to work with famous fashion designers such as Neslihan Yargıcı, Yıldırım Mayruk and Nur Yerlitaş. The rising supply of pop music in the 1990s continued to increase in the 2000s. "The phenomenon of strong fan bases observed in previous decades has been replaced by listeners who move from one artist to another according to the temporary popularity of the songs". In the fast-developing industry, artists' songs have become similar to each other (Lena, 2018, p. 112).

3.5 Popular Music

Popular is a legal and political term originally derived from the Latin "popularis" meaning "belonging to the people". In the 16th century, for example, the term "popular government" meant a political system established and run by the people. But it also meant "low" or "base". The modern meaning of "widely favored or admired" includes a calculated effort to be liked. The meaning of popular culture for the people themselves

is different from all these and dates back to Herder in the 18th century. According to Herder, who is considered the father of the concept of popular culture, popular culture is used in opposition to the concept of learned culture. According to him, in the post-Renaissance world, the qualities befitting an "organic society" are found only in the culture of the people. It is seen that a brief examination of the origins of popular as the most general term reveals both the multiplicity of changes in meaning within itself and the necessity of interpretation according to the period (Erol, 2009, p. 42).

In terms of its artistic structure, music is one of the cultural products. The fact that it has both an individual and a mass character in its relationship with human beings allows the art of music to interact intensely with social, political and economic developments. Therefore, different economic, social and social changes should be taken into consideration in the industrial evaluation of music (Kuyucu, 2014 p.19).

Industrialization in music is another name for its popularization. Industrial music is popular music. Popular music has been intertwined with commerce since its inception and has continued its development in this way. The production of many elements of the popular music industry (cassettes, concerts, music specially made for TV series) has gone hand in hand with music technologies; this has led to the phenomenon of mass production of music. "According to Simon Frith, the industrialization of music means its collapse in every sense and a general de-skilling" (kuyucu, 2021).

There have been both positive and negative approaches to popular music. It is possible to say that the negative approach to popular culture and popular music originates from the Frankfurt School tradition. According to the thinkers of the Frankfurt School, popular culture was handled with the logic of industrial production of the masses and thus society was transformed into cultural fools with the products of the culture industry commodified within the capitalist system. Because according to the Frankfurt School, capitalism is a mass society. Popular music is a product of popular culture. Pop music as a product of popular culture has also been discussed within the framework of different definitions. In Adorno's analysis of popular music, one of the earliest studies on this subject, the commercial definition of popular culture is dominant. According to Adorno, the content and structure of popular music is shaped by the capitalist industrial system. As Adorno states, popular music is closely related to the industrial system and

is produced according to certain stereotypical formulas. In order to understand this issue, it would be correct to explain the concept of popular and music (Erol, 2009, p. 32).

3.6 The Concept of Popular Culture and Popular Music

Popular music, as a cultural phenomenon, is accepted as a third genre in industrialized societies, alongside the categories of art and folk. Based on Franz Birer's definitions, popular music;

1. Normative definitions: Popular music is a common genre.
2. Negative definitions: Popular music is folk or some other non-art genre.
3. Socio-scientific definitions: Popular music is associated with a particular social group, produced for them or by them.
4. Technological-economic definitions: Popular music is disseminated by mass media and/or in a market (Middleton, 1997, p. 4).

Based on Middleton's definitions and considering his definitions of popular culture, it can be said that music has started to take place in popular culture with the acquisition of a commercial identity.

Popular music is one of the most important elements of popular culture. Therefore, it is first necessary to look at what popular culture is. According to Kaygısız, popular culture is:

1. Popular culture is the culture of daily life. Its structure is loose as it is produced and consumed in a short time. It is aimed at saving the day. It is generally suitable for escaping from reality. Therefore, it has a sedative effect.
2. It can also benefit from the products of high culture; it can also reflect the concrete and real demands of the lower classes.
3. Being daily (short-term), it is assimilated by the dominant ideology. Mostly this feature is in the foreground.
4. Again, its short duration causes it to be volatile, changing frequently like fashion. Therefore, it has no permanent values.

5. The biggest means of dissemination are the means of communication. Therefore, it is under the command of those who control these means and spreads the dominant ideology.
6. It idolizes individuals and causes individuals to lose their identity. It popularizes that the individual can rise within the system.
7. It obscures social contradictions so that the individual cannot see the social, economic and political causes of his/her problems. It targets people in the same situation as oneself.
8. Its frequent need to change itself opens the door to all kinds of currents. As a matter of fact, his situation in recent years shows this. (Kaygısız, 1982, p. 12).

According to Ayas, the word "popular", although it gives rise to certain sociological connotations at first glance, is in fact extremely ambiguous. For example, it is wrong to associate popular music with a certain segment of society (e.g. the lower classes), as is often done, because there is no such category as "popular" in society that we can talk about in the same way as we talk about workers, peasants or the middle class. Popularity is a characteristic that is formed in the process of consumption of a cultural product. It is not a characteristic of listeners or cultural products.

According to Tony Bennet, "the concept of popular culture is a melting pot of complex and contradictory meanings that can lead sociological research into a number of theoretical dead ends, and in this respect it is a useless concept". The most easily empirically measurable and perhaps the most valid definition of popular culture is the quantitative one. According to this definition, cultural products that are liked and consumed by a large number of people fall under the category of popular culture. Therefore, the only way to decide whether something is a popular culture product or not is to count the number of people who consume it. Whether a piece of music is popular or not can be easily decided by looking at album sales (or nowadays streaming, clicks and views).

Another definition of popular culture is related to established hierarchies of taste within social power relations. According to this definition, in order to decide what popular culture is, we must first define high culture, i.e. the genre or repertoire of music that has a more privileged position and value than all other music. Once high culture is defined,

it is very easy to say what popular culture is: Everything that is not high culture. In this case, popular culture becomes something that is defined by the ruling class and groups that have the power to decide what is high culture or, in Bourdieu's words, "legitimate" culture. In this definition, popular culture is not important in itself, it is positioned as the inferior-other of high culture. It is identified with a set of negative characteristics and its diversity is ignored in a homogenizing gaze.

Since upper class taste is constantly moving from the least rare to the rarest, certain elements of high culture lose their value as they become popularized. For example, when a piece of classical music that belongs to high culture becomes the soundtrack to a famous movie or advertisement and is listened to by everyone, the upper taste groups become ashamed of listening to it and turn to music that makes their preferences distinctive. The same music loses value and reputation just because it becomes popular. This is an indication that the distinction between high culture and popular culture has more to do with social strategies than aesthetic foundations. As a matter of fact, the reverse is also true in this example.

Jazz, one of the first and most widespread examples of popular music in the world, has been included in the category of high culture with the influence of the institutional efforts of the established cultural elite and cultural capitalists. One of the consequences of this was that jazz began to be performed in venues that catered more to the upper classes and the cultural elite. In this way, material and symbolic barriers to the access of the masses to this music emerged, which helped jazz to leave the field of popular culture.

The justification for placing popular culture in a lower position than high culture is sometimes its commercial aspect. Accordingly, while high culture is a product of individual creativity, popular culture is a mass-produced commercial product and therefore worthless. The understanding of popular culture as mass culture arises from this distinction. According to this approach, popular culture, which is the product of the culture industry, is standardized because it is subject to mass consumption. The consumers of this standardized culture are a mass deprived of the ability to make individual choices and develop an autonomous aesthetic taste. Therefore, popular culture as mass culture does not actually reflect the desires and tastes of those who consume it; on the contrary, it imposes standardized needs and desires created by the

culture industry. The Frankfurt School and especially Adorno use popular culture and mass culture interchangeably.

Another approach is represented by the Birmingham School of Cultural Studies, influenced by Antonio Gramsci's concept of hegemony, which sees popular culture as a site of struggle. According to this approach, popular culture is neither imposed from above by the culture industry, nor is it an authentic folk culture born from the people and rising from the bottom up against the dominant culture. Popular culture is reshaped every day in a struggle of impositions, resistances and compromises. Therefore, instead of making a priori judgments about popular culture, it is necessary to study it empirically, to analyze the meanings given to popular culture by the masses. However, this post-Marxist approach pioneered by the Birmingham School also divides popular culture into two and embraces only those elements of popular culture that have the potential to resist the order. Otherwise, it does not see popular culture as "legitimate". Thus, even though it rejects the distinction between high culture and popular culture, it carries a similar distinction directly into the category of popular culture. Finally, instead of a totalizing category of popular culture, we can talk about approaches that take seriously the different communities that make up a society and their aesthetic tastes and legitimize both popular culture products and the preferences of those who consume them without discrimination. These approaches are oriented towards publics of taste (Gans) and subculture groups, are far from a judgmental view, are more consumer-centered and examine popular music more as an identity-forming element (Ayas, 2019, p. 20-49-84-95-96).

This is one of the reasons why popular culture as a music genre is different in every society and is perceived differently. There are many different views on what popular music is and what it encompasses.

It is accepted that popular music emerged in the early 18th century, after the French Revolution. Music had always existed before that, but everyone had a type of music according to their own conditions. There was no genre of music that belonged to the masses. Until the 18th century, the music of the classes remained in the environment in which they were formed and was listened to within the social universe to which they belonged. Popular music, on the other hand, offers a common taste to all social classes.

The field of application of popular culture is modern society, which is based on the idea of nationhood within the bourgeois state. The emergence of common mass products coincides with the unification of different lifestyles, traditions and customs under the umbrella of the nation state. The emergence of common mass products coincides with the unification of different lifestyles, traditions and customs under the umbrella of the nation state. In the new form of society based on capital realized by the bourgeoisie, a cultural environment consisting of the combination of the old and the new has emerged.

One of the important features of industrialized societies is mass production. Mass production has made mass consumption compulsory. Mass consumption gains speed and intensity in a mass culture oriented towards one-dimensional consumption rather than multidimensional and cultural richness. In mass culture, instead of cultural richness that shapes values, mass culture, which is driven by consumption, becomes dominant. In this culture, advertisements appeal to people's attitudes rather than their common sense. The widespread passion for consumption is more concerned with filling the emptiness in people's inner world rather than satisfying real needs. In this race of consumption, not only is information contaminated, but people individually lose their cultural depth and become ordinary.

The root of the word popular, which comes from the Latin concept "popularis", is "populus" and means people. Popular music also means folk music and music belonging to the people. However, even though the word meanings are the same, the two concepts have come to mean different things since they were first used. In the 19th century, popular came to imply music that was easy to understand for everyone; popular music came to imply music that everyone liked, could understand, and belonged to the masses. Folk music, which is sufficient to be understood by the region it belongs to, has moved away from its original meaning.

According to a broader definition, popular music is "a genre that can combine global or local music genres into a melting pot and shape them according to its own internal dynamics". The rapid spread and interweaving of these styles worldwide is due to the fact that musicians, namely composers, songwriters, singers, producers and music producers, as well as the audience, play a carrier and determining role.

Pop music is an expression derived from the abbreviation of the term popular, and is generally a name created by utilizing all popular music genres. However, the concept of pop music is also recognized as a more current, entertainment-oriented but more temporary and simple genre within popular music. Some authorities say that pop music is a sub-genre within popular music that is suitable for dancing, being easy to understand and simple for young people, and passing through. Pop music entered the music literature after the 1950s, abbreviated from the term popular music to describe a series of music targeting especially young people. Pop music is a product of popular culture, a consumer culture that deals with marketable elements, that is, commodities. The subjects of pop music can be listed as loneliness, rebellion, inability to meet, love, abandonment of the lover, bad fate, bad world, suicide, negligence, and having a good day in genres such as fantasy, arabesque and folk music.

Popular music is not only a musical product produced and recorded under industrial conditions. Music is a unique form of symbolic expression that can exist on its own as a cultural event or product (concerts, street interpretation, self-singing and playing, records, cassettes, compact discs); as the focus of content for another medium (radio, music video, some films); or as a unique form of symbolic expression that contributes to the overall aesthetics and meaning of another work or event (background music for television and cinema, church services, weddings, funerals, accompaniment for sporting events, etc.).

Popular music, which is an important component of popular culture, is characterized by globalization, regardless of variables such as language, instruments and infrastructure, provided that it can be marketed nationally and/or internationally, and the impact of globalization on social groups and even personal subjectivity is directly associated with relative identities, statuses and roles.

Popular culture refers to a cultural world that is most easily accessed and consumed through the mass media, uniting different segments of society. Thus, culture itself has become an industry; it has gained the power to direct the masses thanks to the needs it imposes on society. On the other hand, the phenomenon defined as mass culture has emerged with the increasing influence of mass media.

Those who approach popular music positively agree that the ground for synthesis should be popular music. Because folk elements are very much present in popular music. Popular music is almost everywhere in homes, cars, stores. For this reason, it is embedded and adopted in the practices of the people (Sakar, 2009, p. 388). Accordingly, the listener's taste in music is related to the artistic and formal cultural productions approved by the community of which they are a member. It is this social background that determines taste, and sociological research examines how music preferences determine people's socioeconomic status and place in the social hierarchy. According to Frith, who holds a similar view, contrary to the idea of mass culture, it is people, not the industry, who determine taste. People produce and consume the music they can produce and consume. Different social groups show different types of knowledge and skills, have different cultural histories and different music. Music taste is related to class cultures and subcultures (Kuyucu, 2014, p. 13-14-15-16-18).

3.7 Pop Music in Turkey

As a result of the policies of the Republic, there has been an *alaturka-alafranga* (this can also be called East-West), monophonic-polyphonic conflict in music debates. This situation has ensured that there have always been two types of popular music in Turkey (eastern influenced and western influenced). The first one is Eastern-influenced Turkish music or directly Arabic music, called free performance in the 50s and arabesque after the 60s. The other is jazz, tango, rock and roll, Anatolian pop, arrangement, Turkish light music, etc., which were Western influences or imitations until the 1960s (Kuyucu, 2014, p. 14).

Another important event in terms of music in the late 1960s was undoubtedly the laying of the foundations of Turkish Pop Music. First of all, the long period of "arrangement" and the most famous voices of Europe coming to our country or sometimes not coming to our country and singing their songs in our language had become important. Famous European artists such as Adamo, Marc Aryan, Luigi, Patricia Carli, Sasha Distel, Mina, Dario Moreno, Nino di Murcia, among others, sang their famous songs for us, probably with great effort and sometimes by breaking the Turkish language, and also local versions of these songs and many others were made by artists in our country. Thus, at

a time when our ears were getting used to Western music and original, new compositions were nowhere to be seen, Turkish pop took its first fledgling steps, albeit through foreign songs... The harsh, innovative, "revolutionary" music of the late 1960s had softened and romanticized by the early 70s... The same logic continued in the 70s. Some artists were almost always content with making local versions of foreign songs. Some resorted to original composers. Some were already both composing and singing. But also, the famously sharp political environment of the 70s led to the emergence of a movement that was almost more based on politics than music... and many artists, especially by artificially infusing their leftist tendencies into the structure and texture of pop music, did not hesitate to produce music that was sometimes very successful, sometimes controversial (Dorsay, 2003, pp. 224-269).

The May 27 Revolution was the result of society's reaction against the Bayar-Menderes dictatorship. It was democratic and progressive in essence. The 1961 Constitution and some important laws were an expression of this. When we look at the developments between 1960 and 1970, we see that independence and democracy were on the rise in our country. These were:

- Democratic labor and peasant movements.
- Autonomous university, scientific research and administrative freedom.
- Youth demands and struggles for independence and freedom.
- Rich cultural life, increased reading and discussion, etc.

All of these movements brought a democratic flavor to music. There were many young people and groups involved in popular music. Rural romanticism was predominant. The vocalization of folk music, its use in pop music, "arrangements" as they were called at the time, polyphonic experiments such as those made by the Modern Folk Trio were all products of this environment.

- On the other hand, those who could not hold on in the face of urbanization and "modernization", those who had difficulty adapting, turned to the genre called "arabesque". It would not be correct to consider this genre limited to Orhan Gencebay. Compositions similar to folk songs were also quite common. Popular folk singers called "folk poets", Aşık Mahsuni, Aşık İhsani, Ali Kızıltuğ, Neşet

Ertaş and who produced works that were completely appropriate to the times, are also considered within popular music.

- "Turkish art music", which claimed to be a continuation of Divan music, was also affected. Singers such as Zeki Müren, Gönül Yazar, Nesrin Sipahi and Yıldırım Gürses joined this movement with soft music style pieces. Some of them also produced works close to light Western music. This was called " Soft Turkish Art Music" (Kaygısız, 2000, p. 56).

As a result of the developments in the music industry in Turkey in the 1970s, cassette production increased and popular music became widespread. However, the military coup in 1980 affected the music market and there was a period of stagnation in the music industry. This situation continued until the mid-1980s, when the military coup rule and bans ended completely. Since this period, the market has been revitalized. After the 1980s, with developments in music production in parallel with western technology and the transition from public broadcasting to private radio and television broadcasting, popular music became more widespread than at any other time. Yurga, put forward the following views on the spread of pop music.

1. Until the mid-1980s, electronic equipment could only be smuggled into Turkey, but with the removal of these barriers, imported electronic equipment could be easily obtained and stereos, cassette players and electronic instruments became widespread.
2. The proliferation of radio and television channels and the availability of music programs even to amateurs in order to balance the supply and demand.
3. Music producers working for profit
4. Targeting young people (especially adolescents) in Turkey, where 70% of the population is young
5. Arabesque music becoming boring and new searches (Yurga, 2002, p. 17).

4. THE STRUCTURE OF ORGANIZATIONS IN UNKAPANI

4.1 Definition of Unkapanı

Manufacture is a type of tradesman that emerged in the late 19th century. Since most of the goods subject to the manufacture trade were imported from abroad, Turks initially stayed away from this branch of trade. Initially, they emerged in Istanbul in the form of itinerant salesmen. At the end of the 1950s, the idea of establishing a bazaar on Atatürk Boulevard began to emerge.

