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İÇİNDEKİLER

CHAPTER 1

THE HISTORY OF THE CHORDOPHONE INSTRUMENTS IN ANATOLIA IN THE CONTEXT OF SOCIO-CULTURAL STRUCTURE

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THE HISTORY OF THE CHORDOPHONE INSTRUMENTS IN ANATOLIA IN THE CONTEXT OF SOCIO-CULTURAL STRUCTURE

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INTRODUCTION

Anatolia, which has hosted many civilizations in its history of thousands of years, has become the cradle of civilizations with this rich cultural heritage. The elements left behind by each civilization who has taken Anatolia as a homeland have contributed to the unique cultural heritage of Anatolia. The traces of this life, which are embroidered on bowls, pots, walls, stones, and expressed in the poems of the poets, in literary texts, carry the deep meaning in the lands of Anatolia to the present day, and allow the evaluation of the history of Anatolia in so many ways. In this study, the historical documents related to the social and cultural life of Anatolia are analyzed in the context of the chordophone instruments which gave voice to Anatolian lands for years.

In modern studies on musicology, Hornbostel-Sachs System (H-S system) is used in the classification of acoustic instruments. The Hornbostel-Sachs system was developed in 1914 by the Austrian musicologist Erich Moritz von Hornbostel (1877-1935) and the German musicologist Curt Sachs (1881-1959). As a result of their studies, two musicologists produced a classification model based on the way the instruments produce sounds. From a conceptual point of view, this model is based on the creation of vibration in the instrument.

The H-S system classifies all instruments as idiophones, membranophones, chordophones and aerophones based on the source of sound production (Hornbostel and Sachs, 1961).

Idiophones are instruments in which a solid material such as wood, stone or metal is used to produce sound. According to the method used to create vibration, they are divided into classes such as percussion, friction, plucked etc. In this class, there are instruments such as cymbals, drums, jaw harp and maracas. Membranophones are musical instruments that use vibrating membranes or skin to produce sound. Membranophones are classified according to the shape of the instrument. Drums and similar instruments are included in this class. In aerophones, sound is produced by the vibration of the air in the instrument. The instrument is usually formed in the shape of a tube or a cylinder. Aerophones are classified according to the material that provides vibration. They are classified as woodwind, brass and reed etc.

The chordophones studied in the context of this research are instruments in which vibration of a stretched string is used to produce sound. In the chordophone instruments, when the string vibrates, resonator receives the vibration, serves as an amplifier and raises the volume. It is classified according to the relationship between string and resonator. They are divided into sub-classes according to the type of resonator or sound production technique. The technique of producing sound is bowing, plucking or struck. Accordingly, there are five main groups. Musical Bows: may or may not have resonators; the strings are attached and stretched on a wooden bow. Harps: the strings are not parallel to the sound board. The harps are played by pulling or strumming the string. Lyre: the strings pass through a crossbar

that keeps it away from the resonator. Lyre can be played by bowing or plucking the string. Lute: These instruments have short or long neck. The strings are stretched along the neck over a resonator. Lute can be played by bowing or plucking. Sitar: Sitar: Although they have a resonator boxes, they don't have a neck. The sitar can be played by plucking.

Generally, the instruments found in Anatolia consist of chordophones such as harp and lyre; aerophones such as flute and pipe; membranophones and idiophones such as drums, cymbals and sistrum (De Martino:1997; Schuol:2004). Chordophones, especially lyre, are the most known cultural elements of Anatolian civilizations. In the ancient period, it is possible to see musicians playing lyre in most of the important rituals of the period, which were embroidered to the frieze. According to Kilmer (2001), lyre is a cult object that was seen as sacred by the Hittites as well as by the Sumerians. In the Hittite texts, it is mentioned as the instrument of the goddess Inanna. Besides lyre, another most common chordophone is lute.

Given the states and communities living in Anatolia, the chordophone instruments in Anatolia can be analyzed according to the specific periods. At the beginning of these periods, there is the Bronze Age between 2400 BC - 800 BC in which the Akkad and Hittite societies were in the center in terms of the cultural assets in Anatolia.

The Phrygians, who came from Balkans to Anatolia during the collapse of the Hittites, brought the Hellenic Culture to Anatolia as it can be seen in the findings of the tombs of King Midas. The center of the Lydian civilization, which ruled from the end of the Bronze Age to the 6th century BC, is the region that corresponds to Manisa and Uşak provinces in Anatolia. The most brilliant period of the Lydians was between the years 700 and 550 BC. In the period of 8th and 6th century BC, nearly two hundred years, the influence of the Lydian and the Phrygians was seen on the music culture of Anatolia. This period can be examined as a separate period in order to determine the Hellenistic influences on the Anatolian instruments.

The Persians conquered Sardis, the capital of the Kingdom of Lydia, and ended the Kingdom of Lydia in 546 BC. Thus, Anatolia entered the period of the Persian sovereignty for two hundred years. Anatolia remained under Persian rule between 546 BC and 334 BC. This period can be examined as a new period in which the cultural environment in Anatolia interacted with Mesopotamia. After the death of the Macedonian King Phillip in 336 BC, Alexander, who ended the Persian rule in Anatolia, came to the Roman throne. Alexander became the absolute ruler of Anatolian lands after many wars in 300 BC. The Alexander Empire was divided into four Hellenistic empires after the sudden death of Alexander in 323 BC. Ptolemy took Egypt, a large part of Levant and the southern part of Anatolia. Lysimachus took Anatolia and Thrace. Seleucus taking the rest of Anatolia and founded the Seleucid Empire. Roman Republic founded in the 1st century BC conquered these empires by pieces. The Romans are the largest empire of European history in the period of classical antiquity. Starting from the 4th century BC, the period until the 11th century AD when the Seljuks entered Anatolia could

be considered as a separate period in which the Hellenistic culture was dominant in Anatolia.

The presence of the Seljuk and Ottoman states in Anatolia has gradually expanded its influence since the 11th century and with the conquest of Istanbul, Anatolia was completely dominated by the Ottoman Empire. With the acceptance of Islam by the Turks in the 11th century, Turkish-Islamic culture began to take root on Anatolian land. In this period, the chordophone instruments used in Anatolia can be considered in the context of Turkish-Islamic culture.