Istanbul Manufacture Bazaar is located between Unkapanı and Saraçhanebaşı. It is located on the 1 km lane on the left side of Atatürk Boulevard on the way to Saraçhanebaşı. It was built in order to provide more favorable conditions for the texting and fabric tradesmen in and around Sultan Hamam. It was built in 1954 with the initiative of the "Limited Responsibility Istanbul Manufacture and Fabric Makers Bazaar Building Cooperative". The area between Bozdoğan Arch and Unkapanı Bridge was expropriated and the bazaar was planned to be built. In the 1955 general assembly of the cooperative, it was decided to purchase a portion of the municipal bonds to buy the land. Due to legal problems and the completion of the procedures, the land was purchased in 1959, except for the area where Block A was located.

The land was surrounded by Bozdoğan Arch and Şehzadebaşı Mosque, Süleymaniye Complex, Vefa Church Mosque, Şebsefa Kadın Mosque, Hacı Kadın Mosque and Hammam, Atlama Taşı and Yavuz Sinan Mosque, and the tombs of Kâtip Çelebi and Hızır Bey Çelebi. Since there was no zoning plan for the historical area, at the request of the municipality, the cooperative organized a competition for a "Local Development Plan" in 1958. 14 projects participated in the competition. The project by Master Architect Cihat Fındıkoğlu, Master Architect Kâmil Bayur, Master Architect Tarık Aka, Master Engineer Niyazi Duranay and Master Architect Özdemir Akverdi won first place. The project was modified due to the historical features of the region, especially based on the suggestions of Prof. Luigi Piccinato.

In 1960 this version was approved by the municipality. In 1960, a new competition was opened for the zoning of the area and the buildings of the shopping center. Among the 11 participants, the project by Master Engineer Architect Doğan Tekeli, Master Engineer Architect Sami Sisa, Master Engineer Architect Metin Hepgüler from the Site Architecture Bureau won first place. The municipality requested that some corrections be made to the project and that the graves of Hızır Bey and Mustafa Kâtip Çelebi be preserved. In 1961, construction work began on the first section between the Institute of Public Health and the Şebsafa Kadın Mosque, including Blocks 1-4. Work continued with the construction of Blocks 5 and 6. The first part was completed in 1967 and the second part in 1968.

The Manufacture and Fabric Bazaar consists of 6 interconnected blocks; 6 closed courtyards; two open courtyards, one with a fountain and the other a cemetery courtyard, and a parking lot. It was planned to build 1,117 shops of 80-90 m² in size. Until today, 1,194 shops have been opened. Modular blocks were formed with a 5+5 m axis system. Flooring, railings, stairs and joinery elements are superimposed on a small number of types. Horizontal carriers on the facades were left as gross concrete. The infill walls are covered with white traverse. The material used for the flooring of the courtyards and galleries is cast mosaic. There are also examples of plastic art in the market. These include ceramic panels by Füreya Koral and Sadi Diren, three mosaic panels by Eren and Bedri Rahmi Eyüboğlu, a mosaic panel by Nedim Günsür, Ali Teoman Germaner's natural stone bas-relief, Yavuz Görey's fountain plastic and Kuzgun Acar's engraved bazaar emblem.

The music industry, musicians and music companies are essentially nowhere in the purpose of the Istanbul Manufacture Bazaar. While the Manufacture Bazaar was originally a bazaar used by upholsterers and manufacture when it was first established, in parallel with the developments in the music industry in the 1960s, the weight of record stores and cassette recorders increased. Today, it hosts upholstery fabric; wallpaper and decoration; carpets, flooring and floor covering; curtains and home textiles; clothing; musical instruments, music production and distribution; electricity and electronics, etc. It has become a campus that caters to the special needs of the people rather than meeting the needs of the city's people in their daily lives (Istanbul, 1993-1994, c.5 p. 296-297).

4.2 How Did the IMC Evolve Into the Unkapanı Record Stores Bazaar

The idea of building the İMÇ emerged when the manufacturers in Sultanhamam united in response to the news that the municipality was going to close the traffic. They thought that if the traffic in Sultanhamam was closed, they would have difficulty in loading and unloading goods. The foundation of İMÇ was laid in March 1961, and the opening of the building was held on April 22, 1967 with the Prime Minister of the time, Süleyman Demirel. After the opening, when the municipality does not close Sultanhamam to traffic, some of the manufacturers decide not to move to İMÇ. Taking advantage of this gap, record labels, which had outgrown their current location, settle in the 5th and 6th blocks of İMÇ and establish one of the cult centers of the Turkish music world. Before settling in Unkapanı, record labels used to operate in the lower floor of Doğubank in Sirkeci. Their move from Doğubank to Unkapanı takes place between 1969 and 1970; important "companies" of the period such as Coşkun Plak and Türkofon move to İMÇ first.

Economic developments during the construction period transformed İMÇ, located in the center of Istanbul, into a business center open to various sectors of commercial life. One of these sectors is the record industry, which began to intensify in Sirkeci in the 1960s. In other words, the music industry, which consolidated its foundations in the 1960s, becomes economically stronger with the widespread use of the 45 record format and its distribution throughout Anatolia. The growth in business volume leads to an increase in the number of record companies and the necessity of a new business center. What is now known as the Unkapanı Records Bazaar quickly becomes the center of the Turkish music world.

Istanbul was a gramophone record paradise, especially in the first half of the 20th century. Not only local productions were made, but records were also imported. After 1950, however, the 45 rpm records that flooded the market caused the disappearance of the gramophone records. Entering Turkey quite late, 45 rpm records spread in a short time. Initially printed on plastic imported from Yugoslavia and produced in small numbers due to their high cost, 45 rpm records are diversified in 1965 when Petkim starts plastic production. The first 45 records released in Turkey are Zeki Müren 45s.

45 rpm records become popular and adopted in a short time. They are easy to produce, easy to carry, take up no shelf space and do not fall apart in the hand like gramophone records. The format that marks the second half of the 60s and the 70s is the 45 rpm. During these years, 45 rpm were released in series. Although the petrol crises of the time put a strain on this speed, this format remained popular throughout the period. Later on, the cassette format released by Philips quickly replaced 45 rpm and 33 rpm (Meriç, 2006, p. 128).

As an extension of the tradition in Eastern culture of tradesmen being together, the music producers in these two blocks, also known as "Unkapanı Records Bazaar" like the Baharatçılar Bazaar, Bakırcılar Bazaar and Manufacture Bazaar, have been operating under the same roof for many years. With the migration from village to city, one of the biggest social realities of the country at that time, "Unkapanı" phenomenon begins to appear more clearly on Turkey's horizon and this center adorns people's dreams as a chance to get away, to turn the corner, to become famous. The music industry, which is directly shaped by social and technological changes, has destroyed the Unkapanı phenomenon at every step over the years. While record labels with a vision that are at peace with the new technology have survived, companies with a merchant mentality have led to its disappearance. This part of the bazaar, which experienced its golden age in the 80s, started to gradually lose its activity with the development of streaming technology and the disappearance of physical products such as cassettes and CDs (Istanbul, 1993-1994, vol. 5 p. 298).

In the movie *Muhsin Bey* (1987) by Yavuz Turgul, Şener Şen says in stress: "Business is drying up, there is no space. Ali Nazik is stuck in the middle, there is no news from TRT; should we try this record and cassette business?" In the next scene, he and Osman Cavcı, who has already thrown themselves into Unkapanı, descend the concrete stairs of İMÇ: "You have friends who are record dealers, someone will definitely snatch Ali Nazik. Don't forget that İbrahim is also from Urfa and he became famous with one song."

4.3 History of Record in Turkey and the Record Industry (The Formation of Music Companies in Unkapanı)

The word phonograph appears for the first time in Ahmed Midhat Efendi's novel Hayret, published in 1885. Nine years after Edison's invention of the phonograph in 1877, Ahmed Rasim's 16-page treatise Phonograph-Sadayı Tahrir ve İhtiraat Eden Alet, translated from French in 1886, can be considered the earliest document about the arrival of this sound recording device in Istanbul. In this translation, Ahmed Rasim also provided information about the phonograph, stating that the device "writes" the sound on a tin plate, that it repeats the recorded sound several times, but that each repetition makes the sound a little quieter, and that the phonograph is a "scientific freak" that has "no service in the field of scientific and scientific research". In 1888, Tarik newspaper published the following news about the phonograph: "The new phonograph imitates the voice of a man. Each one costs 125 francs". Ercüment Ekrem Talu, after stating that the phonograph first came to Istanbul in 1896-1897, told that he listened to the cylinders for 1 kuruş at Faik Paşa's pharmacy in Beyoğlu Parmakkapı. Ercüment Ekrem listened to a speech by Emile Zola and a polka* (Polka is originally a Czech dance and a type of dance music known in Europe and America) on cylindrical cylinders. When the phonograph becomes widespread rapidly in Turkey, he takes the name "sadanüvis". In a booklet titled Phonograph, published in 1899 under the signature of Ali Muzaffer, it is reported that the phonograph "has become popular everywhere". However, the device also attracted some reaction at the beginning. Nurettin Rüştü Büngül (1882-1951), in his Encyclopedia of Antiquities (1939), describes how a phonograph seller in the Bedesten (a covered bazaar where fabrics, jewelry, weapons and similar valuables are sold) was prevented by his neighbors. Women also refused for a long time to have their voices recorded on the device. There is no extensive information on what is recorded on the cartridges filled in Turkey. It is estimated that there are quite a number of cylinder phonograph recorded human voices. We know that the Kuran was read into the and that some religious works were recorded. Direct musical recordings are a research topic in their own right. Cylinder phonograph filled by Tanburi Cemil Bey, Hüseyin Fahreddin Dede and other valuable artists could not be unearthed. A. Graham Bell's development of wax molds instead of tin plates for recording in 1881 led to the rapid spread of the phonograph around the world. However, the phonograph could only record sound in a barrel and could not reproduce the same recording. The development

of the gramophone from the phonograph was a major technical breakthrough in this respect.

The gramophone and the gramophone record: German Emil Berliner patented his invented gramophone in 1887. In 1894, the British record studio was founded and in the same year, Joseph Berliner founded the Deutsche Gramophone factory in Hanover. Soon sensing that the Eastern market was promising, the companies sent technicians to press the recordings they made in the factories in the center and released them to the markets of Eastern countries. It is understood from the memoirs of a technician named Tantrix that the first record was made in Istanbul at the turn of the century, in 1900. According to the account of this technician, who does not give precise information about which company he worked for, in the *Phonographische Zeitschrift* in 1914, the first recordings were made in front of the Yeni Mosque. In his memoirs, the technician also said that he had difficulty finding people to record his voice, and that while Greek and Jewish women agreed to have their voices recorded, it was difficult to even approach Muslim women. The Gramophone Company, later renamed The Gramophone and Typewriter Company, opened a representative office in Turkey in the same year, sent technicians to Istanbul and began recording. On July 19, 1900, Turkish records are mentioned in a letter sent from Berlin to the company's headquarters in London. According to the catalog of the German company dated April 1905, 350 Turkish records were made in 5 years. Of these, 25 are spoken records; most of these records are single-sided and very few of them are in collections today. Between 1900 and 1910, this kind of records, which were filled with portable devices, were continuously broadcast on behalf of The Gramophone Company.

Some companies occasionally invited artists to London and Berlin to record outside Turkey. The Beka company, which issued mostly Greek and Turkish records, appeared on the Istanbul market in 1905. However, the first important step towards publishing records in Turkish was taken in 1906 when Herman and Julius Blumenthal signed a contract with the Odeon Company (The International Talking Machine Company) in Berlin, who wanted to press records in Turkish, Romaic and Judeo-Spanish. In the same year, the German Lyrophon Company also started to produce records in Turkish and Greek. In 1907, Favorite, a smaller German company compared to the others, is not a

powerful company, but it has an important place in the Turkish recording industry with its repertoire of records and its meticulous recordings and pressings.

The various American, British, German, French phonograph, gramophone and record companies, which frequently changed hands, merged or separated their capital, turned to the Eastern markets in a multinational corporate structure. For example, the owner of Zonophone, originally an American company, moved to Germany and founded the Odeon Company. The Blumenthal Brothers had been the Istanbul representatives of Zonophone since 1902. When the company started production in Germany under the name Odeon, they took on the role of Odeon's Istanbul representative. The first Turkish record factory started production in 1911 under the name Orfeon Record under the management of the Blumenthal Brothers. The contract these two brothers signed with Tanburi Cemil Bey, the great artist of the time, in 1908 in exchange for 100 Napoleon Gold, created the most accurate and lasting products of their record publishing career. Cemil Bey's records, which are considered the most distinguished works of Turkish gramophone record collections, have been among the most important sources of classical Turkish music until today. In addition to Cemil Bey, Orfeon records also released records by other valuable Turkish music artists. The label created a large discotheque of Karagöz, meddah records, taxis, ghazals, songs, folk songs, long airs, marches, cantos and Greek songs. Hafız Sami, Hafız Aşır, Hafız Yaşar, Meddah Sururi, Poet Ömer Efendi, Nasip Hanım, Madame Eugenie were the most popular artists of the company. In addition to Orfeon, this new and powerful company also released Orfeos, Radio and Regent records. The brothers Julius and Hermann Blumenthal, children of a Jewish family settled in Egypt, were the representatives of a foreign company in Cairo. They came to Istanbul in 1882 upon the occupation of Egypt. In 1886, they rented a shop in the Katırcıoğlu Passage in Sultanhamam and used it as a workplace. After 1912, Orfeon Record records began to be produced at the Blumenthal Record and Gramophone Factory established at Feriköy Bahçe Street no.34. The street in Feriköy is now called Havuzlubahçe Street; the factory was later replaced by the Şetat Business Center. The factory was bought by Columbia in 1925 and closed down when Columbia started production in Yeşilköy. Columbia continued to operate under the management of Julius Blumenthal's son Marcel until the mid-1960s.

World War I had a negative impact on Turkey as well as the rest of Europe. Since Deutsche Grammophon Gesellschaft was a company based on British capital, it was closed down by the German government, its capital was confiscated and it was re-established under the name Polydor. During the war period, the Istanbul record market was flooded by small companies. Hafız Achir Record, American Record, Turmaphone, Türkiyat Rekord, Perfectaphone, Jupiter Record-Premier, Chuki Record, Corana Record, Fabrication Ottomane, Disqou Ode are the main companies of this kind.

From the very first day, foreign companies had discovered that Eastern countries, especially Turkey, were of great importance both because they harbored different cultures and because they were close societies. Istanbul in particular was a very attractive market for them. The competition among the companies entering the Istanbul market is also remarkable. In a letter dated September 20, 1911, the representative of a record company named Blumberg sent to the company he was affiliated with, he warned at length that Greek records should be filled in Istanbul as soon as possible, because the Favorite company was heading towards this business, that all the old and new records of this company were selling very well, and that if measures were not taken immediately, the company's business would deteriorate. One of the most prominent examples of foreign companies' policies towards Eastern countries is the concern over the picture of a dog listening to a gramophone, which has been on The Gramophone Company labels since 1909. After investigating whether this picture, which is the symbol of His Master's Voice Company, would be resented in Muslim countries, company officials concluded that the picture of a dog might be considered disrespectful and chose to solve the problem before it arose by using pictures of boys and girls in fezzes instead of dogs. This dog, named Nipper, appears on Master's Voice labels, which became operational in 1928 during the Republican period, and after 1931, when various big companies merged under the name EMI (Electric and Musical Industries), it became a constant symbol of records.

The Blumenthal Brothers, who dominated Turkish record production between 1911 and 1925, continued their activities despite the difficulties of the war period, but they were also forced to submit to the new conditions brought by the Republic and the new trends in the world market. The merger of Carl Lindstörms A. G. with Columbia in order to join forces makes it difficult for small companies to survive, and monopolization

becomes inevitable over time. The Blumenthal Brothers, who sell their factory to Columbia, become Columbia's representatives. Jak Grünberg, who grows up with them, goes to Germany and takes over the Odeon representation left by the Blumenthal Brothers. He publishes many of Hafız Ahmed Bey's records and realizes a publishing business with very good technical qualities. Meanwhile, Norbert Schorr and the brothers Aram-Vahram Gesar become the Turkish representatives of His Master's Voice; in 1929, they sign a contract with The Gramophone Company Türk Ltd. and their British partners to establish a factory in Yeşilköy. The introduction of electric microphone recording technology after 1925 heralds a new era in recording. The quality of sound and recording improves; the cheap and widespread importation of advanced gramophones, the introduction of the device into almost every home, and the diversification of musical genres on records create a vibrant business sector that is able to respond to the growing demand in a short period of time.

What the Republic brought to the field of record making has parallels with the performing arts and other artistic activities. After the establishment of the Republic, Turkish women artists took to the stage and this was also reflected in the record business. Previously, only Greek and Armenian women singers used to fill records; in this period, artists such as Fikriye Hanım, Mahmure Enver Hanım, Bedia Rıza Hanım, Lale and Nerkis Hanım, Seyyan Oskay sang Turkish music songs, operetta pieces and tangos on records, and became among the popular voices of the time. Light (fantasy) songs, which started to be composed in the 1920s, became widespread with records. The Darü'l Elhan choir also made some selections from classical Turkish music available on records. The most important commercial records of the period are ghazal records; especially the ghazals recited on records by artists such as Hafız Sami, Hafız Kemal, Sadeddin Kaynak, Hafız Burhan Sesyılmaz increase the demand for this genre. Cantos, Karagöz and meddah records, long airs, folk songs and Greek songs constitute an important part of the record repertoire of that period. Apart from these, imported or copied examples of genres such as the waltz, tango, foxtrot (Foxtrot; a four-tempo dance performed by two people, male and female, and the music of this dance), which reflect the taste of the innovative tendencies of the period towards opening up to the outside world, become symbols of change.

The number of record sales in the Istanbul market was very variable. There were records that sold 1,000 and records that sold 100,000. The number of record and gramophone stores, which did not even reach 10 in 1912, rose to 16 in 1927 and 33 in 1929. Before the Republic, the store owners were mostly from the Greek, Armenian and Jewish communities, but during the Republican period, Muslims such as Sadi Salihzade, Zeki Bey and İsmail Asaf Bey joined the ranks. Record stores were mostly located in Sirkeci, Yüksek kaldırım and İstiklal Street.