While considering the social, cultural and economic relations of societies in ancient times, it is possible to see the intense interaction between Mesopotamia and Anatolian culture. Nowadays, the similarities in archaeological findings reflect this interaction. Therefore, it is not possible to think of Anatolian culture apart from the Caucasus and Mesopotamia. Also, it is not possible to think Mesopotamia apart from Egypt and Central Asia. For example, as Mesopotamia's important civilizations, Sumerians and Akkadians had borders to the middle of Anatolia. And also there was an intense and organized trade relationship between Anatolia and Mesopotamia between 2000 and 1800 BC known as colonial age. These can be seen as some of the indicators of the common historical heritage in Anatolia. Historians believe that these trade colonies were located in Kültepe, Alişar, Alacahöyük, Boğazköy, Karahöyük and Acemhöyük settlements. This cultural heritage is rooted in Anatolia with the Hittite Empire which was founded in the heart of Anatolia. After the Hittites, the Phrygians and Ionians who came to Anatolian lands in 1200 BC, Urartians who lived in 1000 BC, Lydians who lived in 700 BC, Persians who took sovereignty over Anatolia nearly 600 BC, Alexander who entered Anatolia in 300 BC, Roman Empire, Seljuk and finally the Ottoman Empire formed the common heritage of these ancient lands. The traces of this cultural heritage have reached today with the archaeological findings and historical texts.

The aim of this study is to evaluate the visual and written documents of Anatolian societies from antiquity to the present day in terms of chordophone instruments used in Anatolian lands and to examine the historical context of chordophone instruments.

METHOD

This study aims at shedding light on the cultural heritage of Anatolia in the context of chordophone instruments by defining the chordophone instruments used in Anatolian lands. For this purpose, it provides an interdisciplinary approach to comparing and combining the data obtained by iconographic sources, archaeological findings and literary texts. For the general purpose of the research, answers of the following questions are sought:

- What are the chordophone instruments in iconographic sources, archaeological findings and literary texts of the Anatolian lands?

- What are the references in the written sources to the name of the chordophone instruments?

The research is descriptive. Descriptive analysis is studied in four stages as Altunışık et al. (2010: 322) have stated. These stages are creating a framework for descriptive analysis, processing data according to thematic framework, defining the findings and interpreting the findings. The data contained in the research consists of the iconographic and archaeological findings and literary texts obtained in Anatolia up to now. Archaeological data, iconographic sources and literary texts can reveal the continuity of the use of the certain musical instruments, the development or change of the music culture over the centuries. At the same time these documents make it possible to determine the existence of musical instruments and traditional musical cultures in the context of continuity or discontinuation, at a certain date or within a period of time.

In the study, iconographic, archaeological materials and textual sources related to the history of chordophone instruments were analyzed and interpreted. It is thought that the systematic documentation made within the scope of this research will contribute to the chronological development, production and the use of the chordophone instruments.

RESULTS

Chordophone Instruments in Anatolia During the Bronze Age

The oldest finding of the chordophone instrument in Anatolia is the relief on the piece of the ceramic pot dating back to 3000 BC which was found at the excavations in the area of Aslantepe. The relief depicts a human figure playing harp. The relief, belonging to the transition period between the Chalcolithic and the old Bronze Age, can only be observed in the main lines. It is the first known example of the chordophones in Anatolia. In Egypt and Mesopotamia, the history of the harp dates back to the 6th millennium BC. The harp is considered to be the most primitive form of the chordophones after the “musical bow” which is still seen in some parts of Africa today. The first chordophone is a musical bow. It is a single-string instrument which is obtained by stretching a thin material that can make sound to an arched arm like a bow. Mostly seen in Africa, the musical bow evolved into harp in later periods. In the first examples of the harp, it is understood that a few strings made of the animal gut were attached and stretched to a bow-shaped neck by a little space between them. Dumbrill (2005:179) indicates that only five strings were able to fit the primitive harp. Archaeological findings of Egypt and Mesopotamia show more documents about harp than the ones of Anatolia. Although it is not as widespread as in Egypt and Mesopotamia, it is observed that harp was known and used in Anatolia. The main difference between lyre and harp; although lyre has two arms rising from the body of the instrument or sound box and ending in a transverse bar where the upper ends of the strings are attached, is that harp has angular or curved arm where the strings of different length are attached. Although harp is less visible than

Mesopotamia and Egypt on the Anatolian land, it can be seen that the instrument of the "çeng" that Evliya Çelebi mentioned in his "Seyahatname" as an instrument used in İstanbul is a member of the angular harp family. Many sources refer to the çeng as harp. From Çelebi's manuscripts we learn that forty-stringed çeng (angular harp) was used in İstanbul in the 1660s, only few people played it because of being difficult to play, there was ten çeng (harp) luthiers and two shops in İstanbul (2013). In this regard, although the harp was not as widespread in ancient Anatolia as Mesopotamia, İstanbul was the last place where the harp was erased from the history scene. These data show that the harp was played on Anatolian land for at least about 4600 years.

The second chordophone discovered in Anatolia after the harp figure of 3000 BC is a lute belonging to the Akkadian period and dated to 2400 BC (Turnbull, 1972). The reliefs on a cylindrical seal embroidered on a black stone also have a depiction of a musician (fig. 1). The musician's instrument has a small resonance box like the classical lutes and it has a neck. There are two tassels hanging from the end of the neck, as seen in ancient Egypt, Mesopotamia and later in the Hittites. It can be considered that these two tassels are extensions of the strings and were used to adjust the strings to the desired tension. The fact that the lute has two tassels indicates that there were probably two strings. The seal in which the ritualistic scene of a god or god-king was engraved is an early example of the use of the music and musician in ancient rituals. Although it is seen that the neck of the lute is rounded, it is not possible to conclude whether there is a fret on it or whether there is a plectrum in the hands of the musician. However, it is known that the Egyptian lutes were played with a wooden plectrum. Considering that ancient Egyptian lutes generally have two or three strings, a neck and a resonance box, it can be said that the early examples of lute in Anatolian lands resemble those in Egypt. It is known that in this period wood or turtle shell is used in the construction of resonance boxes of lutes.