One of the most important record products of the Republican era is the records brought to Turkish music by the Polydor Company. Acting with the aim of reflecting a different repertoire on records outside of the existing market understanding, this company invited artists such as Münir Nurettin Selçuk (these are the first records), Fahri Kopuz, Hafız Zeki Çağlarman, Ferit Alnar, Neyzen İhsan Aziz, Deniz Kızı Eftalya and their Darü't-Talim-i Musiki Heyeti to Germany and had them record a series of records with both musical value and superior recording techniques in their studios. Polydor also featured operettas by Muhlis Sabahattin Ezgi and Western operettas with Turkish lyrics sung by Suzan Lütfullah Hanım, the leading lady of the "Süreyya Operetta". Hüseyin Saadettin Arel's innovative music also reached the audience through Polydor records. The fact that Arel's nearly 20 instrumental works, which were recorded in 1927, can rarely be found in collections today shows that these records were rarely pressed and did not achieve commercial success.

In the 1930s, the Istanbul record market was dominated by Master's Voice, Odeon and Columbia. Small companies close down, bootleg companies are unable to compete with the big ones and withdraw from the market. Columbia also releases records on behalf of Parlophone, Pathe and Homokord. In 1931, these companies form a union under the name EMI. From then on, this union directs the Istanbul and Anatolian market with a single-handed broadcasting policy. The widespread use of radio and the increasing importance of Anatolia, especially rural regions, in the record market lead to radical changes in the music market of the 1940s. The changing population structure of Istanbul due to the Wealth Tax, etc. forces record producers to fill the gap in the market. Instead of the Udi Nevres, Mesud Cemil, Ferit Alnar and Şerif Muhittin, Salih from Erzincanlı, Refik Başaran from Ürgüplü and Cemil Cankat from Urfa came to the fore in the market; Makbule Enver Hanım, Lale and Nerkis Hanım, Küçük Nezihe are replaced by

Bayan Makbule from Konya and Hayriye from Anatolia; the operettas "Ayşe", "Mon Bey", "Asaletmeap" are replaced by Tarzan Hüseyin Saz Heyeti. This change was not limited to music records. In the past, spoken records that imitated or satirized Jewish, Armenian, Albanian and Persian characters in the atmosphere of an Istanbul entertainment or a bazaar were replaced by "hacı ağa" characters.

The 78 rpm gramophone records, which formed the basis of the Turkish record industry, were able to resist the ever-developing 33 and 45 rpm record and recording tape technology in the world until the 1960s. The development of 33 rpm record technology in 1948 and 45 rpm in 1952 accelerated the end of 78 rpm records. In the 1950s, the increasing availability of stereo records on the one hand, and the widespread use of the radio on the other, led to a noticeable decline in the production of gramophone records. Although the four-speed record players of the 1960s allowed both old and new records to be listened to at the same time, the 33 and 45 rpm records, which were made of lighter materials and were unbreakable, made the scratchy, bulky, gramophone records, which had to be reinserted into the record player every time they were played, obsolete. 1965 can be considered the last year of gramophone record production. Zeki Müren is the star of these last records released under the name Grafson, reaching a wide audience. Artists such as Muzaffer Akgün, Alaeddin Yavaşca and Nuri Sesigüzel also record gramophone records for Master's Voice and Şençalar record companies during this period. A striking feature of this last period is the copy pressings of foreign light music records. Such records become as widespread as copyright music tracks. Songs in English, French and Italian help light music become more popular. For a while, both 78 and 45 rpm records were pressed, but after a few years they were released only as 45 rpm.

As described above, the center of 45 rpm records is the Sirkeci market. In 1968, a center emerges in Doğubank İşhanı where companies such as Aşkın, Çoşkun, Sayan, Şenay and Tezeli continue their production activities as small businesses and contract manufacturing. More than 40 stores put all kinds of music records on the market. Aşık Veysel, Erol Büyükburç, Urfalı Babi, Sevim Tanürek, Seher Uludağ, Yüksel Özkasap, Mine Koşan, Cem Karaca are the artists that immediately come to mind from this period. 45 rpm "Samanyolu" 300,000 copies and "Son Mektup" 150,000 copies were sold. "Emo", "Veremli Kız", "Tamara", "Ağlatan Plak", "Kırat Gemini Almış",

"Murtazo", "Bağdat Yolu", "Bekçi Hirtazo", "İstanbul'u Dinliyorum" also break sales records. Even companies founded a month or two ago easily find the opportunity to survive and develop in this vibrant market. However, even if many records sell to a certain extent in their first days of release, most of them are forgotten within a few months before they become permanent. Anatolia and Germany are the two important sources feeding the new market. In this market, ethnic music genres such as Indian music, Kurdish music, as well as light music pieces called "arrangement" find an audience that cannot be underestimated. Despite the vibrant market that the 45 rpm record found, it suffered a crisis in the 1970s due to the rapid spread of cassettes. Eventually, it fell out of favor completely, whereas the cassette became stronger and stronger. But the crisis was overcome quickly. In the new market centered in the Manufacture Bazaar, record companies transformed themselves into cassette publishers with simple infrastructures. These cassette publishers gradually multiplied into single-store businesses with the same contract manufacturing approach. As a new social phenomenon, they have gained more and more importance; they have become the first-hand determinants of musical taste (Istanbul, 1993-1994, vol. 3 p. 262-263-264-265).

5. POPULAR MUSIC GENRES IN THE MUSIC INDUSTRY IN TURKEY

While some music genres have emerged by right, others have been born only because of the intense and consumer-oriented link between the music industry and the economy. There are too many music genres in the world and in Turkey to be categorized under a specific category. Since we are interested in the music genres that have contributed to the development of Turkey's music industry, we will only examine Jazz, Rock'n Roll, Light Western Music with Turkish Lyrics, Anatolian Pop and Arabesk.

5.1 Jazz Music in Turkey

In the 1940s, radio had a great influence on the popularity of jazz music. The Radio Salon Orchestra under the direction of Necip Aşkın and the Radio Symphony Orchestra under the direction of Nihat Esengün made regular radio programs and introduced jazz music to the places that radio broadcasting could reach at that time. Jazz became known outside Istanbul thanks to the American radio station "The Voice of America", which broadcasted in the 40s. Jazz music started to become a popular genre when American officers settled in the provinces where American bases were located and played jazz music records in nightclubs. Over time, jazz music became widespread through events in clubs, radio programs and the exchange of these records, record collectors emerged, and thus amateur and professional musicians and ensembles gradually began to perform this music (Canbay/Nacakcı, 2021, p. 218).

Meriç stated that the first pioneer of jazz in Turkey was "an Armenian musician named Leon Avigdor, who is credited with the beginning of jazz in Turkey" (Meriç, 2006, p. 188). Towards the end of the 40s, important steps began to be taken in the field of jazz. Cüneyt Sermet, who attended the Istanbul Conservatory and became an expert in double bass, formed a jazz trio (consisting of piano, guitar and double bass) with guitarists Turhan and İlham Gencer. This trio, which its founders called "Nat King Cole-like", took the most important steps in the development of Turkish jazz. Due to the interest the trio attracted, the group became a Sextet in a short time. Müfit Kiper (trumpet), İsmet Sıral (tenor sax) and Şadan Çaylıgil (drums) were added to the founding trio. The

sextet, who call themselves Bibop, sign an agreement with Taksim Municipality and start performing there. This activity of Turkish jazz, which would lay a solid groundwork for Turkish pop and bring some of the most valuable musicians trained in this field to Turkish pop, continues to accelerate towards the 50s. Cüneyt Sermet would pioneer almost every step taken in this field. Thanks to Cüneyt Sermet, jazz begins to reach a wider audience in Istanbul.

In 1951, Cüneyt Sermet leads the establishment of a 14-piece modern jazz orchestra. During this period, Ayten Alpman, who had made a name for herself with her programs with İlham Gencer on Istanbul Radio, is presented as the top name in jazz music. İlham Gencer and his orchestra İsmet Sıral, and Ayten Alpman, one of the first stars of Turkish pop, became the golden names in jazz music of the 50s. Due to the great interest in jazz music, more and more names and orchestras would appear in this field, and at certain intervals, all of these names, especially Sevinç Tevs, Rüçhan Çamay, Yaşar Güvenir, Hayati Kafe, Tülay German, would become important names in Turkish pop from the beginning of the 60s (Dilmener, 2003, p. 28-31).

5.2 Rock and Roll Music in Turkey

In 1955, the students of the Naval Academy, led by Durul Gence, formed the first rock and roll band of Turkey. The Naval Academy Orchestra started to play and sing the most important examples of this new trend. Under the name Somer Soyata and Friends, they start to give concerts outside the school. Around the same time, Erkin Koray forms a rock and roll band with his friends. Orchestras begin to form, and as the number of new orchestras increases, the number of concerts and the number of people attending these concerts increases exponentially. As the 50s are about to end, Turkish pop creates its first big star. In 1954, it was Erol Büyükburç who wrote Turkish lyrics to the foreign songs "Fascination" and "Star Bright" and sang them on stage and shocked everyone. With the release of his song "Little Lucy" on gramophone record, the great interest in this record, pressed by the Odeon company, would be enough to dispel all the clouds of doubt over the future of Turkish pop. At the same time, this new genre of music, called "Light Western Music", begins to spread everywhere. Orchestras led by musicians such

as Orhan Sezener, İlhan Feyman, Müfit Kiper, Nejat Cendeli, İsmet Sıral, İlham Gencer and İbrahim Solmaz began to be formed one after another (Dilmener, 2003, p. 35).

Rock'n roll music is a genre of music that emerged in the second half of the twentieth century as a commercial popular music genre that is a mixture of "Rhythm and Blues" and "Country" styles, with a heavy use of electric instruments. Rock is not just a music genre, but a culture in itself. Rock culture, which can also be considered as a continuation of hippism, can be defined as playing, singing, revolt and rebellion at high volumes with electric guitars. The effects of this music are becoming increasingly evident in Turkey with names such as Erkin Koray, Cem Karaca, Fikret Kızılok, Barış Manço, Kurtalan Ekspress, Moğollar and Üç Hürel. As rock music became more widespread in the country, different concepts such as Turkish Rock and Anatolian Rock started to be discussed. These names started to use the name "Anatolian Rock" for their music, not by copying the well-known melodies of rock, but by blending them with the melodies of Anatolia, the geography where they lived, and combining Western instruments with national melodies to create a music that had not been heard until then.

In the eighties, Turkish rock and Anatolian rock faded into the background due to the influence of the September 12 military coup and the popularity of pop and discotheque music culture. In the 90s, the dominance of single-channel television in Turkey gradually began to fade, the broadcast policies of private television channels showed developments in the field of music, and for these reasons, Turkish rock music began to make its voice heard in the 90s (Canbay/Nacakcı, 2021, p. 212-213). There was an increase in rock bands in Turkey in the late 1990s. The bands formed in this period were Ayna, Mavi Sakal, Kargo, Athena, Destan, Bulutsuzluk Özlemi. With the albums they produced, they mobilized the music market and Turkish rock music started to be seen at the forefront more than before.

5.3 Definition of Light Western Music with Turkish Lyrics

This period, the first examples of which were given in the early 1960s and in which songs with Turkish lyrics under the title of light Western music were popular, can be seen as a transitional period in terms of the development process of popular music in

Turkey. These works, which began with the writing of Turkish lyrics to popular foreign songs and would later be known as arrangements, significantly influenced the development of popular music in Turkey. Fecri Ebciöglü, especially known for his Turkish lyrics, was the initiator of this popular music movement. Ebciöglü wrote Turkish lyrics to Bob Azzam's popular song "C'est Ecrit Dans Le Ciel" on the plane on his way back from Holland in 1960, and "Bak Bir Varmış Bir Yokmuş", which is considered the first hit of the movement, was thus born.

Ebciöglü, who continued to write Turkish lyrics for foreign songs after the first song received great acclaim, signed a new work with the lyrics he wrote for Belgian singer Salvatore Adamo's popular song "Tombe La Neige" titled "Her Yerde Kar Var". The song, which Adamo sang in Turkish at a concert at the Atlas Movie Theater, was very popular and the record containing the song sold out. In the following years, Adamo continued to perform his songs in Turkish with the lyrics written by Ebciöglü and gained the appreciation of the audience. Ebciöglü, who wrote Turkish lyrics for the songs of Dario Moreno, who was known for his French and Spanish songs in these years, brought popular lyrics such as "Deniz ve Mehtap", "Sarhoş" and "İstanbul Kızları" to pop music. There are other names who, in a sense, promoted Turkey and Turkish music abroad with their records: Marc Aryan, who worked with both Ebciöglü and Sezen Cumhuri Önal; Juanito, the lead singer of Los Alcarson, who came to Turkey in 1965; Anne Marie David, who won Eurovision in 1973; Stelio Kazancidis, known for his Turkish and Greek records; and Diane & David from Switzerland.

While talking about Fecri Ebciöglü, Ajda Pekkan, one of the important names he brought to pop music in the 1960s, must be mentioned. After being selected first in the cover star contest of Ses magazine in 1963, Pekkan stepped into cinema by making her first movie Adanalı Tayfur in the same year, and became known with the songs "Her Yerde Kar Var" and "On Yedi Yaşında" on the record she released in 1965, the lyrics of which were written by Ebciöglü. His 1967 record "Two Strangers in the Night" (Strangers in the Night), with Turkish lyrics written by Fecri Ebciöglü, became one of the most popular records. Another name known for her Turkish lyrics is Sezen Cumhuri Önal. "Melankoli Ne Güzelsin" for Peppino Di Capri's "Melancolie In Settembre", "Dön Bana" for Mina's "Un Anno D'amore" and "Boğaziçi" for Patricia Carli's "Les Mal Aimes" are just a few of the many lyrics she contributed to pop music. In the first

half of the 1960s, Ajda Pekkan was one of the pioneers of arrangements, and new names emerged: Kamuran Akkor, known for songs such as "Aşk Eski Bir Yalan", "Seni Beklerim Öptüğüm Yerde" and "Reyhan" with lyrics written by Sezen Cumhuri Önal; Gönül Turgut, who sang "Üzüntüyü Bırak Bırak Yaşamaya Bak" and "Aşkı Sende Buldum"; and Ay-feri, known for songs such as "Yalan Dünya", "Bekleme Boşuna" and "İkimize Bir Dünya". Ülkü Aker and Fikret Şeneş, who followed the path paved by Ebcioğlu and Önal, stood out as other important representatives of this movement.

Although it did not directly contribute to pop music gaining an original quality, the arrangement fashion, which opened a new channel in the perception of popular music, broke this understanding at a time when singing in Turkish was considered strange. It also played an important role in increasing interest in popular Western music. So many Turkish art music soloists of the period sang songs in this genre and filled records. Zeki Müren and Nesrin Sipahi are among the most prominent of these artists. As the studies mentioned above attracted a great deal of attention, more popular songs began to be written, again using elements of Turkish music, but often departing from the classical style in terms of their structure. Yusuf Nalkesen, Erol Sayan and Teoman Alpay, who were criticized for causing the "degeneration" of Turkish music, were the main composers who wrote such works. Another important factor in the popularity of these songs was the melodramatic movies that attracted a lot of attention in the 1970s. Movies with famous actors in the lead roles and songs embellished with songs played a major role in the popularity of such songs, just like the development of arabesque music, which peaked in the second half of the 1970s. In the late 1960s, "Samanyolu", with lyrics written by Teoman Alpay and composed by Metin Bükey, was one of the songs that left its mark on the period. This song, which was made to be used in the movie of the same name, was very popular and was recorded by Berkant. The record sold very well and won the first platinum record award in Turkey (Dilmener, 2003, p. 158).

Another name who made a name for herself with the songs she sang and the movies she starred in during these years was Emel Sayın. One of the first songs that comes to mind is undoubtedly "Mavi Boncuk" (Blue Boncuk) by Sayın, who cemented her fame with films such as Gülizar, Feride and Yalancı Yarım. Sayın also sang this popular song in the 1974 film Mavi Boncuk, directed by Ertem Eğilmez. It is obvious that the arrangement movement played a major role in Turkish singing. In addition, it is also

important to mention the names who pioneered Turkish compositions and thus made significant contributions to pop music. Bora Ayanoğlu is undoubtedly the most important of these. As a matter of fact, "Fabrika Kızı" (Factory Girl), which Alpay sang and which is known as the first local composition to become popular, also carries Ayanoğlu's signature. Another influential name at the time was Timur Selçuk. He had a successful debut with his first record, *Ayrılanlar İçin / On Dit* released in 1967. Ali Kocatepe, who was influential both as a composer and as a producer in the 1970s, worked with many interpreters under the roof of his own company, 1 Numara Plakçılık. "Heyamola", which was sung by Sezan Aksu, Çoşkun Demir and Ali Kocatepe as the group Mavi Yolcular in the Eurovision Turkey qualifier (1983), and "Küçük Bir Aşk Masalı", which was sung by Sezan Aksu and Özdemir Erdoğan in the 1985 Eurovision Turkey final, are among Ali Kocatepe's prominent works.

Although the influence of the arrangement trend gradually diminished in the following years, some singers continued to sing foreign songs with Turkish lyrics. Pop music imported from the West. This important step in language, one of the main conditions for pop music imported from the West to develop in Turkey and to gain a place in Turkish culture based on lyrics, led to the emergence of a new understanding, even if it did not bring any musical innovation. It would not be wrong to say that the works under the name of light western music with Turkish lyrics, which were effective in the emergence of the Anatolian-pop movement, which will be given original examples in the future, were an important step taken in terms of the development of pop music in Turkey (Küçükkaplan, 2016, p. 41-42-43-44-45-46).

5.4 Anatolian Pop Movement

Another movement that emerged in the first half of the 1960s was Anatolian pop. The political and social climate of the May 27, 1960 coup and the growing interest in folk culture among the so-called intellectuals and the middle class raised in urban culture undoubtedly played an important role in this new movement. Anatolian-pop, which is based on the principle of reinterpreting folk melodies with Western instruments to create a synthesis, is not a new idea in those years. It is seen much more intensely in the music policies that were effective in the first years of the Republic. There are

certainly some important differences: In one case, what was intended to be done in the genre of music expressed as art music was dealt with through a popular music genre in the other. The fact that in one case there was state support, whereas in the other it was the result of personal efforts and endeavors.