A detailed depiction of the chordophones used in Anatolia is also found on the İnandık Vase of the Hittites period (fig. 2). The vase is exhibited at the Museum of Anatolian Civilizations and dates back to 1600 BC. The marriage ceremony, depicted with reliefs on the İnandık vase, also sheds light on the musical instruments of the period. There are six lyre depictions on the four frieze of İnandık vase. One of these six lyres is a big lyre, five of them are small lyres. There are generally two types of lyre in the Hittite findings. The first of them is the small lyre which is portable and played by one musician. The second one is the big lyre which stands up to itself and can be carried and played by two people. Franklin (2007) states that the Hittites used the words *ippizinar* for small lyre and *honzinar* for big lyre. All the lyres have a resonance box, a bridge and an animal head on the arm. Same direction symmetry is observed in the arms. There is no data on string count. According to the archaeological data, lyre is seen in Mesopotamia before Anatolia. The examples of lyres in Mesopotamia give clues about the lyres of the period. The lyres discovered in a Royal Cemetery in Ur by Leonard Woolley date back to 2600 BC. Woolley had discovered a series of bullheads

in his excavations in Ur. They realized the lyres whose trees were torn apart when the excavation was completed. When he took the lyre findings out of the soil, he filled plaster into the remaining space and revealed the form of the lyre (Woolley, 1934: 169). This study enabled the collection of data on many features such as the appearance of lyre, playing techniques, and sound tones. The wooden musical instruments in the city of Ur were decorated with non-wood materials such as gold and silver copper. These materials also helped archaeologists to determine the form and size of the instrument. The reconstructions of the lyres in Ur are exhibited in various museums. It is observed that all lyres have resonance box. Queen's Lyre, which dates back to 2600 BC and exhibited in the British Museum, is one of them. Its height is 112.5 centimeters and has a resonance box. Eleven strings are attached to it. The second important piece found in the Ur city is the golden lyre in the National Museum of Iraq. Because of the bull's head on the lyre is completely golden, it is called "Golden Lyre of Ur". There is a wooden resonance box such as other Ur lyres. Eight strings were attached to it. In the Ur lyres, bull head figure was attached to the resonance box and the resonance box was used as an abstract form of the bull's body. Although the harp was known in the Mesopotamia region, it is seen that all of the examples with bull ornaments are lyre. These lyres belonging to 2600 BC, are the oldest chordophone instruments ever discovered.

Another example of chordophone instruments depiction in Anatolia is seen in Hüseyin Dede Vase dating back to BC1400 and belonging to the Hittites period (fig. 3). In the vase with four friezes, the Hittite religious ritual was embroidered in relief. It is understood from the scene in the vase that the Hittites generally used music in their religious rituals, especially lyre was used. There is a resonance box in the lower part of the lyre as in Sumerian. It is seen that there is a bow-shaped curved arm on the front side of the lyre and there is an animal head figure on the top of the arm as in the Sumerian lyres. However, this head figure was positioned at the end of the arm, not the resonance box as in the Sumerians. Although the other arm does not appear, it can be considered from the general structure of the period that there could be a symmetrical arm on the other side of the lyre. The lyre reliefs in the "Hand Shaped Vessel" dated to 1400 BC in the Museum of Fine Arts in Boston which is belong to Hittite period are similar to the small lyres depicted in vases in terms of size and structure (fig 4). Although the data about string count of the Hittite lyres cannot be obtained, the examples of lyres discovered in Ur show that they had different numbers of strings according to their size.

In the Sumerian tablet of 1400 BC which was discovered in Boğazköy, it is observed that fret was used for the first time, unlike the previous lutes (fig 5). It is considered that the fret function might have been provided by the rope or leather-like materials attached to the neck. From the Hittite findings in Alacahöyük, it is understood that sound holes were used for the first time during this period in Anatolian lutes (Sachs, 2006). These sound holes are also seen in Egypt lutes. Although there were many paintings or reliefs before, the only real example of the lute is Har-Mose's lute which dates back

to 1490 and found in Egypt (fig. 6). The resonance box of this instrument is wooden and oval. The front part of the resonance box is the leather. There are six resonance holes on the leather. The long and straight neck is circular. There are two bridges and three gut strings. It was played with a plectrum attached to the instrument with a long cordon. According to Scott (1944), the resonance box is thought to be made of cedar, the bridges and the plectrum made of boxwood. Due to the fact that both trees are grown in Anatolia, it is considered that the wood of the Egyptian lutes must have brought from Anatolia. This interaction also clarifies the similarity between Egyptian and the Hittite lutes.

The archaeological data do not contain exact information on the trees used in the construction of chordophone instruments in Anatolia during this period. On the other hand, in the written records dating back to 2700 BC, it is observed that the Anatolian civilizations cared about the cedar tree and used it for many purposes. Cedar is mentioned as GIŞERIN in the Hittite cuneiform texts (Ertem 1964: 130). It is known that cedar wood was used in many areas in antiquity such as construction, furniture, wood carving because of its long life, strong and durable structure that can survive for many years. For example, the epic of Gilgamesh that is thought to have emerged in 2600 BC clearly emphasizes the importance of cedar for Sumerians. Not only durable structural features but also pleasant odor made cedar tree a sacred tree which became identical with immortality. It was identified with male gods in Sumerians and Hittites. The data on religious rituals show that a similar sacred meaning is also loaded into music. For the reasons explained above, it is very possible that cedar wood was used as a main material in the construction of chordophone instruments of the period. Indeed, according to Scott (1944), the cedar wood was also used in the construction of the main body of the Har-Mose's lute.

As a general evaluation, it is seen that the chordophone instruments used in Anatolia during the Bronze Age are lyre, harp and lute. Music had taken an important place in social life, especially in religious rituals and ceremonies. Especially the lyre had a special meaning therefore the music was performed with a lyre in rituals and ceremonies. However, it is seen that the lyre instrument was the instrument of the king, queen or god-kings in Mesopotamia in earlier periods. It was decorated with jewels. Therefore, it can be evaluated that lute and harp usage might have been more common among ordinary people than lyres.

Chordophone Instruments in Anatolia between 8th Century BC - 6th Century BC.

Phrygian, Lydian and Urartian states dominated Anatolia in this period. Music appears to be an indispensable part of Lydians' social life, in religious ceremonies, in education and even in war. For example, it is understood from the works of Herodotus (1983) that the Lydians went to military expeditions with a music group of men and women. Lydian music includes the local features of Anatolia (Franklin, 2007). It is understood from the archives and

reliefs of the Lydians that musicians were often sent as a diplomatic or conquest gift to the capital city of Nineveh during the Mermnad dynasty (Franklin, 2007). The written documents of the period show that the musicians in dynasties frequently visited court of other dynasties. This situation revealed the close relations between Anatolian and Mesopotamian civilizations in the context of culture and music. It is known that the Lydians emulated to life in Assyrian courts. According to Franklin (2007) one of the most important indicators of this is the Lydian harps. Although the Hellenes accept Sappho (700- 630 BC) as the inventor of curved harp, archaeological findings indicate that harp was used in Mesopotamia in previous years. The term *magadis* used by the Hellenes for curved harp originates from Lydia. Sachs (2006) stated that the *magadis* term was first mentioned in the 7th century BC by the Spartan poet Alkman whose origin is Lydian. Twenty-stringed instrument was played with thumb without plectrum. The poet Anacreon, who lived in the 6th century BC, used "a twenty-string *magadis*" expression in his poem when he talked about Lydian harp (Moore, 2011). The words *magadis* and *pectis* describe curved harps and can be used interchangeably in Helen culture. In contrast, the harp was regarded as a foreign instrument coming from the east in the Hellenistic culture. A large number of strings and notes on the harp were not well received by Platon because it facilitated modulation, imbalance and sensorial enjoyment (1995).

The iconographic findings and archaeological sources that emerged during this period show that the musical instruments used intensively in Anatolia were from the aerophone group. The Phrygian King Midas's myth about the music competition between the Apollo's lyre and the flute of Pan reveals the rivalry between lyre and flute in terms of preference. At the end of the myth, King Midas prefers the flute against the lyre and punished for his choice. The myth is a conflict between the traditional and the quest for innovation. In the Phrygians, new forms of flute were preferred against lyre which was coming from the tradition and associated with ethic and virtue. It is understood that this situation causes not only musical but also philosophical conflict. In fact, discussions about flute and lyre existed in Pythagoras before Plato. Pythagoras, who was also a lyre player himself, had taken a negative attitude towards the flute like Plato (Riedweg et al., 2005). In the discussions of philosophers such as Pythagoras, Socrates and Plato, it was emphasized that kithara which is a kind of lyre or a professional lyre is a correct and effective instrument in acquisition of ethical values. Whereas the flute was defined as disturbing, rude. It is believed that it sends away the human from the calmness and the virtue.

Prevalent examples of the musical instruments used in the Anatolian land during this period are flute, pan flute and double-flute called "aulos". It is known that boxwood of Anatolia was used in the construction of these aerophone instruments. Aristotle's (2006) writings show that the instrument which dominates Phrygian music was flute. It is understood that the instruments used extensively in Helen culture in the 5th and 4th centuries BC were lyre, kithara and flute (Platon, 1995:399). As a matter of the fact, one of the two musicians standing next to the statue of Goddess Cybele in Boğazköy

was playing aulos and the other was playing the lyre (fig 7). The fame of the Phrygian flutes reached to Rome in the following years and have passed to the literature as "Phrygian flute" (Collinson, 1975:26). It is possible that this flute culture in Anatolia had moved towards the west with the Persians conquest from the east.

It is seen that the lyre used in Anatolia evolved into kithara and left its place to kithara in this period. As Maas and Snyder (1989) stated, the form of the Lydian lyres seen in the ceramic findings is related to the kithara that began to be seen in Anatolia in the 7th century BC. Archaeological findings clearly show that the instruments of professional musicians were kithara in the 6th and 5th centuries BC.

There were some innovations in terms of musical instruments while the Lydian and Phrygian states dominated Anatolia in this period. It is understood that flute and pan flute instruments, which were not seen in Anatolia in previous periods, started to be used and expanded their influence rapidly. Nonetheless, the use of lyre had not been abandoned but the use of kithara which was a more developed form of the lyre became widespread. Kithara, which evolved from lyre, retained its place in the Hellenistic culture for a long time in later periods. No data were found about Lydia and Phrygia on the use of the harp and the lute which were used in Anatolia during the Bronze Age. In addition, on a bronze belt dating back to the 7th century BC and belonging to the Urartians who had established a Van-based state have a depiction of musicians playing the flute, lyre and the lute (Anlağan, 1988). It is understood that lute and lyre had lost their influence on Western Anatolia in this period but continue to exist in the East.

Chordophone Instruments in Anatolia between 6th Century BC - 4th BC Century.

The Persians who lived in the current Iranian borders were empowered by the Great Cyrus, king of the Achaemenid dynasty and aimed to conquer Anatolia. Persians, who won the war with the Lydians in the 6th century BC, continued to dominate Anatolia for two centuries from this date. In the findings belonging to the Persian art in Anatolia, the traces of ancient Greek art can be seen (Broadman, 2000). However, the findings in different regions within the borders of the Persian Empire reflect Iranian art (Lukonin and Ivanov1977: 72).

Not much is known about the Persian music in the ancient world due to the lack of archaeological findings. Especially, not much is known about the music of the Achaemenid Empire which was a Persian empire that dominates all of Anatolia. The data about this period are mostly obtained from the works of Greek writers of the period. According to the writings of Xenophon (1984) and Herodotus (1983), music played an important role in religious ceremonies and court life during the Achaemenid period which was the largest Persian dynasty between 550 and 331 BC. Although there are not many archaeological findings related to the cultural assets of the Achaemenid

in Anatolia as the Greek writers of the time stated, Persians moved their music cultures to Anatolia too. Therefore, because the historical continuity of the chordophone instruments in Anatolia were interrupted during this period in the context of archaeological documents, it is useful to refer to the archaeological documents belonging to the Achaemenid which are located in other parts of Iran.

The archaeological evidence of the Persians reveals the musical instruments used during the Elamite period around 800 BC. The 43.5 cm diameter bronze bowl in Arjan in Western Iran depicts royal activities (fig. 8). The bowl dates back to the last period of the Elamite Kingdom (Stronach, 2005, p. 179). There is a depiction of the musicians of the period in the fifth frieze. Chordophone instruments of musicians are clearly seen in the friezes. These are harp, lyre and lute.

Some of the reliefs about Persia exhibited at the British Museum allow for the inference of the musical culture and instruments of the Persians when they entered Anatolia. The relief from the 7th century BC in the Ashurbanipal Palace in Nineveh depicts a musical parade. Of the five musicians in the relief, three of them playing harp, one of them playing zither and one of them playing double flute (fig. 9).