Upon the decision of the Musicians Union of Turkey to participate in the 1st Balkan Melodies Music Festival organized in 1964, an orchestra consisting of prominent musicians of the period was formed. The National Orchestra, with Erol Büyükburç, Tanju Okan and Tülay German as soloists, consisted of Selim Özer on piano, Yurdaer Doğulu on guitar, Erol Erginer on saxophone and flute, Alper Feyman on contrabass and Vasfi Uçaroğlu on drums. Doruk Onatkut and Şerif Yüzbaşıoğlu made the arrangements.

The festival was hosted by Yugoslavia, with Bulgaria, Greece and Romania participating alongside Turkey. Both the fact that it was the first time to participate in a competition held abroad and the fact that each country competed with works compiled from its own folkloric music caused the organization to be attributed a special importance. So much so that this contest was the first rehearsal for Eurovision, which Turkey had been participating in since 1975 and in which the excitement fueled by national feelings was maintained for many years. And Turkey came first in this contest. Erol Büyükburç was applauded by the audience for a long time in the contest where the applause was measured and the winner was chosen by popular vote and he was nicknamed "Turk Valentino". Tülay German was the person who started one of the most important trends in pop music. German reinterpreted the anonymous folk song "Burçak Tarlası" (Burçak Tarlası / Mecnunum Leylamı Gördüm) with a different arrangement and recorded her first 45 after the festival. The record quickly gained great acclaim and the song, which is considered to be the beginning of the Anatolian-pop movement, took its place in the history of pop music.

It can be said that the Anatolian-pop movement, the first examples of which began to be given in the 1960s, experienced its brightest era in the early 1970s. Formed in 1968, Moğollar was one of the most popular bands of these years. Composed of Cahit Berkay, Engin Yürükoğlu, Hasan Sel, Murat Ses, and Aziz Azmet, the band released their first 45, Eastern love / Now It's Too Late, in February 1968. Moğollar made three more

records in the same year and went on a big tour in 1969 with their new lineup including Taner Öngür, and when they returned they continued to work with folk melodies. Taner Öngür was the first to pronounce the name Anatolian-pop, and Öngür's explanation of the reasons for the band's choices and aims is as follows: "...What we want to prove is that our folk music has a polyphonic spirit. In addition, our folk and pop music gain a personality by combining advanced techniques with our rich folklore. The aim of Anatolian pop is to combine advanced technique with rich folk elements..."

The most important innovation that Moğollar brought to the Anatolian-pop movement, which previously consisted only of arrangements, was their stylized works in this genre. With "Dağ ve Çocuk", they introduced the first composed Anatolian-pop song to popular Turkish music. 3 Hürel was one of the groups that played a role in the development of Anatolian-pop with their works in these years. Their musical career, which began with amateur work in the first half of the 1960s, continued in the Selçuk Alagöz Orchestra, where they became professionals. The Hürel brothers founded 3 Hürel in 1970 and continued on their way. The band released their first record, Şeytan Bunun Neresinde / Ve Ölüm in 1970, and soon solidified their position with successive records such as Gurbet Türküsü / Didaydom, Pembelikler / Ağıt, Lazoğlu / Gül'e Ninni, Yara / Döner Dünya. By 1973, they reached the point where they were able to produce a compilation album under the name Hürel Archive. Perhaps the most important feature of this album, which was the first long-player of the group, is that it won the first gold record award in Turkey. In 1970, another group that made a name for itself with Deriko / Ali Paşa Ağıtı was Modern Folk Trio. The Modern Folk Trio, who would represent Turkey internationally, recorded one of the first concert albums in Turkey after their Berlin concert in 1971.

While ensembles played a major role in the development of the Anatolian-pop movement, individual works also played an important role. In the late 1960s, names such as Esin Afşar and Ruhi Su became leading figures of the movement. One of the most important representatives of the Anatolian-pop movement is undoubtedly Barış Manço. He began his musical endeavors in the late 1950s, and in 1970, the song "Dağlar Dağlar", written by the kemenche player Cüneyd Orhon, marked the beginning of Manço's new style, a style he would continue to pursue for years. Another name that was active in the same years as Manço was Fikret Kızılok. He was influenced by foreign

bands such as The Beatles and Elvis Presley, known as the king of rock and roll. From the second half of the 1960s onwards, he turned to folk music, and especially recorded the record "Yumma Gözün Kör Gibi / Yağmur Olsam" with lyrics by Aşık Veysel, whom he stayed with for months, and with this work, Kızılok both made a big break and created new compositions by following the path opened by Moğallar.

According to Küçükkan, "Anatolian-pop, which emerged as a reaction to the arajman movement, was an important stage in the course of the newly developing pop music in Turkey." Anatolian-pop movement. Cem Karaca became one of the most important representatives of the movement by filling it. Karaca, who stepped into professionalism with the Apaşlar band, on the one hand wrote songs that can be directly considered within the sound of pop music, and on the other hand, he combined the folk melodies of "Emrah", which he composed on the poem of Emrah from Erzurumlu and performed in 1967, with elements of Pop and Rock music and started to move forward on two different lines. Karaca, who, in Meriç's words, was "the first name to infect rock music with folk songs", is also very important in terms of being one of the first names who did not remain unresponsive to the social events of his time and transformed this sensitivity into concrete products in a developing popular music genre (Meriç, 2006, p. 40). When Karaca started working with Moğollar, he focused on songs about urban culture. In the first half of the 1970s, he released songs such as "Namus Belası", "Gurbet" (1974), "Tamirci Çırağı", "Kavga" (1975), "İhtarnâme" (1976) and "1 Mayıs" (1977), which would later become cult songs.

It is worth mentioning the works of Erkin Koray, who has a wide range from folk song arrangements to Turkish art music songs; from his own compositions that would later be called "arabesque-rock" to songs that can be considered in the metal music genre. In 1967, he manages to make a big breakthrough with his record Kızları da Alın Askere / Aşık Oyunu. In addition to folk songs such as "Köprüden Geçti Gelin" and "Cemalim", he sang art music songs such as "Nihansın Dideden" and "Kıskanırım" in his own unique style. Another important name is Edip Akbayram. He made his first big break at the Altın Mikrofon Yarışma (Contest) in 1971. Akbayram won the first prize with "Kükredi Çimenler", which he composed under the influence of Aşık Veysel's poem, and released the record Kükredi Çimenler / Boşu Boşuna in 1972. In 1974, he founded the Dostlar Orkestra (Orchestra) and became one of the important names of Anatolian

pop. In the 1980s, his political stance led to his compositions being banned by TRT. Erol Evgin was among the names influenced by the trend of the period. Ajlan and 3 Ozan, known for works such as *Tutam Yar Elinden / Gerebiç*, *Uyur İdik Uyardılar / Anacan*, *Mavi Işıklar*, who sang folk song arrangements as well as arrangements, and Hümeyra, who is remembered for her folk songs accompanied by guitar in a simple style, are among other names that can be considered under the umbrella of Anatolian-pop.

The Anatolian-pop movement was the first and most influential breaking point in the development of pop music in Turkey after the step taken in the field of language. Since the mid-1970s, Anatolian-pop has gradually lost its influence. One of the main reasons for its loss of influence was that its leading figures, under the influence of the conditions of the period, had a different sensitivity towards social life and thus adopted a political stance. According to Küçükkan, "the most important role was that it could not continue its existence in the environment created by arabesque music, which rose rapidly in the mid-1970s and took over the entire market" (Küçükkan, 2016, p. 45-46-47-50-52-54).

5.5 Definition of Arabesque

Arabesk is the name given to both a music genre and a popular urban culture. It owes its development mainly to the rapid "modernization" process that played a role in integrating the center and the periphery after 1950. Both the emergence of arabesque music and the conditions of its adoption are closely related to the processes of industrialization and urbanization. Its production as a music genre began in the 1960s in Istanbul, in the music market of this city, the heart of music production in Turkey. With the development of the Istanbul-oriented music industry, arabesque music became widespread and spread from there to all the cities, towns and villages of Anatolia. The famous representatives of this music, especially Orhan Gencebay, were people from different regions of Anatolia who migrated to Istanbul to pursue music. Therefore, it is not a coincidence that arabesque has emerged as a mixed genre of music that represents the lifestyles and cultures of different regions of Turkey with certain weights, while at the same time unifying them. The striking feature of the 1960s, which gave rise to

arabesque music, was the rediscovery of Anatolian folklore. The baglama came to the fore. Works combining elements of folk music with Western styles and rock rhythms were being released on 45 records. In the music market, traditional Turkish music became popular, while in folk music, free and innovative interpretations with regional diversity began to arouse interest. In these formations, especially starting from the 1930s, radio's introduction of folk music and traditional Turkish music, which had previously been confined to certain regions, to all parts of Anatolia had created an accumulation. Apart from these, the spread of light western music in the 1950s and developments in music technology in the 1970s had a great influence on the formation of arabesque.

In the 1960s, the songs composed by Orhan Gencebay were sung by singers from every genre, from folk music to art music and "arrangement", and attracted the attention of different urban segments. However, it was only after 1968 that arabesque became widespread as a music genre and began to be seen as a popular urban culture beyond music. This was a result of the mass adoption of this music by those who had to migrate to big cities in the process of industrialization and urbanization and who experienced the consequences of rapid modernization in the sharpest way. Thus, the segments that gave the so-called arabesque music its first social identity were the migrants and the urban poor who migrated from various regions of Anatolia to big cities, especially Istanbul, starting in the 1950s and formed shanty neighborhoods around the cities. The forms of daily life, behavior, thought and relationships that emerged around the cities, and the way basic needs were met, from clothing to furnishing the house, came to be known as arabesque culture.

As a music genre, arabesque not only divided into sub-genres over time, but also influenced other music genres and became widespread. The formation of different "arabesque-loving" audience segments around the sub-genres of arabesque and the spread of arabesque from the slums to the middle classes took place after 1980. In the Istanbul music scene, the word "arabesque" was first used in 1960 for Suat Sayın's songs. After 1928, for example, Haydar Tatlıyay's use of the Arabic-style bow, and after the 1940s, Sadeddin Kaynak's songs written for Egyptian films had given rise to the term "Arabic music". However, Suat started to compose his songs directly based on Arabic melodies, especially those of the famous Egyptian composer and singer

Abdulwahab. Especially the song "Sevmek Günah mı", popularized by Ahmet Sezgin, was one such song. In this piece, Sayın also imitated the performance of Arabic art music in which Western techniques were applied. In the performance of the piece, he departed from the tradition of Turkish art music and, perhaps for the first time, resorted to a multi-stringed arrangement, using eleven stringed instruments. The melodies characteristic of Sayın's songs of this kind were dubbed "Arabesque", meaning imitation of Arabs or stolen from Arabs. In its dictionary meaning, arabesque really means that which is peculiar to the Arabs; it refers to the Arab style of intertwined, spiraling motifs that passed to the West through Andalusia and was used in architecture, ballet and decoration.

Orhan Gencebay, considered the "father" of the so-called Arabesque music, was influenced by Suat Sayın's multi-stringed pieces. As a matter of fact, he used a 23-piece orchestra in his 1966 song "Deryada Bir Salım Yok". In the performance of this song, in addition to the instruments of Turkish music, the guitar and 8 violins in Western technique were used. From then on, the use of a large family of bows would be one of the defining characteristics of the so-called arabesque music. Another characteristic of the piece was the importance given to percussion instruments and rhythm, which were not usually emphasized in traditional Turkish music performances. This rhythm, which was based on playing a 4/4 duet as if it were 2/4, would later be used a lot in arabesque songs and would be called "civciv çıkacak kuş çıkacak" in the market. The name of this rhythm, which Gencebay said he used around 50 different versions of, would come to be known as "arabesque rhythm" in music circles. Although the melody of Gencebay's song in question was not taken from Arabic music, the similarity observed in its performance and the way the melody was woven led to his music being called "arabesque" after Suat Sayın. However, the word arabesque was not yet widespread at that time.

The "tınısı (timbre)" of Gencebay's songs, his dramatic voice, his lyrics and the theme of "abi" (big brother) created an explosion that coincided with the new urbanites' past musical ears and their new rhythms of life, overlapping with their longings, troubles and identities; it almost formed an emotional dictionary, a map of meaning. What enabled this music produced in the Istanbul music scene to spread to the outskirts of the city was first 45 records, and then cassettes after 1970. In the mid-1970s, arabesque

was everywhere, from the streets to movie theaters, despite the fact that it was forbidden to be broadcast on radios other than Police Radio and television except on holidays because it did not fit into official music categories. It was played in minibuses, gazinos and restaurants, taverns, peddlers' stalls, small businesses, prisons and homes. Listeners, especially in minibuses and minibuses by drivers who were themselves nomadic new urbanites, arabesque spread from the outskirts of the city to the urban centers. Minibuses and trucks were decorated with postcards and other ornaments of arabesque singers and slogans taken from the lyrics of songs were pasted on them. Because it became a culture of migration and travel, until the late 1970s, arabesque was mostly referred to as "slum music" and "minibus music". It was only in the late 1970s that the word "arabesque" became established in the naming of this music and culture. After it became clear that the culture emerging in the slums was not limited to minibuses, but was now playing a dominant role in the cultural life of cities and in determining the results of local and national elections, arabesque took a central place in the discussion of music and culture in Turkey throughout the 1980s.

Leading figures of this music, Gencebay in particular, objected to the name "arabesque", which implied Arab imitation, and insisted that this music was a "free" genre of music that was a quest within Turkish music. Gencebay also objected to the attribution of arabesque to squatting. Indeed, not only were there factors that prepared the development of arabesque before the 1960s, when it first emerged, but it also had a changing adventure after its emergence, both as music and in terms of its social meaning and way of life. Although the first spread of arabesque music took place in the slums, the factors behind its development could not be attributed solely to the phenomenon of spatial migration. Arabesque, more generally, can be said to be the first popular product of the effective encounter between the east and the west of Turkey at a time when Westernization in Turkey was becoming mass. Both the producers of this music and the new urbanites who adopted and popularized it for the first time were outside the high boundaries drawn by cultural-economic power. In other words, the musicians who were pushed out of music institutions by the official music policy and the new urbanites, unemployed and poor people who were pushed to the margins of society by the "modernizing" life practice and who earned their living mostly in the "unofficial" sector. It can be argued that there are three main factors in the formation of Arabesque music and culture in relation to each other. These are the cultural policies and interventions of

the state, the development of market forces and the new way of living in the cities brought about by the "modernizing" life practice. The emergence of Arabesque music is a much more complex process that cannot be attributed solely to the effects of the radio ban imposed on Turkish music for 20 months in the mid-1930s and the music broadcast on Arabic radios, the Egyptian films of the 1930s with songs, and many famous artists, from Sadeddin Kaynak to Münir Nureddin Selçuk, who composed songs for these films. Certainly, some connections can be made with this period. For example, the emotional structure and themes in the Egyptian films of the 1940s and Indian films such as "Avare" were related to the ghazals of Abdullah Yüce, who said, "We were a little strange, a little poor and a little hobo in those times," and the raucous singing style of Müzeyyen Senar. A similar emotional structure reappeared in the songs of Ferdi Tayfur and then Müslüm Gürses, the second famous name of arabesque, who shone during the turbulent period of the late 1970s. Together with Gencebay, this trio continued the characteristics of pre-1980s arabesque. But each arabesque singer, while putting his own stamp on the basic patterns of the genre, gave voice to pain, suffering, longing and the desire to live humanely, reflecting the sensibility of an oppressed person who opposes the calamity and the oppressor. Ferdi Tayfur's listeners loved him for singing songs of despair and desolation. Tayfur resisted in a society that says men don't cry, by showing that men cry too. Müslüm Gürses, on the other hand, who listened to the voices of the oppressed with a more "manly" opposition, became famous as an arabesque singer with a secret community and loyal fans who were not very visible in the market.

Küçük Emrah and Küçük Ceylan, known as the young arabesques artists of the 1980s, first started out with tearful folk song arabesques and then adapted to the conditions of the day. Especially Küçük Emrah, although he did not completely abandon his initial attitude, he renewed himself and gave his music a pop characteristic. The widespread criticism that arabesque was "painful" and fatalistic was taken up by the then Ministry of Culture in the late 1980s, and a trend known in the press as the search for "painless arabesque" was initiated with a song sung by Hakkı Bulut, an arabesque singer of many years, to improve arabesque. This tendency was considered as one of the ways to give content to the campaign for a "coming of age" and self-confident Turkey. In this sense, it is seen that the adventure of arabesque as a popular culture between the late 1960s and the late 1970s and its adventure and social meaning changed after 1980. In this

change, the relationship between the state and the public, the possibilities and limits of dissent, the importation of technology and the development of the entertainment industry, the local roots and living conditions of arabesque listeners, the proliferation and complexity of audience segments including new financial and commercial people of provincial background, electoral investments and land speculation, changing aspirations and rising values have inevitable effects.