It is understood from the reliefs of 7th and 8th centuries BC that the Persians used the zither instrument as a chordophone instrument quite extensively before entering to Anatolia. It is seen that this instrument which resembles today's "kanun" was played by struck the strings with a stick with one hand and plucked by the finger on the other hand. The strings were stretched by attaching to a beam on a horizontal resonance box. The resonance box was positioned ninety degrees to the body and rest against the abdomen of the body. The excess of the string, as seen in the lute of that period, was hanging down by fastening to a tassel. Although there were no traces in the archaeological excavations, when the Persians completely reigned in Anatolia between the 6th and 4th centuries BC, it is possible that "zither" might have been used in the Persian courts in Anatolia. It is observed that Persians used harp instead of the magnificent lyres seen in the Sumerians and the Hittites. The fact that the musicians in the depictions were standing or playing while walking shows that these instruments were used during a ceremony or parade.

Two different forms of the Persian harps are remarkable. These are separated by curved and angular arms. In Hellenistic period findings in Anatolia, it is understood that Hellenes also used these curved harps intensively. Hellenes called the angular harps as "*triangle*" and the curved harps was also called "*magadis*" or "*pectis*". According to the Hellenes, the inventor of the curved harp is Sappho (BC700- 630). However, archaeological findings show that these kind of harps were used by the Persians in previous years. It can be considered that there was an interaction between the Persian and the Hellenistic cultures on the use of the curved harps with the entrance of the Persians to Anatolia.

Generally, Hellenic culture prevailed in Anatolia before Achaemenid Empire which established by Persians and conquered Anatolia. There are not enough documents including the traces of the existence of Achaemenid culture in Anatolia. Although the knowledge about the chordophone instruments in Anatolia was interrupted during this period, it is known that Persians used harp and zither instrument intensively. Since harp was already used extensively in the Hellenistic culture, its existence continued after the Persians but the zither instrument couldn't continue to exist in Anatolia in the later period. The reason why the cultural assets of Persians do not appear much in Anatolia during this period can be explained by the preservation of the local cultures. Although the people in Anatolia lived under the rule of Achaemenid Empire, they continued to live their own culture and had not faced an intense cultural interference or pressure. The declaration of Cyrus, the King of Achaemenid on the clay roller tells us that he recognized the freedom of life, property, honor, language, religion for local people and no one interfered with their lifestyle. The "Cyrus Cylinder" in which the declaration is written is exhibited at the British Museum (No: 90920). In this context, it can be said that even though the Persians had taken control of Anatolia, the persistence of the Hellenic culture in Anatolia was not interrupted.

Chordophone Instruments in Anatolia between 4th Century BC – 11th Century AD

With Alexander's conquest of Anatolia, almost completely Hellenistic culture prevailed in Anatolia from 4th century BC to 11th century AD. Even if the Hellenistic culture continued in Anatolia until the conquest of Istanbul, Turkish-Islamic culture started to take root in the Anatolian lands when the Seljuks entered Anatolia.

In the historical process, when the written and archaeological sources are examined, there is no significant difference between the Roman music and the Greek music. When the Roman Empire conquered Greece completely in 146 BC, there were already some Greek colonies within the Roman borders. This intense interaction between Rome and the Hellenes revealed cultural similarities. It can be said that the music culture in Rome is the same as any Hellenistic settlement. Horatius expressed the influence of Greek culture on Rome with the words "The Prisoner Hellas captured his cruel conqueror who defeated him." (Diakov & Kovalev, 2015:109). It is seen that the warrior Roman Empire totally adopted the intellectual accumulation of the Hellenistic culture. According to Polybius, the Roman people was ready to keep up with other cultures and to imitate those who were superior to them (Çevik, 2017). It is known that many Greek philosophers, artists, scientists and thinkers studied in Rome during this period. Music historians also did not separate Roman music from the music in the Hellenistic period in general. Actually, when the Roman Empire entered Anatolia, the cultural elements they brought with them had already been in the cultural mosaic of Anatolia.

Beginning from the 4th century BC, the remarkable element in terms of the Hellen's musical instruments was the lute which is starting to be seen again. This instrument which had three strings and neck was called "pandura" (McKinnon, 1984). It is understood that the use of lute which was seen in the orient between 8th and 6th centuries BC had become widespread again in the Hellenic culture probably with the influence of the Persians and the Assyrians. One of these examples is the marble relief of a Muse who is playing pandura which is exhibited at the National Archaeological Museum of Athena and dated to the 4th century BC (fig.10). Also two of the earliest examples of the use of the pandura in Anatolia is the Byzantine mosaics dating back to the 5th and 6th century AD in Istanbul (fig. 11). It is seen that these samples have three-string and fretless neck.

One of the most well-known examples of Roman art is the wall painting exhibited at the National Archaeological Museum of Naples (fig. 12) (No: 9109). The picture that depicts the scene in which Chiron, half-horse human character of Greek mythology teaches how to play lyre to Achilles provides very clear information about the chordophone instruments used in Roman culture. The similarity of lyre with the lyres used in Anatolia in the previous periods is remarkable. The resonance box of the lyre was made of turtle shell and the strings were attached to a rectangular brace (tailpiece). The instrument seen to be ten strings was played with the help of a plectrum. It is possible that the Romans might have played the lyre with both plectrum and fingers.

A relief from the 2nd century AD in the Istanbul Archaeological Museum depicts a muse playing a lyre (fig. 13) (No:1028). The base of the lyre is curved and there is a rectangular brace (tailpiece) to which the strings are attached. There are seven pegs on the upper side of the string. This indicates that the lyre had probably seven tunable strings. Although the left hand fingers are on the strings, the right hand position suggest that it holds a plectrum.

In the Orpheus mosaic which is exhibited in the Sparta Archaeological Museum and dates back to the 2nd century AD, there is an eight-string lyre in the hands of Orpheus (fig. 14). It is clearly seen that tortoise shell was used in constructing lyre. It is observed that the strings are attached to the tailpiece on the resonance box and tuning pegs above. Orpheus holds a plectrum in his right hand. In another Orpheus mosaic, discovered in Şanlıurfa and exhibited in the Istanbul Archaeological Museum, Orpheus who tamed wild animals by playing lyre has a four-string lyre in the hands (fig. 15). The mosaic dates back to the 2nd century BC as it was in Sparta.

There are many archaeological documents related to the lyre in Roman geography. It is seen that, lyres had a resonance box and tortoise shell could be used as a resonant box, the lower parts could be curved or flat, the string numbers vary between five and ten, the strings were tuned with the help of the pegs, they could be played either by hand or plectrum or both at the same time. This information reveals that the lyres used in Rome was similar to the ancient Greek lyre. For this reason, no novelty or difference is seen in this

period regarding the use or form of the lyre when the Roman Empire entered Anatolia.

One of the archaeological document at the Istanbul Archaeological Museum is the Apollo statue playing the kithara (No. 114) (fig. 16). The statue, located in the ancient city of Miletus near current Didim, dates back to the end of the 2nd century AD. While the left hand of Apollo stands in the air, the right hand is positioned on the strings. The kithara has a rectangular resonance box and a flat base. On the crossbar of the kithara, there are tuning pegs on which the strings are attached. It is considered from the number of the pegs that it is a ten-string lyre.

Relief, which is exhibited in the Paris Louvre Museum and depicts the competition between Apollo and Marsyas in Anatolia, dates back to the end of the 3rd century AD. The kithara, depicted in this relief, resembles the examples in the Istanbul Archeology Museum. The feature in the detail of this relief is that the kithara is connected to the player's neck with a belt. Holding the kithara in this way is seen in the old lyres of the Hittite reliefs too. As in the other examples, the rectangular resonance box of the kithara, the pegs for tuning the strings and playing techniques are similarly depicted by the examples in other archaeological documents.

One of the main sources of reference for Eastern Roman culture is Ibn Hurdazbih's book, *Kitâbü'l-Mesâlik ve'l-memâlik*. This work, written in the 9th century AD, describes the cultural, economic and geographical structure of the countries of the period as well as their ways. Hurdazbih (2008) mentions to the "Byzantine Lyre" (fig. 17) and "Shilyani" as the chordophone instruments used in the Byzantine. He described the Byzantine lyre as a three or five-string lyre, played with a bow like the Arabian rebab. This instrument, identified in the 9th century, is the first example of the lyre played with the bow. In many sources, it is regarded as the ancestor of the violin. There is no information on shilyani in the book of Hurdazbih. However, considering the instruments of the period, it might have been derived from the lyre or the harp.

It is observed that the chordophone instruments of lute origin were never as popular as the instruments of lyre or harp origin during this period but still existed during these period despite their rare use.

Chordophone Instruments in Anatolia Since 11th Century BC.

The main sources used in the examination of the historical development of the chordophone instruments used in Anatolia after the 11th century are the visual sources, the written works of the period and the poems of the folk poets.

Although there is not an exact classification in the written works in the Seljuk period, three types of music genres and groups are mentioned. The first one was the Nevbet team who were given great importance in the Seljuk period, especially during the period of Tuğrul Bey and present at every place

where the sultan went. In this team, instruments such as *kös* (giant kettledrums), drums, *nakkare* (small kettledrums), *boru* (a kind of trumpet), *nafir* (sort of straight trumpet), *zurna* (an oboe-like woodwind instrument), cymbals were used (Özaydın, 2007). The instruments in the team consist of aerophones and idiophones in accordance with the character of military music. There was no chordophone instrument in the military music. Although Nizamül Mülk (2013) mention from the musicians in his book of *Siyasetname*, only *kös*, drum and *nafir* instruments are referred. It is observed that *kös*, drum and *nafir* instruments were given a special value.

The second type of music was entertainment music. Turan (2018) reported that there was a band of musicians other than the *nevbet* team in the Seljuks' palaces and *rebab* and *berbat* (lavta-like instrument) was played in the band. In the later period, we can see the instrument called "berbat" in Evliya Çelebi's book of *Seyahatname*. Ömer Hayyam who was in the palaces and assemblies of Seljuk Sultans of the time, especially Sultan Melikşah and Karahanlı Şemsülmülk mentioned drums, bells, *çeng*, *ney*, *rebab*, *oud* instruments in his poems and quatrain. Ibn Bibi also states in his work called *Selçukname* that *saz* (lute-like instrument), *çeng*, *rebab*, *berbat* and *oud* instruments were used in the entertainments in the Seljuk palaces.

The third genre encountered in the writings of the Seljuk period is the religious music. In Seljuks, like a special value was given to *kös*, drums and *nafir* in military music, as well as a separate value and importance was given to *rebab* in the field of the religious music. This is evident in the book of *Rebabnâme* of Sultan Veled who lived in 1226-1312 and who was also a composer. "There are many words and secrets about the world of love that do not fit into expressions and narratives. God reveals them from instruments like *rebab*". "If all things are glorifying, then *rebab* should be one of the glorifying ones. Because *rebab* is a thing too. But only the soul masters can hear its glorify. The savants who are interested in appearance listen to it for the purpose of playing and entertainment" (2001). These words of Sultan Veled reveal the importance of the *rebab*. In this work, in addition to *rebab*, the *çeng*, *ney* (hollow cylinder with finger-holes) and *def* (kind of tabors) instruments are also mentioned. Although the most mentioned chordophone instrument is *ney* in the *Mesnevi* of Mevlana, *çeng*, *rebab* and *tar* are also present (2015). It is understood from *Mesnevi* that the *ney*, *rebab*, *def* and *kudüm* (a pair of small, hemispherical drums) used in the Mevlevi rituals.

One of the sources about musical instruments that can be used in the 13th century in Anatolia is Yunus Emre who is thought to have lived in the second half of the 13th century AD. From the poem of "Kopuz and Çeşte", it is seen that *kopuz* (sort of short necked lute) and *çeşte* instruments were used in that period. It is understood from the meaning of the poem that these instruments which were derived from the lute are called as "*saz*". The Gut strings called "*kiriş*", wood and leather was used in the production of the instruments. According to Köprülü (2003), *kopuz* instrument was used in Uighur and Hun Turks. From the book of *Divan-ı Lugatit-Türk* of Kaşgarlı Mahmud (2003), we understand that the difference between the instruments

of lute origin and kopuz instrument was the resonance box of kopuz similar to the Arabian's oud. Meragi states that the kopuz was a five-string instrument (Bardakçı, 1986). It is considered that the instrument called çeşte could be the six-string form of the kopuz because of the name of "şeş (Persian: six) -tar" origin. Starting from the 13th century, it is seen that the names such as kopuz, çeşte, tanbura², cura (smallest bağlama), saz³, bağlama (sort of long necked lute), çöğür (short necked bağlama) are frequently mentioned in these texts.