Today, one can no longer speak of an identical arabesque music or an identical arabesque audience. Initially a subculture, arabesque music has become generalized beyond the segments that embraced this culture for the first time, has become widespread, influenced other music genres and started to dissolve into urban life. This process was intertwined with the diversification of arabesque music within itself. Styles that leaned on various aspects of Gencebay's arabesque and formed various branches within arabesque emerged. Folk arabesque (İbrahim Tatlıses, Küçük Emrah, Ceylan); taverna (Nejat Alp, Cengiz kurdoğlu); arabesque with an emphasis on art music (kibariye); oriental arabesque; revolutionary arabesque (Ahmet Kaya). The arabesque performance style has influenced the genre of Turkish art music called "fantasy" or "polyphonic art music" (Samime Sanay), as well as Turkish light music with its melodic pattern (Sezen Aksu, Kayahan, Attila Özdemiroğlu). In addition, within the so-called arabesque music, the search for polyphony that transcends polyphony has also been observed. In the 1990s, music and singers began to be referred to as "nationalist arabesque" and "Islamic arabesque" due to their similarities in performance. As arabesque music diversified into sub-branches, it gradually ceased to be a subculture and became more of a part of the entertainment industry. Its development as the best-selling music genre every year gave birth to a music industry by creating a specialized sector from producers to composers, singers to arrangers in the Manufacture Bazaar, the heart of music production in Turkey. Its dissemination and production went hand in hand with technological changes. Arabesque was a product closely related to the development of the music industry. The years 1962-1963 were the period when the 45's records that popularized arabesque music began to be released. But it was only after 1970 that music technology really developed through imports and production; in 1974, stereo recording was introduced and cassette-to-cassette recording devices were imported. After 1983, the West began to be followed day by day through technology imports. Based entirely on the use of imported electronic keyboards and "rhythm

boxes", tavern music popularized arabesque, created a new audience and changed entertainment life. The first examples of the taverna genre were given by Ferdi Özbeğen, who emerged in 1978 as a pianist-chanteur, who could also use an orchestra behind him and sang mixed songs mostly in the light music genre. In the 1980s, this style changed with Ümit Besen singing more arabesque songs and the use of orchestra decreased, and the genre known today as tavern music became widespread in the mid-1980s. This music, which combines songs from all popular genres of the day, especially arabesque songs, on a "synthesizer" and "rhythm box" duo played by the soloist and brought in as a result of the easy importation of electronic devices, became a part of Istanbul's day and night entertainment life; in addition to restaurants, it became a means of entertainment that brought the restaurant to the home with the presentation and interpretations of the music on cassettes.

Starting in the mid-1980s, arabesque's fashionable songs came and went on the market, while many songs were adapted for football competitions. Arabesque songs served as slogans in the election campaigns of political parties, or singers of the genre supported these campaigns. This process was initiated by then Prime Minister Turgut Özal and his Anavatan Party (ANAP), who specifically targeted slum neighborhoods in their election campaigns, and in the process established relationships with arabesque singers. Özal became the first prime minister and president to bear the traces of an arabesque culture; even when he said "I don't love the poor, I love the rich", this was understood by many as a symbol of "coming of age" and the hope of getting out of poverty. Thus, in the 1980s, arabesque was not only listened to those who migrated from the provinces to the big cities and rose in the finance and trade sectors, but also popularized as the music and culture of the new political elite. It also expanded as an electoral investment. Moreover, as a result of the land deeds distributed as an electoral investment, zoning amnesties and land speculation, some slum dwellers were able to get money, which led to the interpretation that arabesque had changed and fit into the new-liberal world; it was taken as a phenomenon that supported the interpretation that arabesques had taken over the city. These developments also led to comments such as "society also listens to arabesque" and the symbol of "whiskey and lahmacun". These developments in the 1980s further complicated the controversial status of arabesque, which had been characterized as Arab imitation, tasteless, fatalistic, peasant, etc. since its inception. While the concert in Greece by İbrahim Tatlıses, the extraordinary vocal representative

of the folk arabesque genre in the 1980s, was interpreted as a stage that legitimized arabesque, the arabesization of the political elite was opposed with the news that the budget dinner at the State Guesthouse had turned into an arabesque gazino or that there was a *çiğköfte* (raw meatball) party in the Parliament. The problem of a way of life formed around arabesque was voiced with the criticism that the city, especially Istanbul, had turned into a village. In the 1990s, the level and style of living between an affluent lifestyle and the old and new poor shantytowns on the outskirts of the city began to diverge. The new villa towns that started to be built on the outskirts of the city also began to manifest themselves in the form of a clash between the differentiated ways of living. The culture of Gülhane Park became symbolized against the culture of Beyoğlu. In addition, as in Ortaköy, incidents where cultural clashes turned into physical conflicts were seen in places shared by young people representing these different ways of life. Those who called themselves Anatolians responded to the epithets "maganda" and "zonta", which were said to symbolize an Arabesque culture, with the epithet "intellectual" Istanbulites. Music groups of the 1990s, such as Vitamin, composed songs that mentioned these conflicts and included the words "arabesque", "zonta", "original music" and "maganda".

Arabesque was much discussed in the 1980s, almost at the center of the debate on national culture. According to the views of a wide range of people, arabesque is a tasteless, backward, fatalistic, degenerate mass culture that brings the village to the city. Basically, it is the product of Turkey's distorted modernization, an expression of all the distortions in democracy and economy, and an adjective for not being urbanized. Some bureaucrats also thought that arabesque was too tasteless to be included in music genres. It has also been said that it is not a musical genre but a social phenomenon. Representatives of classical Turkish music and Turkish folk music argued that arabesque corrupted both of these genres. The fact that the slums voted for ANAP and other center and right-wing parties after 1983 was seen as proof that arabesque lovers were a mass of people who were open to being deceived and manipulated. On the other hand, there were those who argued that arabesque was a genre of music that expressed the world of the poor and marginalized and that it reflected a popular sensibility. Moreover, the approach that arabesque or similar popular cultural products should be considered as a social phenomenon, leaving aside their aesthetic evaluation, continued. After 1980, the word arabesque was used as an adjective to describe almost every aspect

of daily life, from economics to politics. It was also used as a negative term to describe "distorted modernization" and the results of "economic liberalism". In particular, the market economy, with its practices ranging from banker incidents to fictitious exports and privatizations, was referred to as "arabesque economy", while democratic governance, which was opposed to the rule of law, human rights and popular participation, was even called arabesque. Against this, the neo-liberals and private televisions of the period defended the view that "everything is permissible" if it sells well, including arabesque. Today, the hot debate around arabesque has lost its old fire. Although there was a rise in the so-called light music in the 1990s, arabesque has always been the most listened to music genre by many different segments of society (Istanbul, 1993-1994, vol. 1 p. 528-529-530-533-535).



6. THE LOCATIONS OF COMMUNICATION TOOLS AND ORGANIZATIONS USED IN THE DISSEMINATION OF POPULAR MUSIC

6.1 Publishing Organizations

In the music industry, broadcasting organizations are the factors affecting everything from album sales to the development of the sector. Broadcasting organizations that affect the music industry are as follows: Newspapers, magazines, radio, television and cinema. The TV and radio industry is of course not solely responsible for the style and content of today's music. But it is radio and TV broadcasts that largely determine which records will be popular and which will remain on the sidelines. The broadcasting industry claims that radio plays the songs that people want to listen to. In reality, however, radio and TV broadcasts function more as preparers of popularity than as monitors of it. According to William N. McPhee, "it is such a cultural system that cultural products (such as pop music) selected and broadcast by the mass media became popular or gain popularity. Popularity leads to more publications of the product, and too many publications eventually end popularity".

The findings of James Lull's 1981 study on music purchasers show that 61% of album purchases are planned, 56% of music purchasers go to record stores mostly to buy specific works and 63% of the purchasers are mostly looking for a specific piece of music while in the store. In the 1989 survey, 79% of music purchases were made by people who came to buy music they had heard on the radio or television. Clearly, most music purchasers and consumers learn about the CDs, cassettes and records they intend to buy largely from radio and music video channels. Broadcast media is the most important factor in the popularization and dissemination of music (Lull, 2000, p. 109).

6.1.1 Radio/TV

Radio is one of the actors with the biggest function in the popular music industry, which we define as a system. In short, the actors in the system include recording artists, record producers, record companies, record promotions, radio programmers, music purchasers and radio listeners. For example, a composer who wants to compose a hit song must

first create the kind of work that a producer and performer would want to record. Producers who want to create hits must first create the kind of songs that will please the people in the studio who are responsible for recording budgets, artist contracts and release schedules. Songs that are not recorded, records that are not released, records that are released but not promoted and records that are not broadcast on the radio are unlikely to become hits. The music and mass media industries determine what music people consume. Decisions made by composers, artists, producers and record companies are largely based on what the radio industry wants (Lull, 2000, p. 111).

It can be said that broadcasts in the 1920s, which can be defined as the preparatory period of radio in Turkey, were made in technically inadequate studios. In this period, when broadcasting times were limited and usually held in the evening hours, how to fill the broadcasting hours was seen as a serious problem, and accordingly, music programs were given great importance. While in the early years of radio broadcasting in other countries, music programs were not given so much importance, the fact that music had an important place among the programs that entertained and entertained in Turkey is an important issue that should be emphasized in terms of the way radio and music are perceived. Therefore, it is necessary to start from the Early Republican Period.

Amateurs were the first to realize radio broadcasts in Turkey in the 1920s, which were mostly done by building a receiver and listening to various stations. It can be said that radio was imported in this sense. Although there is no definitive document on when the first experimental radio broadcast was made in Turkey, it is said to have taken place between 1921 and 1923, before the Republic. When analyzing the place of music in radio broadcasts of the Early Republican Era, we can divide the subject into two historical periods. The first period is from 1926, when TTTAŞ (Wireless Telephone Turkish Joint Stock Company) received the concession from the government to broadcast wireless telephony, until 1936, when radio was completely under state control. The second period is the period from 1926, when the state took control of radio broadcasts, until 1946, which ended with the transition to multi-party political life.

The traces of music policies can be partly seen more clearly in radio broadcasts, and they are extremely important in terms of directly reflecting the changing musical atmosphere, especially classical Turkish music. The first period that started with

TTTAŞ's transition to programmed and regular broadcasts in May 1927 was almost the infancy of radio in Turkey. During this period, Mesud Cemil, who was the most prominent person in charge of broadcasting at Istanbul Radio, was also in charge of music broadcasts for many years. Launched in late 1927, Ankara Radio's music programs were supported by the Riyaset-i Cumhur Music Team of approximately 120 people, consisting of groups called Band, Orchestra, Fasil Heyeti and Jazz Heyeti. During the TTTAŞ period, when Ankara Radio played a secondary role compared to Istanbul Radio, there were major organizational and management problems. In 1935, the company closed the year 1935 with a loss and a decision was taken to liquidate the company.

It should be noted that between 1927 and 1936, the first period of Turkish radio, radio was perceived in different ways by the society and the lack of a clear broadcasting policy was effective. Although the increasing criticism against the radio in the 1930s brought about a partial improvement as of 1934, the tendency that the state should take control of the radio gained weight. As a result, the state began to directly manage radio broadcasts as of September 1936. In Turkey, the identification of radio with the concept of entertainment, especially in its early years, caused it to be seen only as a music medium.

In the West, the classification of music as serious music-light music or classical music-popular music is based on the type of music; in Turkey, as an extension of the past, it has been handled on the axis of Turkish music-Western music. As a result, radios, as a reflection of the Westernization movements that have been going on since the 19th century, have been the ground for the long-lasting cultural polarization that has gone down in Turkish music history as the "alarturka-alafranga" music debate. Looking at the music programs of Istanbul and Ankara radios in the first period, it is seen that Turkish music was slightly more featured on Istanbul Radio than Western music. Although there are some minor differences between the two radios, especially in terms of the duration of Turkish music broadcasts, the main point that can be emphasized is that folk music was given very little space in these radios between 1927 and 1936. The fact that folk music was given very little space in radio broadcasts in both radios can be interpreted as the fact that folk music was alien to the radio audience, and in this sense, the music in question remained within its own borders.

In 1934, TSM was banned on Turkish radio for 2 years because it was perceived as an Ottoman heritage genre and was considered inferior both in terms of content and technique. Following the radio ban, a situation of great importance for the history of Turkish music emerged. The listeners of classical Turkish music, who had the opportunity to listen to their favorite music on the radio for several years with the establishment of the radio, were deprived of the opportunity to listen to Turkish music that they liked, recognized and reflected their own cultural values with the ban, and as a result, they turned their antennas to Egyptian Radio to listen to Arabic music, which was much closer to Turkish music than Western music. Although it is known that the public listened to Egyptian Radio with interest during the 15 months of the ban, it is difficult to directly determine to what extent they were influenced by Arabic music. Nevertheless, the press organs of the period indicate that there was great interest in Radio Egypt and Arabic music. Peyami Safa, in an article in Cumhuriyet newspaper, expressed his discomfort by stating that "Turkish people continue to think that the Arabic voice coming from the Egyptian Radio is their own voice" and argued that "only if folk music is emphasized on the radios can they be protected from the effects of the Arabic vaccine". Although there is no clear information as to the reason for the lifting of the ban after an interval of approximately 15 months, it is highly probable that the government realized that the public started listening to Egyptian Radio and found it objectionable.

Before the 1940s, radio receivers were initially only available in public spaces. The use of radios in homes gradually became widespread. The number of licensed radio receivers in Turkey reached 10,000 in 1936, 50,000 in 1939, 270,000 in 1950 and around 2 million in 1964. During this period, the number of radio receivers in the country was quite low compared to other countries, even neighboring countries where radio broadcasting started after Turkey. One of the reasons for this is that radio transmitters could only reach half of the population during this period. Until the widespread use of TV in homes in the 1970s, radio's main function was not to broadcast music. Its main function was to broadcast programs such as news, soap operas, educational programs, radio theater, and songs of various genres in between the aforementioned programs. Nevertheless, compared to other countries, music programs

played an important role in the early years of radio broadcasting in Turkey (Küçükkan, 2016, p. 51-52-54-57).

Mass production and distribution of LPs in Turkey would begin in the 1960s. But LPs had been widely used in radio programs since the early 1950s. Thanks to this, the archive of Western-style popular music quickly spread across Turkish radios, and their playlists included more jazz, samba, tango and rumba songs in addition to THM and TSM songs.

TRT was established in 1964 and remained a monopoly in radio and TV broadcasting until the establishment of exclusive radio and television channels in the 1990s. Before the 1990s, the only alternative to TRT was Police Radio, established in 1952 by a decree of the Council of Ministers. The objectives of Police Radio were twofold. The first goal was to prevent crime, ensure security, raise awareness about traffic rules and strengthen the relationship between the police and the public. The second goal was to compete in terms of musical content with radios such as the Voice of Budapest, the Voice of Moscow and the Voice of America, which were broadcasting in Turkey for propaganda purposes during World War II and broadcasting songs that Turkish listeners liked but were banned by the Directorate General of Publications in order to attract attention. By paving the way for the opening of Police Radio, the government paved the way for alternative music that was popular with the public but could not be broadcast on state radio, and throughout its history, Police Radio served as a platform for musical genres that TRT had shunned. Genres banned by TRT had the opportunity to be broadcast on Police Radio.

Many of the arrangements released in the 1960s had lyrics written by former radio programmers Fecri Ebcioğlu and Sezen Cumhur Önal. These songs were heavily supported, especially by Istanbul Radio, due to the good relations between these songwriters and other radio programmers. In this context, it can be said that radio broadcasting was highly influential on the popularity of arrangements. At the same time, some other artists, such as Cem Karaca, were unhappy that their songs were not being broadcast on the radio enough. Discussions about the subjectivity in the preparation of radio playlists led to the idea of establishing a commission that would select which songs would be broadcast on the radio according to some objective criteria.

As a result, the TRT Music Supervisory Board was established in the 1960s. Nevertheless, how objective the Board was in its decision-making has always been a matter of debate throughout its history.

By 1974, TRT had three national radio stations (TRT-1, TRT-2, TRT-3) in addition to its local stations, which broadcast in accordance with the needs of people living in different regions. TRT's Supervisory Board had been in place since the late 1960s. Especially in the early 1970s, singers and musicians started protests against the Board, accusing it of not being transparent and consistent in its decisions. Artists argued that the Board should be composed of experienced musicians and radio programmers who would create a filtering mechanism based on musical criteria. Although the composition of the Board changed over time and musicians began to have a say in the management, the TRT Supervisory Board has always remained a prohibitive body that prevents certain musical genres and songs from entering the mainstream music market.

The criteria of the Supervisory Board deciding whether or not to broadcast a song on TRT were musical and/or political. The political side of the decision-making mechanism was based on the views and ideology of the government in office. The banning of songs by artists such as Ruhi Su, Cem Karaca, Melike Demirağ and Ahmet Kaya on TRT at certain times is the clearest reflection of the political aspect of the institution's filtering mechanism.

In the 1990s, the most important turning point for the music industry was the establishment of exclusive radio stations. According to the first version of the 1982 Constitution, the establishment of exclusive radio and television was prohibited. In the early 1990s, exclusive radio broadcasting began on a temporary basis. These first radio stations mostly broadcast music, including genres banned by TRT, and targeted young listeners. This strategy proved to be correct when, after the closure of these radios in 1993, the majority of the population launched an effective protest under the slogan "I want my radio back". Eventually, exclusive radio and television ownership was legalized by constitutional amendment and since then the number of exclusive radios has steadily increased. In their early years, exclusive radios contributed to the diversity of the music industry by broadcasting songs banned by TRT (Lena, 2018, p. 132-133-134-136).

6.1.2 Video

Television, one of the indispensable gadgets of the 21st century, was invented in 1923 by Scottish inventor John Logie Baird. At the time Baird invented TV, broadcasters like the BBC were focused on radio. The BBC's transition to TV broadcasting began in 1929 with its first test broadcast to a limited audience. BBC television, which started to serve in two broadcasting segments a day, broadcast news in the first segment and music in the second segment. It became the most popular means of communication in the USA and developed to the point of having an extraordinary influence on both elections and lifestyles. The first television broadcasting in our country began with test broadcasts made by ITU in Istanbul in 1952. In 1964, with the official establishment of TRT, a new restructuring was initiated and in 1968, the first official television station of our country started broadcasting.

From 1927 to 1937, when radio broadcasts were started as an experiment in Turkey, the control of the broadcasts was in the hands of TTTAŞ. In 1940, the control was transferred to the General Directorate of Publications as in the case of radio. This directorate was restructured and renamed as the General Directorate of Press and Tourism in 1943. In 1958, it became the Ministry of Press and Tourism. The authority was then transferred to the newly established Turkish Radio and Television (TRT) in 1964. In 1968, TRT first started to broadcast one-hour TV trial broadcasts on the VHF band in Ankara. Within a few years, these broadcasts became daytime broadcasts. The Ankara-based black-and-white broadcast closed at 12.00 a.m. at the latest with the National Anthem and the raising of the flag.

In the 1970s, in addition to radio, television was also an important tool for artists to increase interest in their music. Since there was only one channel on television, which was entering more and more homes every day as a source of entertainment, an artist who appeared on TV was literally instantly famous. The importance of music programs on TV in creating a fan base and thus increasing album sales made TV broadcasters the gatekeepers of the music industry. Radio DJ İzzet Öz's transfer from radio to TV was a very important development in this sense. Öz, who had greatly improved the public's

knowledge of music with his radio programs, started to do the same on TV. With his programs, he also started video clip broadcasting in Turkey.

The 80s are taken as the years of television, which replaced as gazino. Even if it was a single channel, television became an area of supply where all kinds of music could be played and sung, and many celebrities could exist in one program. "During the 1980s, the number of music programs on TV increased. Although TRT banned many singers from taking part in these programs, this development can still be counted as an initiative that brought dynamism to the pop music sector. The establishment of the TRT Light Music and Jazz Orchestra in 1982 was another important development of the decade. The increasing dynamism in the music industry in Turkey in the second half of the 1980s also paved the way for a gradual development in the video clip industry. Therefore, more and more attention was paid to the image of the artists. The arabesque influence in pop music led to the banning of songs by many well-known pop artists in the late 1970s and early 1980s. Singers like Nilüfer were banned from TV programs and their songs were not broadcast on the radio. The banning policy was further relaxed after the ANAP, founded by Turgut Özal, came to power in 1983.

Nevertheless, some banned artists, such as Orhan Gencebay, had such an enormous fan base that they were still able to achieve high sales figures. On the other hand, thanks to Turgut Özal's special interest in the genre throughout the 80s, İbrahim Tatlıses and similar arabesque artists were much more favored throughout the 80s.

MTV started broadcasting in August 1981 with the support of American Express as a music channel broadcasting music videos of current pop and rock songs over cable service for twenty-four hours with uninterrupted streaming. The Warner company, to which the channel is affiliated, established the channel because it concluded that a music-centered channel would attract a younger audience, since rock music is a youth-oriented element of central subculture. MTV's initial broadcasting policy was geared towards the interests of music companies. MTV's cooperation with the American music industry and its broadcasting policy played a major role in the uniformization of the sound of world music. As a matter of fact, MTV became a gatekeeper in the music industry, imposing its own rules, especially in the 1980s and 1990s. Therefore, it can

be said that MTV, beyond being a music channel, is a pioneering media tool in the globalization of American pop culture.

The formation of the music industry in Turkey does not coincide with the same period as in the US and the UK due to social, economic and technological influences. Economic and technological investments are very important in the transformation of the music market into an industry. Kral TV, which was established in 1994, was among the elements that formed the dynamics of the music market from the 1990s to the 2010s, and other music channels remained in the shadow of Kral TV. MTV, on the other hand, established a local channel at a late stage, citing the lack of sufficient conditions in Turkey (Lena, 2018, p. 134-135-138-139).

Before MTV started broadcasting in Turkey, fundamental changes had to be made in Turkish television broadcasting. As Ayhan Erol points out, until exclusive television and radio broadcasting began in Turkey in the 1990s, TRT controlled music broadcasting (Erol, 2009, p. 98).

In the early years of the 1990s, when exclusive television was established, music videos were featured in various programs and, as in the West, lists of the best were prepared. In this period, the so-called music videos were videos with a very simple form and content. MTV Europe started broadcasting in Turkey in 1994 through InterStar, but was taken off the air because it did not comply with Article 26 of the Radio and Television Law No. 3984. After MTV Europe was taken off the air, "trial broadcasts of Kral TV, the first Turkish music television" began in the same year. MTV Europe resumed regular cable and satellite broadcasts in 1996 and continued broadcasting until the establishment of MTV Turkey (Çelikcan, 1996, p. 88).

In parallel with the developments in exclusive radio, Turkey's first music channel, Kral TV, was established in 1994. Kral TV, which started its test broadcasting life as Tele On, became the only music channel that continued its broadcasting life without undergoing any change in this field and without seeing any proper competitors. Broadcasting on cable, satellite and Digitürk, it became the most accessible music channel in Turkey. The music channel was affiliated with the Uzan group in 2002-2003 and its albums -Mustafa Sandal / Aşka Yürek Gerek is the best example. It supported

them with such a dizzying rotation that almost every half hour we watched this video clip, which was presented to the music markets in connection with this group. While the music channel embargoed Sezen Aksu of the rival music company DMC at that time, it did not neglect to embargo Tarkan, Mustafa Sandal's biggest rival in the race to become Turkey's music star. This was a great lesson in what should not happen in Turkey in terms of impartiality and independence of the media. Kral TV, which used to broadcast with a certain musical ideology, gained its autonomy after the Uzan group was seized by the TMSF. At least the embargoes were lifted. Joy TV broadcasting foreign music, NEV TV broadcasting Turkish pop music and Power Türk TV entered the market in 2003 (Kuyucu, 2005, p. 194).

Kral TV's filtering mechanism was based on financial considerations (production companies or artists had to pay a certain amount of money for a single screening of their songs) and the channel's relations with production companies rather than musical considerations. One of the most important factors that turned the music industry into an oligopoly market was the high fees charged by Kral TV for songs to be broadcast. Only a small number of big production companies could take part in this mainstream competition. The decline in diversity on music TVs meant a decline in radio as well, because until the late 2010s the broadcast content of music TVs had a high influence on radio. The fact that a song's music video was being played on music TV channels was an important criterion for the song to be played on radio. So much so that it was almost mandatory to have a video clip aired on mainstream music TVs to be played on the radio, and the filtering mechanism on music TVs was tacitly adopted by radio stations as well. In other words, increased standardization on music TV led to increased standardization on radio.

Talk shows, which have been aired on mainstream TV channels since the 1990s, are important platforms for promoting new albums to listeners. Considering that people in Turkey spend a certain amount of their time watching these talk shows, appearing on a few of these programs increases the chances of a new artist and/or new album becoming popular (Lena, 2018 p. 138-139).

The music video came out of nowhere, shattering the prophecies that visual depiction of music would not work aesthetically or commercially. The music video is creative,

exciting, controversial and has become an accepted form of popular culture around the world. This constantly renewing phenomenon is one of the most important developments in the history of popular music. This new blending of image and sound is not a fad that will quickly give away to the next innovation.

Music videos function primarily as advertisements for the songs and artists showcased. Music videos are promotional tools that emphasize the importance of the visual packaging of popular music. The advertising feature of music videos blurs the distinction between entertainment and advertising. As the music video has become an important aspect of the popular music marketing process, some critics have lamented the emphasis on visual elements over music. Some artists may be signed to vinyl contracts for the sake of their video potential rather than for their musical talent (Lull, 2000, p. 134-135).

6.1.3 Cinema

Concept Of Film Music:

We can state the place and importance of the use of music in film by saying "it is very difficult to come across a movie without music". The use of music in film has been seen since films were first shown in theaters.

Film music is a type of music that is specially structured in accordance with the narrative of the film in which it takes place and according to the functions it assumes in the film. It is music prepared in accordance with the characteristics of the art of cinema. According to the theme or certain scenes of the film, the music composed or arranged in a quality and harmony that supports the image is briefly called film music. It is music prepared for any film in accordance with the characteristics of cinema. Apart from the supporting music prepared to accompany the images in the introductory text of the film or television program, film music is music prepared by establishing a formal connection with the images to support, strengthen and revitalize the images in which the subject is processed. Therefore, the soundtrack is usually prepared after the final editing of the film is completed. Thus, the harmony between images and music is tried to be achieved.

Film music should not be confused with the song/turkish sung by the actor or actress during the narrative flow in the movie. This kind of music use in film is placed somewhere in the flow of the story and is used as part of the sequential (fictional) narrative of the story. This is not called a soundtrack; this kind of use is one of the strategies used to place especially popular singers or popular music pieces somewhere in the narrative of the movie, in other words, to attract an audience. "Films with songs" created with this kind of placement used to be common in old Turkish films. This placement often shows the poverty of cinematic expression. Some films were made as "musical films". In this type of movie, communication between people is not done through plain speech, but through musical narration (Erdoğan/Solmaz, 2005, p.55).

The concept of Yeşilçam:

When we think of Turkish cinema, a more familiar name immediately comes to mind, Yeşilçam. It is even observed that people use the term Yeşilçam instead of Turkish cinema. The name Yeşilçam is actually a conceptualization of a street in Beyoğlu where film production companies are located. In a sense, this concept is a place that points to the film production relations, patterns, production environment and box office-oriented production approach of a period.

In the early 1960s, we can count popular novels, radio, newspapers and magazines among the cultural sources that the cinema audience of the 60s was fed by. Although the spread of the gazino culture had been widespread earlier, in these years, the gazino becomes a part of the entertainment culture... The culture of the gazino is also transferred to the cinema screen through popular films with music. Through movies with music, the audience is able to reach the artists they know and love, first from the radio and then from the gazinos. Films bring the audience, who cannot afford to go to the gazino, to their favorite artists. As two important means of entertainment in daily life, casinos and cinema benefit from each other's popularity.

The 70s were a confusing period for Turkish cinema. With the introduction of television into our daily lives, the movie theater lost its audience, and in order to attract an audience, sex movies started. In addition, there were mafia movies, Cüneyt Arkın movies, arabesque movies with İbrahim Tatlıses, Orhan Gencebay, Ferdi Tayfur and, as

usual, politically-critical movies. The movie *Sürü*, written by Yılmaz Güney and directed by Zeki Ökten, was one of them. As a result of the political developments in these years, the number of films dropped considerably and many works came to a standstill. In the 1980s, there were no traces of the sex films that had filled the movie theaters in the second half of the 1970s. These were replaced by "arabesque movies" that appealed to the emotions of new urbanites who had migrated from the countryside.

In the 1990s, Turkish cinema was in a vegetative state. It could not make movies and could not find theaters to screen the few movies it could make. This is because movie theaters have been taken over by American film companies called Majors. Despite the Hollywood coup, Turkish cinema was able to survive thanks to the cinema fund that the Ministry of Culture received when it became a member of Eurimage in the early 1990s, which started signs of a revival in cinema towards the end of the 1990s, especially in the 2000s (Dönmez, 2017, p.19-30-32).

The Concept Of Yeşilçam Film Music:

Today, there is hardly any branch of art that is not intertwined with or influenced by the art of music.

We can also call the Yeşilçam period as the era of movies with songs. In order for popular music of the period to reach a wider audience through cinema, stories were written for many of the works, and the singers of these works appeared as leading actors in these films. This unique feature of Yeşilçam distinguishes it from the concept of film music and musical films, and we observe that it has created a genre that can hardly be found in other cultures with its unique structure. Yeşilçam film soundtracks mostly include TSM and THM melodies, as well as western melodies from time to time. While various forms such as TSM Sirto and Longa forms are preferred in Yeşilçam films depicting historical periods (Tosun Paşa, Süt Kardeşler, Şaban Oğlu Şaban, etc.), it has been observed that the spoken forms of TSM and THM are preferred in melodramatic Yeşilçam films (Dönmez, 2017, p. 39).

Turkish cinema was not made for the elite people. It was made more for the public. Although it contains drama, it is far from providing solutions to social life and political problems. The production of films about slums in Turkish cinema does not stem from

the necessity of finding solutions to the political and social problems of the society, but rather from the necessity of addressing the heroes and places that are the subject of the people in order to attract the public to the movie theaters. The public's lack of interest in abstract and artistic films inevitably led the movie industry to turn the camera to the streets. With the turning the camera to the street, we come across the slum and arabesque culture. Making movies for the public made the slum theme obligatory.

The first slum film was *Gurbet Kuşları* (1964), adapted by Halit Refiğ from Orhan Kemal's novel *Gurbet Kuşları* (1964), shot in 1964. The period between 1970 and 1980 is the period in which the subject of internal migration is most frequently portrayed. Istanbul, the setting of slum films in Turkish cinema, is a city where the east-west dichotomy, the urban-peasant divide, and the old and modern understandings of complex, tense, mixed peoples are represented. Istanbul has been the mirror of the slums, reflecting many of their cultural, ethnic and political characteristics. Although sociologists were undecided about the name of the subculture that started to spread rapidly, this subculture was referred to as arabesque in languages and started to be used to define the culture that emerged.

Arabesque :

It is difficult to say anything definitive about the definition of arabesque. Sociologists and those interested in arabesque music have made different definitions and viewed the subject differently. Since the discussions on arabesque are outside the scope of our subject, we will not touch on these discussions.

Arabesque has passed into Turkish from the French word arabesque. This word means "Arabic style" in fine arts; it can also be expressed as "drawn or carved ornament used in ornamentation" and "the ideal line that unites some peripheral lines and forms the basic rhythm of a painted or carved arrangement". In social sciences, arabesque means "corrupted and degenerated"

Orhan Gencebay defines arabesque: "a music composed of Turkish art music, Turkish folk music and, in addition to these, all kinds of possibilities of western technique, with the addition of free presentation".

Timur Selçuk is interested in Turkish music and arabesque: "arabesque is a monotonous music with a rhythmic structure far from dynamism, which displays the economic and cultural picture of our country with great skill as an example of contemporary musical underdevelopment by adding western-style artificial motifs and attitudes influenced by Turkish art music and Turkish folk music".

According to researcher Engin Ergönültaş, arabesque is "music that contains all the reflections of the confusion of values that emerged due to urbanization, consisting of folk music, classical Turkish music, Eastern religious sounds, and complex sounds that can be obtained with the most advanced electronic musical instruments of the West and is called minibus music.

When we look at the definitions and explanations, arabesque appears as an eastern, western synthesis of music. Even though the definitions are different, they ultimately converge on a common point, which is that arabesque music is a part of our culture.

Undoubtedly, arabesque is an extension of popular culture. Arabesque is the voice of losers. Arabesque is the burning voice of the losers, the helpless, hopeless, exhausted, struggling, oppressed, despised, pushed, anonymous and without identity. Arabesque is the picture of those caught in the middle. The deceptive aspect of popular culture has also passed into arabesque culture. In arabesque movies, the protagonists constantly pursued dreams far away from reality and consoled the audience with these dreams.

As Adorno also states, the dilemmas and contradictions of contemporary society are manifested in arabesque music. Arabesque music is an expression of pain and poverty. Pain and poverty are the contradictions of the social structure. In addition, according to Adorno, arabesque music serves alienation. Because individuals who listen to arabesque music cut their relations with the world they live in. According to Adorno, alienation occurs in countries where social change is rapid. Alienation is also the individual's desensitization towards himself and society. The desensitized individual is passive. It breaks away from reactive actions. He is in silence and meaningless fear against all developments. Arabesque music has an understanding that instills this attitude. It has constantly reinforced it in movies with similar themes. Individuals are almost not allowed to come to their senses. Thus, the audience, unable to descend into the realities of life in the realm of dreams, has been condemned to the class of losers.

Although it is accepted that arabesque emerged as a result of internal migration, arabesque music was not only listened to by people from the east. It had a general audience. And those who migrated influenced where they came from. This influence makes it difficult to draw the boundaries of arabesque. Those who came could neither remain villagers nor urbanize. There is an in-betweenness. Therefore there is a conflict. Both the arrivals and the city dwellers had a culture clash with each other and the city dwellers had a culture clash with the arrivals. Therefore, not only a tense environment was created, but also the indecision of individuals came to the fore. This situation has become a part of arabesque culture, perhaps even its language. As can be understood, arabesque is a language, a process of identity formation. Arabesque created unique individuals and worlds. And this created the concept of the other. Arabesque music and arabesque culture were marginalized by urbanites. Individuals who were already poor and culturally alienated were excluded from society by being marginalized. This marginalization led to a psychological feeling of being oppressed and humiliated. This feeling turned into hostility towards the rich or the urbanites. We can also define this as class conflict. And the class conflict has never ended, its traces are still lingering.

Arabesque became a voice against the reactions that occurred somewhere. Individuals expressed themselves through arabesque. They called out and challenged the city, life and the state through arabesque music. Of course, arabesque music did not only express the life they longed for, but also their longing for where they came from, their loneliness, their love and the happy moments of their past.

As a character: Arabesque is associated with a culture where male domination is dominant and women are oppressed. In a culture where women are despised, oppressed, raped and used for sexual exploitation, the man is oppressive, angry and in the right. The man is portrayed as a character who consumes excessive alcohol and is prone to violence. The male character, who seeks the solution at the drinking table, who is constantly in a troubled, pessimistic discourse, swears revenge against those who have or take away his woman. The fact that all plans are made at the drinking table is an interesting lifestyle suggestion to the audience. There is no impression of the maxim that drink is the mother of all evil. Although Arabesque is a culture created by those who migrated to big cities, this culture is urban, it came to life in the city. It has become

a part of the people of Turkey. And it is not right to deny the arabesque culture and to confine it to a narrow area.

Movie:

In 1980, when TRT lifted the ban on arabesque music and broadcast Orhan Gencebay's "Yarabbim" on its New Year's Eve program, the state officially accepted arabesque music. And after that, 33 of the 72 movies made in 1981 were in the arabesque category. With arabesque singers such as Orhan Gencebay, Müslüm Gürses, Gökhan Güney and İbrahim Tatlıses, the arabesque movie trend began. Özal's relationship with arabesque singers and the state's influence on arabesque music and arabesque culture is indisputable.

The story of arabesque in Turkish cinema is as follows: "In Turkey, the influence of Egyptian movies and Egyptian radio began to be felt in the 1930s. This can be directly attributed to the ban on Turkish art music being played on the radio between 1934 and 1936. In 1935, there were 8082 officially registered radio receivers in Turkey. Of these, 2838 were located in rural areas. Deprived of listening to their favorite music, people either turned off their radios or listened to Egyptian radio, which could be easily picked up due to its high broadcast frequency. Egyptian films and Egyptian radio in the twelve years between 1936 and 1948, 130 Egyptian films were released in Turkey. It thus influenced Turkish cinema and music. In 1948, the General Directorate of Press and Publication (Matbuat Umum) banned both the import of films into Turkey and the playing of Egyptian film music in Arabic (Tatlı, 2015, p.118-129-131-132-136-139).