In the book of *Edvar-ı Musiki* which was written for Murad II in 1441 by Ahmedoğlu Şükrullah, there are important knowledges about the musical instruments used at that time (Kamiloğlu, 2007; Bardakçı, 2012). In the chapters of the book, some chordophone instruments are mentioned like the two-string saz, oud, tanbur, ıklığ, rebab, çeng, nüzhe, kanun and muğni. Specifies that a good oud can be made from the şahçub tree and the cypress tree. There is also an oud form in the book (fig. 18). It is observed that compared to the lute of the ancient period the resonance box of the oud was much larger and the neck was shorter. In the same work, it is understood that the ıklığ (fig. 19) was a two-string instrument played with a bow furnished with horse-hair. Hard woods such as ebony, almond tree were used in the construction and deer leather was used on the front side of the resonance box. It is stated that it would be better for a çeng to be made of a whole wooden piece using apricot tree like rebab. The neck part of the çeng is long and curved, and its drawing is given (fig. 20). The similarity of this form with the curved lyre used in Persia and Helen is remarkable. In the book of *Edvar-ı Musiki*, there are two other instruments derived from the lyre family like çeng. These instruments are kanun (fig. 21) and nüzhe (fig. 22) which are similar among them. Both instruments have a horizontal resonance box and the strings are attached by stretching over the resonance box. Although the kanun continues to be used in the later periods, it is observed that the nüzhe was used for a short period and completely abandoned. Şükrullah states that nüzhe was invented by Safiyüddin Abdülmümin Urmevi who lived in the 13th century. Apricot tree for the construction of the kanun, and red willow, cypress, şahçup and boxwood for the construction of the nüzhe were recommended.

In the works of *Şerhu'l-Edvar* (Kolukırık, 2010) and *Nekavetü'l-Edvar* (Koç, 2017) of Abdülkadir Meragi who lived during the same period as Şükrullah in the early 15th century, there were some chordophone instruments like the kanun, kemençe (likewise called rebab), kopuz, mungi, tanbur, tar, oud and some similar instruments like them derived according to the number of strings.

² The words "tanbur" "tambur" "tanbura" and "tambura", which have been used in the historical process, describe the same instrument. Most likely it's associated with the pandura.

³ Referred as the saz or sometimes referred as an instrument

In the 16th century, from the poem of Kaygusuz Abdal "Thirty kopuz, forty çeşte, fifty ıklığı rebab – Beatiful played with a two-string saz in the room", it is understood that kopuz, rebab, çeşte and probably dütar which was defined as two string saz was used. Another poet of the 16th century, Pir Sultan Abdal said, "I'm playing tanbura, I'm dressing tenure (the clothes of the Mevlevi Order)". As in the verse, the name tanbur or tanbura is frequently mentioned in these texts. It is understood from the verse "My name is bağlama" of the poem "Oh my yellow tanbura" belonging to Pir Sulat Abdal that tanbur is at the same time started to be called as bağlama. The name of "bağlama" which is still used in Anatolia nowadays was not found in Anatolia before this date.

In the same century, in the poem of poet İlyas Şüca Revani (1475-1524) named *İsaretname*, the instruments of the period were mentioned. Among these instruments çeng, tanbur, oud, kanun, kemençe and kopuz are from the chordophone type (Farmer, 1999).

It is possible to find some information about the instruments used in the late 16th century in the miniatures of *Surnâme-i Hümayûn* which describes the festivities of the circumcision wedding of the prince Sultan Murad III. The chordophones mentioned in the *Surname* are çeng, kanun, kemençe, kopuz, rebab, şeşhane, tanbur and oud. It is noteworthy that the size of the instruments similar to the oud is depicted differently. It is understood that these instruments were derived from the oud. The reason for this may be the sound color of the instrument, the range of sound or the association with the makam⁴.

One of the most comprehensive source for instruments used in the 17th century is Evliya Çelebi's book *Seyahatname*. The chordophone instruments in this work are the çartar, çeng, çeşte, çöğür, kanun, kopuz santur, şeşhane, şeştar, tanbur, ud, yelteme, ıklığ, kemençe and rebab. Evliya Çelebi also mentioned an instrument called "berbat" that was invented in Muğla and had a straight neck and four pegs (2013). It is observed that the tar, çeşte, çöğür, kopuz, şeşhane, şeştar, tanbur, ud and yelteme are the variations of the lute form because of having a resonator box and a neck. Strings lengthen throughout resonator and neck. Wood or leather was used on the front side of the resonator boxes of these instruments. It is seen that most of them are named according to the number of strings.

Starting from the 13th century to the 17th century, the variety of instruments had increased significantly. It can be said that studies on music theory which gained speed in this period directed luthiers and musicians to researches about the construction of instruments. Uzunçarşılı (1997) states that instrumentalist and singers was brought to the Ottoman Palace from Iran and Azerbaijan in 15th and 16th centuries. One of the reasons for the variety of instruments encountered in this period may be that the musicians brought their instruments with them. Within this diversity, while the relation between the instruments of the 13th and 17th centuries is observed, it can also

⁴ System of melody-types used in the Turkish Music.

be thought that the increase in the number of luthiers had an effect on the variety production of the musical instruments during that period. Evliya Çelebi states in his book of *Seyahatname* that there were hundreds of luthiers in Istanbul in the 17th century (2013).

Although the family of string instruments consisting of violin, viola, violoncello and contrabass which are the most commonly used chordophone instruments in Europe developed and spread out rapidly in the 17th and 18th centuries. These instruments were not found in the Ottoman documents until the 18th century. However, according to Fonton (1987), a violin-like instrument was used in Istanbul in the middle of the 18th century and this instrument was called "sinekeman⁵". It is observed from Ottoman documents that "armudi kemençe⁶", which is now known as classical kemençe, was used in 18th century. From the 18th century onwards, sinekeman and armudi kemençe can be added next to the rebab which is the most widely used string instrument in the Ottoman Empire since the 15th century. All three instruments were played with a bow furnished with horse hair. It is seen that "armudi kemençe" was used as a three-string, just like the rebab. The sinekeman had six strings. In the development of the violin family in Europe, this form of violin which is a mixture of violin and viola was not seen except Baroque period. Similarly, it had lost its popularity in the Ottoman Empire since the 19th century, its usage area had decreased and had been abandoned over time. In parallel to its development in Europe, it is very likely that the sinekeman was replaced by violin because in the documents of the 19th century, the violinists are known to be among the instrumentalists. It can be said that the rebab lost the old importance when the violin and the armudi kemençe entered the Ottomans music life.

The most comprehensive information about the chordophone instruments used in the 18th and 19th centuries in Anatolia is obtained from the information and documents related to the Ottoman palace. However, limited information can be accessed on the chordophone instruments used in other parts of Anatolia during this period. In this period, one of the main sources to be used in relation to the cultural elements of the society is poems of minstrelsy tradition which is rooted in Anatolia.