This resulted in a second industry in Turkey, translating Egyptian films into Turkish and imitating them... "Turkish listeners neither fully understood nor appropriated Arabic songs. In Turkish, however, the same songs were memorized, the same movie scenes were circulated through cheap print and illustrated publications, and became much more established than before..." (Stokes, 2012, pp. 139-140).

Although the influence of Egyptian movies and music began in the 1930s, Arabesque began to appear in Turkey in the second half of the 1970s. Arabesque has turned into a music genre that is listened to in slums, workshops, minibuses, intercity buses,

terminals, restaurants, from the seediest pavyons (night club) to the most luxurious gazinos.

The first movie that started the arabesque song movie genre in cinema was "Bir Teselli Ver" (1971) directed by Lütfü Ömer Akad and starring Orhan Gencebay. Subsequently, Orhan Gencebay: "Sev Dedi Gözlerim" (1972), "Ben Doğarken Ölmüşüm" (1973), "Dertler Benim Olsun" (1974), "Batsın Bu Dünya" (1975), "Bir Araya Gelemeyiz" (1976), until this year he was the only actor of the genre. Ferdi Tayfur, who made films with Orhan Gencebay in the 70s, became popular with the films "Çeşme ve Derbeder" (1977), "Son Sabah" (1978). Later, arabesque films by singers such as İbrahim Tatlıses, Müslüm Gürses, Emrah, Ceylan, Gökhan Güney, Bergen, Bülent Ersoy, etc. began to be seen. The most prominent market directors of such films were Şerif Gören, Temel Gürsu, Natuk Bayhan, Osman F. Seden and Remzi Jöntürk. Necla Nazır, Perihan Savaş, Oya Aydoğan, Serpil Çakmaklı usually played the role of rich girls in the movies. Due to changing economic and political developments, the trend of movies with arabesque songs continued until the 1990s.

Squatting led to arabesque culture, which in turn influenced Turkish cinema and created a new film genre. Although Arabesque culture influenced Turkish cinema, Arabesque genre films have not been criticized very positively. The general opinion is that such films do not carry an artistic aesthetic value; they are made with an understanding of commercial and box office success. The popular arabesque song of the period is at the center of the films. The scripts of the movies were written according to the actor and the singer.

Osman f. Seden stated that they made movies based on whoever sold the most cassettes and summarized the situation as follows: "The song to be sung and the singer are determined. The songs take up 20 minutes of the movie, leaving us with 70 minutes. In such films, where the theme of the movie is formed according to the hero, the singer and the singer-actor symbolize a structure that the masses dream of".

In most of the movies, arabesque stars use their real names: Orhan (Gencebay), İbrahim (Tatlıses), Ferdi (Tayfur), Mahmut (Tuncer), etc. The focus of the movies is not on how they end. The purpose of the structural workings of the film is to provide a series of

focal points that form a stage in the fall of the protagonist. The flow of dramatic events is supported by music, the protagonist's situation is expressed in music. Each film contains about three or four songs, and the external music is provided either by synthesizers or by Western music recordings. The songs that have become popular hits, that have given their name to the movie and the soundtrack tape, are usually heard in the middle of the movie. The most successful, the most famous, the most intense songs are played at the dramatic moment. They begin with a short vocal improvisational passage containing the opening line or title of the song, imitating the long air of folk music (Stokes, 1998, p. 202).

To briefly summarize the common features of films with arabesque songs:

Motifs such as poverty, exclusion, marginalization, pain, complaint, glare, sadness, blind love, despair, ordeal, contempt, fatalism, unrequited love, rich girl, poor boy, dream of becoming rich, revenge, regret, etc. are used extensively in Arabesque films, and the films usually end with pain and unhappiness.

The themes of Arabesque movies are generally similar to each other, so songs play an important role in the movies. Songs are emphasized more than the subject matter. Therefore, in almost all of the movies, the songs on the records/cassettes released by arabesque singers are performed and these scenes are shot in a video clip style. The best proof that movies with arabesque songs have created a unique audience within and after their own period is the fact that arabesque singers are called "Baba" (Father). Orhan Baba, Müslüm Baba, Ferdi Baba are the result of feelings of belonging. In a way, the public has made arabesque singers their representatives. They took refuge in them. They saw the singers as a door of salvation for themselves. Singers have become the hope of the people (Tatlı, 2015, p.140-141-144).

7. THE CONTRIBUTION OF ORGANIZATIONS TO POPULAR MUSIC AND CONSUMERS

For Turkish pop music, print media, gazinos and competitions are important platforms where music styles and genres are introduced to the public. Television competitions are one of the program types that are mostly evaluated in the context of popular culture. Stage performances, which are the embodiment of the viewer's hope for a more colorful world, conspicuous fame and the possibility of monetary return, embody social interest on the one hand, and on the other hand, they can enable the viewer to get away from the difficulties he or she is experiencing, at least for a few minutes, and offer the contestant the possibility of a world of wonders for dozens of episodes. In Turkey, competitions have set the agenda of pop music since the early years. In the first period, the competitions were held live and in front of an audience, but later, thanks to technology and private channels, they moved to radio, television and the internet and were watched by many people. Starting in the 1960s, the Golden Microphone Gift Contest organized by Hürriyet, Liselerarası Müzik Yarışması (High School Music Contest) organized by Milliyet as an alternative, and 1. Topluğne Şarkı Yarışması (1st Topluğne Song Contest) organized by Hafif Müzik Derneği (Light Music Association), which is regarded as a rehearsal for Eurovision, come to mind. These competitions influenced Western music and paved the way for pop music. Altın Güvercin organized in the 1980s and the television competitions of the 2000s were also very influential in their periods.

7.1 The Contribution of Gazinos to Popular Music

Starting in the 1930s, gazinos became an important part of the entertainment culture in Turkey, especially in Istanbul, but also in Ankara, Izmir and Bursa. These music clubs were places where music genres banned by the government but preferred by the public could be performed. In this sense, gazinos fed on the concept of popular culture and gave the music industry the opportunity to make extra profits. He argues that the popularization of TSM was a process of musical degeneration in which gazinos played an important role. Until the late 1950s, the dominant audience of gazinos in Istanbul

was the wealthy bourgeois class, politicians and artists, and the most popular genre of music performed in these venues was TSM in line with the preferences of this audience (Lena, 2018, p. 117).

During the 1960s, the number of live music venues increased throughout Turkey, especially in Istanbul. Maksim, Çatı, Kulüp 12, Karavan, Yeşil Horoz, Kulüp Reşat, Lozan Kulübü, and Çayhane in Istanbul, Gar and İntim in Ankara, and Mogambo and Kübana in İzmir were the most popular of these venues. These nightclubs were overflowing with people every night. This increasing demand for live music was one of the main reasons for the dynamism in the music scene at the time, as it led to the formation of new music ensembles and orchestras. Due to the competition between orchestras to play in popular venues, the show part of music performances became more important. It was no longer enough to perform well musically. Venue owners also expected bands to entertain the audience and attract attention visually. At first, visual shows were mostly imitations of foreign performances. Later, artists and bands such as Mavi Işıklar, Beyaz Kelebekler, Zeki Müren and especially Anatolian pop groups such as Moğollar created original visual images for their stage shows (Dilmener, 2003, p. 67).

Following the emergence of a new and different affluent class as a result of the wave of migration during 1950-1960, the nature of the gazino audience changed. While the urbanized version of folk music became dominant, arabesque music began to enter the gazinos indirectly through the vocal style of the singers and arrangements of TSM and THM songs. After the growth of arabesque, THM and arabesque singers started to be presented as the star artists of the casinos. Having a song was an important criterion for getting a deal with the venues. This is when the real industrialization of the Turkish music scene began. The mass distribution of albums, the high number of songs on radio playlists and the promotion by the music press gave the artist a high level of popularity.

7.2 Print Media and Music

Music and Art Movements, which began to be published in 1934 and included articles on TSM and THM, is considered the first music magazine in the history of the Republic

of Turkey. The first magazine to devote space to popular music was Melodi, which began to be published in 1948 (Lena, 2018, p. 140).

Before the 1960s, daily newspapers periodically published news about TSM stars, feeding their fame. The general trend in the Turkish music industry towards the production of music from Western genres led to the inclusion of artists from these new genres in the newspapers, which contributed to their rise to stardom. Popüler Melodi magazine started to be published in 1961 with the claim of being the voice of the music scene in Turkey. Popüler Melodi was the fifth music magazine after Caz, Caz Ekspres, Melodi and another magazine published in French. As Popüler Melodi continued to be published, other music magazines such as Müzik Kulübü (1961), Spor Sine Müzik (1965) and Diskotek (1967) followed (Meriç, 2006, p. 89).

Published in 1956, Ses magazine was not a music magazine, but it devoted an important space to music and music stars. In the first half of the 1960s, newspapers and magazines started to prepare top music lists according to their own preferences. At that time, most of these lists were dominated by foreign artists. In 1965, Milliyet newspaper began publishing a special page titled Müzik Kulübü (Music Club), which contributed significantly to the development of pop music in Turkey. Every week, Doğan Şener, the editor of the page, compiled readers' opinions on their favorite songs, singers and bands, received information on sales from production companies and prepared top lists accordingly. It can be considered as a preparation process for "Hey", the leading pop music magazine to be published in the early 1970s. In 1970, two famous music magazines, Pop Müzik and Hey, began to be published. While Pop Music was short-lived, Hey played an important role in Turkish music life for many years. After Hey was published, the four-year old Diskotek magazine was closed down. Hey was owned by the Milliyet group and therefore the financial support it received from the media company had a significant impact on its longevity (Dilmener, 2003, p. 178).

The space allocated to Turkish popular music in these magazines in different periods depended on the number of pieces of music produced in Turkey in each period. Accordingly, especially after the mid-1980s, Turkish music began to dominate the content of the magazines. Towards the end of the 1980s, not only magazines but also daily newspapers began to show interest in the Turkish music sector, especially pop

music, and to devote space to it in their pages. In 1989, another music magazine, BoomMüzik, was published by Güneş Publishing. This magazine was specifically focused on pop and rock music and therefore attracted the attention of the younger generation. Another magazine worth mentioning is Blue Jean, which started to be published in 1987 and continued to be published until 2016. The magazine had a major impact on the development of foreign popular music in Turkey, and is the longest running music magazine in Turkey to date.

In the 1990s and 2000s, some exclusive radio and TV companies also published several music magazines Number One, Dream, American Billboard, the Turkish version of Rolling Stone, Kral Dergisi(Kral Magazine) were the music magazines publishing on Turkish pop music in the 1990s and 2000s. In terms of Turkish pop music, print media is an important platform through which musicians, music styles and genres are introduced to the public. The period before the 1990s was a time when almost every professional pop musician could find a place in the print media, due to the relative lack of pop music production compared to later years. After the 1990s, Turkish pop music magazines and the music pages of daily newspapers accompanied mainstream music radio and TV in popularizing standardized pop music and its prominent representatives (Lena, 2018, p.142-143).

7.3 Competitions, Television and Popstar

The 1960s, when newspapers and magazines published news about newly released records and various concert reviews, was a period when music began to find more space at the beginning. In addition, the radio programs of important names in popular music such as Fecri Ebciöglü, Aykut Sporel and Sezen Cumhuri Önal contributed greatly to the formation of a suitable ground. Contests organized by newspapers and magazines. Contests played an extremely important role in the development of pop music, both in terms of the names they brought to pop music and the space they provided for this music to spread to a wider audience. They provided incentives through the awards they gave.

The most prominent of these competitions was the Altın Mikrofon, which Hürriyet newspaper began organizing in 1965. The contest, which was organized to support

"Türkçe Sözlü Hafif Batı Müziği" (light Western music with Turkish lyrics), which was popular in those years, was based on the condition that the pieces utilizing Western music techniques had to be performed with Western music instruments. In the first year, 78 names participated in the competition, which set out to give a new direction to Turkish music. The 80-member jury of the contest, which awarded the first prize of making a record and performing in a gazino, decided on 10 finalists. The finalists appeared before the public in Istanbul, Ankara, Izmir and Adana, where the winner was selected by popular vote after the concerts. In the first year, the first prize went to Yıldırım Gürses, who sang his own composition "Gençliğe Veda" with his 26-piece orchestra. The second place went to Mavi Işıklar with "Helvacı Helva", the third to Silüetler with "Kaşık Havası", and all the songs that made it to the finals were released as a 45 LP.

There were 55 applicants for the 1966 qualifiers of the Altın Mikrofon and 7 names made it to the finals. As a result of the great interest in the contest, the number of cities where concerts would be held was increased; four more cities, Bursa, Eskişehir, Samsun and Konya, were included in the program. In 1967, the Altın Mikrofon was organized for the third time and the concert system and cities were changed: There were four concerts in Istanbul and two each in Ankara and Izmir, and concerts in Adana, Antalya, Mersin, Kayseri, Denizli, Balıkesir and Adapazarı, with six contestants reaching the finals. Mavi Çocuklar won first place with "Develi Daylar", second place went to Cem Karaca and Apaşlar, who made a big hit with "Emrah", and third place went to Rana Alagöz, who sang "Konya Kabağı". The winner of the contest, which was held for the last time in 1968 in its original form and without losing its popularity, was determined by concerts held in Adana, Şanlıurfa, Diyarbakır, Elazığ, Malatya, Gaziantep, Antakya, Adana (for the second time), Afyon, İzmir, Çanakkale and Edirne. 67 teams participated in the contest, with the Turkish Petroleum Corporation Batman Orchestra winning first place with "Meşelidir Enginde Dağlar Meşeli", the Haramiler with "Arpa Buğday Daneler" coming second, the Moğollar with "İlgaz" coming third, Erkin Koray fourth, and Sis Beşlisi and Turgut Oksay came fifth.

The Altın Mikrofon, which was not held for four years after 1968, was organized once again in 1972 by Günaydın newspaper, but failed to attract the same interest as in previous years. The contest, in which Edip Akbayram won first place with his song

"Kükredi Çimenler", Salim Dünder came in second with "Bir Dost Bulamadım" and Ömer Aysan came in third with "Kara Kuzu", took a seven-year break and was organized for the last time in 1979 by Saklambaç newspaper. The last Altın Mikrofon went to Ünlü Büyükgöçen, who sang "Dışarıda Kar Yağıyor" in the contest, which introduced many names to the music world and helped popular music reach many cities in Anatolia. Another contest that contributed to pop music in the 1960s was Liselerarası Hafif Batı Müzik(Inter-High School Light Western Music Competition) organized by Milliyet newspaper. The most important difference between the organization, which was later renamed Liselerarası Müzik Yarışması (Inter-High School Music Competition) and Altın Mikrofon was that the participants were not professionals but high school students. The first competition was held in 1967 and was organized by the Robert College team Optikler with the song "Köylü Kızı" and "Vert Last Day" won. Haydarpaşa High School came second and Private Karşıyaka High School came third. There were 9 finalists in the competition organized for the second time in 1968. Ankara Science High School won first place with "Drama Köprüsü" and "Bad Times Come Again No More", while Istanbul Erkek Lisesi came second and Galatasaray High School came third. Competition was organized for the fifth time in 1971, when Kadıköy Ticaret High School won first place with "Sıla", and continued to be organized at intervals of a few years thereafter.

Altın Ses contest, which started in the same year as Liselerarası Müzik Yarışması (High School Music Contest) and although it did not attract as much attention, it was instrumental in the recognition of some important names in pop music, is another contest held in this period. The difference of this contest, organized by the newspaper Hafta Sonu, is that vocals, not bands, compete. Ersan Er dura and Nilgün Arkun won the first contest held in 1967. The year 1969 is very important as it led to the recognition of two important female vocalists of pop music: Nilüfer Yumlu, the winner of the contest, and Sezen Seley, who failed to qualify. After the contest, both of them remain silent for a while. Nilüfer would emerge and both would take their place among the most important female vocalists who shaped pop music in Turkey. Although it was organized only once, the 1. Topluğne Composition Competition, which was one of the most important competitions held in the 1970s and was seen as a rehearsal for Eurovision in a sense, was a first, although different from its predecessors in terms of its content. One of the most important supporters of the contest, which was broadcast

by TRT, was ŞAT Productions, Turkey's first production company founded by Atilla Özdemiroğlu and Şanar Yurdatapa in 1971. The contest, in which the jury members were selected from among the public through ballot boxes placed in various parts of Istanbul and forms filled out, was organized by the Light Music Association in 1974. The number of compositions, which was first announced as 26, was later reduced to 19 and Erol Tanır's composition "Unutama Beni", sung by Esmeray, was chosen as the winner. In the 1980s, compared to the previous years, it can be said that pop music entered a general stagnation.

While the negative effects of the political conditions created by the coup manifested themselves in almost everything, especially in the fields of culture and arts, it is observed that the conditions in the music market also changed in parallel with the change in political and social balances. As a matter of fact, during this period, there are hardly any traces of the competitions that played an important role in maintaining the vitality of the sector. After a long hiatus, pop music regained its lively atmosphere with the first Altın Güvercin Hafif Müzik Şarkı Yarışması (Golden Pigeon Light Music Song Contest) organized in 1987. 15 songs competed in the first contest, which featured many names that would become popular in the 1990s and 2000s. Fatih Erkoç, Kayahan, Ayşegül Aldinç, Çetin Alp, Zerrin Özer, Harun Kolçak, Çoşkun Demir and Emel Erdal were among the contestants. The winner of this year was Fatih Erkoç, who sang his composition "Yol Verin A Dostlar", while Erkoç, who released his first album in the same year, thus signed his first song. The following year, names such as Ayşegül Aldinç, Füsün Önal, Emel-Erdal participated in the contest again and new names emerged. Grup Denk, who won acclaim with the song "Tasvir-i Şikayet" - they would later become known as Oya&Bora - and Sertab Altın, who competed with the song "Akdeniz" - she would later go by the surname Erener and achieve her real fame - were among the prominent new contestants of this year. Harun Kolçak, who sang the song "Yeniden" with Aşkın (Nur Yengi), who will be remembered as one of the important voices of pop music from the 1990s onwards, won the second year's first place among fourteen songs. In the third year of Altın Güvercin, which attracted slightly less interest compared to previous years, familiar names such as Grup Denk, Candan Erçetin and Grup Lokomotif took to the stage, and new names this year included İzel and Seden Kutlubay.

In 1990, the fourth contest was held for the last time under the same name and the interest in the contest was higher than the previous year. Sinan Erkoç, Rezzan Yücel, Grup Çağrı, Burhan Şeşen, Grup Gökkuşığı, Burhan Şeşen and Suavi, who sang "İki Gözüm İki Çeşme", were among those who made their debut in the contest. Mirkelam, the lead singer of 3 Nesil, who would become known in the mid-1990s, was also among the contestants with his song "Karşılıksız Çek". The winner of the contest, which was held for the last time under the name Aştın Güvercin, was Cem Karaca with "Kahya Yahya", which he sang together with Uğur Dikmen and Cahit Berkay. After a one-year delay, the contest was held again in 1992 under the name Beyaz Güvercin, and although it gradually lost its former interest, it is important in terms of bringing some names together.

The winner of the contest, which was held for the last time the following year and featured names such as Birsen Tezer and Serpil Barlas, was Bora Ayanoğlu with his song "Canım Seni İstiyor". Of course, competitions other than the ones mentioned above were also organized in the same years. Ankara Amatör Orkestralar Yarışması (Ankara Amateur Orchestras Competition) organized for the first time in 1961 by the English Club of the Faculty of Political Sciences of Ankara University; Boğaziçi Music Festival, first held in 1963 and organized three times; Topkapı Music Festival held at the Istanbul Open Air Theater in 1968; and Amateur Ensembles Competition organized by Diskotek in the same year are other organizations of the period, but we can only briefly mention that they did not make as much noise as the competitions discussed in more detail above (Küçük Kaplan, 2015, p. 55-57-60-62).

This great music competition, which lost its importance with the polyphonic media and the shift in the excitement of the competition to different content, was replaced in 2003 by a new trend in which music was again used as a tool. First it started with Popstar, and with the broadcasting of this contest on Kanal D, the subject of which was music and the original format of which was abroad, music contests in Turkey gained a success that no one expected. It was an attempt to adapt to the society the idea of achieving fame in a cheap way, which emerged in Turkey in the nineties and was especially encouraged by the media, and to reach the status of people who have the ability to consume maximum by producing less. Starting at the end of 2003 and continuing in 2004, the benefits of this phenomenon were very good: High advertising revenues, high

ratings, a sudden climb from zero to the top of the ladder of fame. The contest also started to attract attention with the jury members who started to humiliate the participants.

One of the most popular debates in this contest was a debate on the question "What is Popstar?" or "Who is Popstar?". The voices coming out of the jury, which was appointed as authorized to determine a popstar candidate in this contest, were so interesting that in a country where the academy was condemned to retire, the jury members who took on the task of the academy suddenly became the most important music critics of the country thanks to this contest. Deniz Seki, one of the names on the jury, made the biggest P.R. of her life thanks to this contest, while Armağan Çağlayan, another name on the jury, suddenly became a person known by everyone from seven to seventy in Turkey. He criticized music in such an assertive way that everyone who listened to him and watched him thought he was a music academic. However, there was only one music commentator and only one conservatory student in this contest that wanted to bring a pop star to Turkey. While searching for the answer to the question "Who is Popstar?", Bayhan, one of the most discussed names in the contest, said in a statement: "There were commercials for the contest on Kanal D. At that time, I was trying to memorize pop songs from the radio, it was a popstar contest. I didn't have much of a pop singer personality. I knew I was different." He was also implying that he was far away from the concept of popstar. Regarding the definition of popstar, Ünsal Oskay said, "Today there is no such thing as a star, stardom is temporary. The man who wins this contest will end up in a simple cassette bazaar and then in a pavyon (night club) in a very short time." He was commenting. Cengiz Eren, who associates the concept of popstar with popcorn, says: "Maize is picked, placed in a container with a fire underneath, covered with a lid and shaken and turned. If desired, some oil and red pepper are added. Sounds start coming from inside the lid. After these sounds get louder and louder, the popping stops. Then the popcorn is eaten when the lid is opened. The name for this in English is popcorn. I wonder if popstars are a bit similar to popcorns. Popstars can be consumed immediately after they pop and disappear, just like popcorns that are eaten..."

The contest had already begun to signal that it would be successful, more precisely, that it would receive high ratings in the AGB Anatolia measurements from the very first broadcast. With its ever-increasing ratings and high viewership, the Popstar contest

started to generate high advertising revenues for the channel that broadcasted it. Sponsored by Coca cola, the contest has always been in the top three of the top one hundred programs since its first broadcast, making it an attractive product marketing opportunity for advertising investors. While the contest was generating increasing advertising revenues, it was also facing increasing reactions. One of the reactions came from a publication called Özgürlük. The publication claimed that Popstar fans were cocaine addicts and said, "They drugged, distracted, distracted from the real problems of life, fed empty dreams, and consoled poor young people with dreams of becoming stars. Those who claimed that this contest received high ratings, on the other hand, stated with evidence that this contest was watched not only by the lower culture but also by the higher culture, and that the ratings obtained in the EU group were higher in the AGB ratings reports. Another opposing view to the Popstar contest came from Fatih Karaca, RTÜK chairman. "It's just a program for ratings, those who become famous won't even leave a trace. This program is the product of a mentality that broadcasts against the cultural values of the country and the principles of public broadcasting. You will see that the heroes who became famous in these programs will soon fade away. They are like soap bubbles."

Atilla Özdemiroğlu said about the contest: "The foreign format of the Popstar contest is more musically sophisticated, but it has produced such a result in our country: It is not necessary to have vocal knowledge, to be educated, as long as you can remain intact when you get into the gears of the media. It is a pity for these children. Commentators like Nilüfer and Sezen Aksu also participated in competitions, but they became famous over the years, not on the day they were selected." He was commenting. "In our country, where unemployment is extremely widespread and the distribution of income has not been corrected in any way, it is not surprising that hundreds, perhaps thousands of young people are looking for a way out in this contest. When the interest of the candidates is so high, the idea of opening the way to earn money by attracting the public's interest can be seen as an exemplary entrepreneurship in terms of capital." said Zafer Üskül. He drew attention to the economic dimension of the contest.

The intense interest and high ratings turned the Popstar contest into an economic record. The contest generated a total of 61 million 768 thousand dollars 135 US dollars worth of advertising revenue for Kanal D, the channel on which it was broadcast. On the final

night broadcast on February 7, a total of 82 commercials of 58 brands were broadcast for 34 minutes and 14 seconds, and the economic value earned by Kanal D from these commercials broadcast on the final night was calculated as 5 million 707 thousand dollars with the special price plan.

The 49th edition of the Eurovision Song Contest was to be held in Istanbul, Turkey, and the song Athena would represent Turkey with was to be determined on Saturday, January 24, 2004, during the program " Sayısal Gece" broadcast on TRT. This was mandatory according to the decision of the European Broadcasting Union (EBU). TRT was expecting a high turnout for this contest, which would be organized by popular vote, but there was a serious rival: Popstar. On the same evening, two contestants would be selected for the finals in the Popstar contest broadcast on Kanal D. After these two competitions aired at the same time, the ratings showed that the program "Sayısal Gece", in which the band Athena sang three English songs and the song "For Real" was chosen as the winner, was watched less than Popstar. According to AGB Anadolu's measurement data, Popstar came first with a 44.5 percent viewership share in the overall audience, while the program " Sayısal Gece" was less watched than Popstar. According to AGB Anatolia's measurement data, Popstar ranked first with a 44.5 percent share of viewers in the overall audience, while Sayısal Gece was only 58th with a 3.6 percent share of viewers. The situation did not change much in the socio-economic status of the so-called AB voice group. Popstar finished the day first in this audience with a 55.6 percent share, while Sayısal Gece came 23rd with a 6.7 percent share. On the other hand, over 500 thousand votes were cast for the Popstar contest in which the two finalists were determined, while 86 thousand votes were cast for the Sayısal Gece program in which the song that would represent Turkey in the Eurovision Song Contest was determined.

The Popstar contest was the most talked about and discussed phenomenon in the country in 2004. Almost all media organs, especially those of the media group in which it was broadcasted, talked about this contest. In the 38-day period from the first day of 2004 until February 7, 2004, when the final of the contest was held, 1,048 news items about Popstar were published in the print media, while a total of 124 hours of news about the Popstar contest or news about it were broadcast on TV channels during this period. The contest was the subject of 680 news articles, 335 columns and 31 interviews

in the print media on the same dates. Undoubtedly, the fact that the contest called Popstar, which was broadcast on Kanal D and managed to develop into a social phenomenon with the influence of marketing, was broadcast on a TV channel affiliated to the largest media group of the period and that the print media organs affiliated to the group used the subject in a way to create an agenda played a major role in the contest's being talked about and creating such an impact. In fact, in the last 38 days of the contest, a total of 252 news items were covered in newspapers affiliated with the media group (Hürriyet, Posta, Milliyet, Radikal), which corresponded to 58 percent of the news items of all newspapers measured. This data shows that the contest was also supported by the other media outlets of the media group and is an example of the agenda-setting power of the media.

The Popstar contest, one of the most important TV events, mobilized other investors in 2004 and suddenly the number of contests on Turkish television began to increase. Osman Tan, who brought the Popstar contest to Turkey and held all broadcasting rights, was co-producing the contest with Med Yapım. As the first contest attracted great interest, Kanal D started preparations for the second contest even before the final night. While working on Popstar 2, to ensure the continuation of the interest, disagreements arose between the two producers of the contest on the final night. The number of votes Abidin received on the night of the contest was 1 million 40 thousand votes. Due to the problems between Osman Tan and Med Production, Popstar was being transferred to Show TV. Together with Kanal D and Med Production, he decided to continue the competition under the name Türkstar. During these events, another media group, the Merkez ATV group, had already started working on a music competition. Like Popstar, the Akademi Turkey competition was also looking for candidates. At the beginning of 2004, all developments pointed to the existence of three music star competitions: Kanal D - Türkstar, Show TV - Popstar 2 and ATV - Akademi Türkiye. The Popstar contest, which had previously been a monopoly, had now entered a competitive environment with one sister and one rival. The necessary conditions for competition were provided and a polyphonic, competitive atmosphere was created in the media.

İrfan Kalaycı emphasizes that the producers and financial backers (sponsors) of such contests are in a close relationship with each other in his article on popular culture contests broadcast on TV: "Being from the same capital group, from the moment

newspapers and TV companies, the written and visual part of the media, announced the format and content of the contests to the public, they embraced the contest format they discovered as if they had found a rich mineral deposit." On the other hand, İrfan Erdoğan drew attention to a very serious economic aspect of these contests: "In addition to making money for the telephone companies and their partners, the lie that television gives the people what they want is supported with the cry of "the people's vote".

TV channels invested in these competitions and had a profitable period in terms of ratings and therefore in economic terms. Abidin, Bayhan, Selçuk, Eser, Firdevs, Barış Akarsu, Emrah Keskin, among the contestants who sang songs in the competitions, were presented to music markets. In addition, Akademi Turkey and Popstar 1, Popstar 1 Live Performances, Popstar 2 contest albums were presented to the music market. Twelve albums were presented to the market, including albums by a total of eight commentators from the four competitions and four compilation albums. Those who fanatically supported these contestants by sending thousands of SMS messages on the contest nights did not show great demand for the albums of these commentators. However, there was such a demand that all of these albums should have been sold without any marketing activities. A total of more than 1 million banderoles were purchased for the albums of the young people who became famous from these four competitions, but the result was not as expected. The total sales of the four albums did not even exceed 500,000 (Kuyucu, 2005, p. 195-197-204-208-212-221-236).

The common features of the competitions in Turkey can perhaps be evaluated in this context as follows. While traditional competitions are based on an intellectual background, recent competitions have emphasized elements such as luck, popularity, fascination and charm. The promise that both the contestant and the viewer can win a large amount of money has made these programs very popular. Thus, the Unkapanı Plakçılar Bazaar, the place for people from the provinces who came to Istanbul with their suitcases and dreams, for those who wanted to become famous with a single song like "İbrahim Tatlıses", disappeared with social and technological changes and was replaced by the internet and television.

8. CONCLUSION

In this study, it is attempted to draw a framework on how the organizations in Istanbul Unkapanı contributed to popular music, how it was formed, its content and how it changed; and to examine what role they played in the 1960-2000 period in Turkey, both musically, culturally/artistically and as a means of mass communication. It adopts the idea that any popular music genre cannot be accepted or rejected as "good", "bad", "right", "wrong".

Music, which has been affected by political and economic developments throughout history, reflects cultural processes in which social transformations have taken place, and has acquired different meanings in each culture, is perhaps the form of expression that best describes human and society among the branches of art. Therefore, when dealing with this branch of art and science, which has a special place in the world of meaning of the culture to which it belongs and provides important data as an identity marker in the analysis of cultural products, it should not be forgotten that it is an interdisciplinary field of study that includes different dynamics.

Throughout human history, music has been a branch of art that can bring all societies and social classes together in a common sharing and spirit. This feature of music has been used for various purposes and in various ways until today. The power of music to create a common spirit has led to its reproduction in accordance with the structures and classes that emerged in the industrialization process. Music has been used to signify belonging, lifestyle or identity. In the West, the music industry started to form in the 20th century with the development of social structures and mass media that emerged with industrialization.

The transformation of cultural products into commodities for widespread consumption necessitates standardization. When culture is mass-produced, it leads to uniformity. To make a definition of mass culture products, they are products that appeal to a large and heterogeneous audience, do not allow for direct mutual communication and criticism, are based on commercial success, are based on the individual's identification with what they watch, and can be watched without requiring intense interest. Popular music plays

an important role in the creation of popular culture and mass culture. After vinyl/cassettes/CDs, radio, television and cinema have been effective actors in transferring popular music and thus popular culture to the masses.

The Beatles are an English rock band formed in Liverpool in 1960. With a line-up consisting of John Lennon, Paul McCartney, George Harrison and Ringo Starr, they are generally considered the most influential band of all time. The Beatles starred in: *A Hard Day's Night* (1964) and *Help!* (1965), both directed by American director Richard Lester. *A Hard Day's Night* was shot in black and white and depicts a fictionalized version of the band at the height of Beatlemania, while *Help!* was shot in color and depicts the band trying to record music. Most of his films have been very well received by the public. Each of his films has a soundtrack album and a song from the album with the same name.

The first movie that started the arabesque song movie genre in cinema was "*Bir Teselli Ver*" (1971) starring Orhan Gencebay. Like the title of The Beatles movies, "*Bir Teselli Ver*" bears the same name as one of Orhan Gencebay's songs from the album. Orhan Gencebay started this trend that the Beatles had started in Turkey and achieved the same success. In cinema, the arabesque film genre was very popular with the public. This genre of cinema remained dominant in Turkey for a long period of time.

A popular music is the product of specific socio-cultural factors operating at a specific point in time, and is therefore invalid except in the current situation. This is to say that the elements of production, consumption, perception, sharing, interpretation, etc. of popular music genres do not have general lines of formation, standardization or change in all societies/cultures.

The development of the music industry in Turkey is analyzed. The period between 1960 and 2000 has been analyzed as the period when Turkish pop rose and a music industry began to emerge in Turkey. This period was also a time when political and cultural identities were being re-discussed in the world and consumerism and lifestyle concepts became widespread. At the same time, Turkey, which is debating its own values and trying to integrate into the global industrial system, has started to achieve a system that

we can define as the music industry. Broadcasting organizations have an important place in the development of the music industry. It is through broadcasting organizations that every product of the sector, such as albums or artist promotions, reaches target audiences.

In the 20th century, developing entertainment and mass media made it possible to popularize music. In this century, technological developments such as radio, cinema, television and the internet have socialized music and culture, while music has become highly personalized with turntables, radios, walkmans, CD and mp3 players, digital audio and video players.

The existence of the Unkapanı Record Stores Bazaar, a music center close to the guild tradition, enabled the Turkish music market to create its own dynamics. These dynamics, controlled by Turkish record labels, made it difficult for major music labels with foreign capital to gain a foothold in the Turkish market and achieve the desired yield. Today, the Turkish Music Industry has a production system, specific target audiences, degrees of celebrity such as star, super star, ultra star, mega star, which indicate a system and hierarchy, a sponsorship organization, music channels, its own newspaper and magazine publishing, social spaces where the lifestyles produced are consumed and many other things.

With each milestone in the historical adventure of the phonogram, music has reached a greater number of people, and with each new technology, it has changed the way and form of distribution. The economic development of the industry, which started with single-sided recordings, changed its identity with the emergence of the internet. The internet marked the end of an era in the music industry. This was the end of the era of physical album sales. Music, which had been distributed in media such as records, cassettes and CDs throughout its history, moved to digital platforms with the emergence of the internet and began to be distributed in MP3 format. With the emergence of the iTunes music platform, the idea that music could also be sold in digital media became widespread and the music industry was introduced to the digital music market. The digital music market emerged thanks to the internet and changed the entire structure of the music industry.

In the light of all this information, the conclusion to be drawn from this study is that the loss of 78's records to 45's records, 45's records to cassettes, cassettes to CDs and finally CDs to DVD players and the internet with the developing technology from the 1960s always affected the sales of the previous technology, and with the effects of the development and privatization of broadcasting organizations over time, the Unkapanı Record Store Bazaar lost its popularity and was replaced by the digital music sector.

It can be said that while Yeşilçam and especially Unkapanı fed the organizational structures formed in Turkey, they disrupted the social structure and culture by manipulating the society with the promise of becoming famous. In other words, it can be said that these organizations, as in the case of İbrahim Tatlıses, misled the subculture of the society, causing migration from the village to the city, the domination of the sector by artists performing arabesque music, and diversity in cinema and the music industry. From this point of view, we can trace the decline of political diversity in Turkey to the present day.

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