Dadaloğlu, who was born in the middle of the 18th century and died in the middle of the 19th century and according to his poems lived in the circles of Adana-Kayseri-Sivas-Tokat (Görkem, 2006: 295), said in one of his poem that " If the minstrels take their instrument - If the beauties take the curtain on face - If a brave man heard the voice of his love - It's like a duck singing in the lake". In this quatrain, Dadaloğlu talks about the minstrels who sing poems with their instruments in Anatolia.

Poem of the 19th century poet Zileli Âşık Kamil said that "I thought minstrelsy was something else - I thought playing and singing was tradition, I thought it was an easy art - My plectrum was broken when I played bozuk".

⁵ It is thought to be the viola d'amour, a baroque instrument.

⁶ Because of the resonance box is pear-shaped (armudi), it takes this name.

In the same century Kayserili Âşık Seyrani said in a poem that "Whoever play karadüzen bağlama - Uses the finger instead of plectrum". From the both poems, we infer that the bağlama playing culture is common in Anatolia and that it was played by a plectrum or hand. It is known that the instrument, which Kamil calls "bozuk", is the "karadüzen bağlama", which is also mentioned in Seyrani.

Âşık Dertli, known to live in the vicinity of Bolu between 1772-1846, says " The body is from mulberry tree - Frets attached with gut ". These verses indicate that the mulberry tree was used in the construction of the bağlama in the 18th century and that the neck was fretted. Of the poem of the 20th century minstrel Âşık Veysel "When you were mulberry in the garden you didn't know saz - Was the nightingale landing to the twig sometimes? - Which bird did you get that sound? - Tell me the truth, don't deny", it is understood that the tradition of using mulberry tree in bağlama construction was continuing.

Of the poem of the 19th century minstrel Sivaslı Âşık Ruhsati "Pleasure which spent with darling - The grief of the world doesn't go from my head - Ruhsati do not consider fit nowadays man - Without a kemani saz in his hand." It looks like in Turkish "kemani saz" means an instrument like keman (Eng. violin). But the word "keman" (Eng. Violin)" was used in the folk literature of the period in order to "to be a violin", meaning to be bending like a bow from an emotional intensity that hurts. Gevheri's poem "My nightingale, had visited a rose with thorn - My hand can't reach anything that I try to reach - I can't upright my back from the pain of strangers - This stature was bended, had been a keman (Eng. violin), come". This quatrain clearly reveals the meaning of "violin" in folk literature of the period. The expression of Ruhsati's "kemani saz" must also be evaluated in this context. Considering the widespread use of violin in the Ottoman palace during this period, this term might have passed from folk literature to divan literature⁷. However, there is no data on the use of the violin as an instrument in the works of the minstrels of this period. Again, from the poem of Ruhsati "I'm not çöğür neither kaval nor saz - Nor I have prayer that benefit to God", it is understood that çöğür which was one of the chordophone instruments and which is today called as the short neck bağlama was also used.

It can be said that in the 18th and 19th centuries, the variety of musical instruments which is not found in other regions of Anatolia used in Istanbul, especially in the Ottoman Palace. In the historical process, it is seen that the capitals of Anatolian Civilizations were the first places affected by innovations. Naturally, cultural exchanges and transformations first influenced capitals. It is observed that the Ottoman capital was affected more rapidly by various cultural elements than other regions of Anatolia. The variety of instruments, developed based on the palace in İstanbul during the Ottoman period, is not visible in Anatolia. However, "lute" instrument which

⁷ A collection of works written in the literary language of the Ottoman, which has Persian and Arabic influence.

has existed in Anatolia since 3000 BC continued to be widely used in Anatolia in the 18th and 19th centuries with different body (resonance box) shape and neck forms.

Westernization movement which started in the Ottoman Empire in the 19th century had an effect on the variation of musical instruments. The instruments used in the West until this period but not seen in the Ottoman Empire were started to be used in Anatolia. It is seen that almost all the instruments used in Europe were also started to be used in the Ottoman Empire when the modern band team Mızıka-i Hümayun was established instead of the Mehter team. It is possible to see all the instruments used in both Mesopotamia and Europe in Anatolia from this period onwards.

DISCUSSION AND CONCLUSION

In the social and cultural life of Anatolia, whose history is as old as the history of mankind, music has always existed and the instruments has always given voice. The chordophone instruments, which are based on stretching a string that makes a sound by vibrating onto a resonator serving as an amplifier, have been used even in the earliest periods in Anatolia. Although the long history of Anatolia can be examined in many periods, in terms of the chordophone instruments, it seems possible to evaluate the periods before and after the 11th centuries separately.

Although they underwent some changes in their forms, chordophone instruments used since the Bronze Age to 11th century in Anatolia were gathered around lyre, harp and lute. Especially since the 8th century BC, when Helen culture began to settle, Hellenes regarded lyre as sacred and harp as a national instrument. Therefore, although they knew and used lute; harp and lyre were preferred. The Hellenistic culture, which began to take root in Anatolia since the 8th century BC, continued to exist on Anatolian land for almost two millennia. Although the Hellenic culture had been reigned such a long time, the concept of music which is identic with virtue and morality caused conservatism in the variation of instruments. Therefore, in the period when the Hellenic culture was dominant, a great variety is not observed in terms of chordophone instruments in Anatolia.

With the arrival of the Seljuks in Anatolia in the 11th century, Turkish-Islamic culture began to grow in Anatolia and the diversity of chordophone instruments increased significantly in this period. It can be said that a new culture arriving Anatolia with the Seljuks as well as the developments in music theory and instrument production which gained momentum during this period effected the occurrence of this diversity. A great diversity has been observed on the neck length, body forms and string numbers of the chordophone instruments since the 11th century. Some of these instruments were withdrawn from the stage of history in the course of time, some continued to be used. Predominantly traditional instruments whose origins were in Anatolia or Mesopotamia were used in Anatolia until the 19th century. European-origin instruments also have been used after 19th century.

The historical process of chordophone instruments also provides data on the social and cultural life of the civilizations that existed in Anatolia. Social and cultural transformations, following major political events, were reflected in the musical instruments used. The unique value of the Anatolian lands can be understood by revealing these cultural elements. Chordophone instruments which are the elements that create a common cultural heritage carry the codes of cultural life in Anatolia. Studies on the instruments used in Anatolia will contribute to reveal these cultural codes.

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Figure 1



Figure 2



Figure 3



Figure 4



Figure 5



Figure 6



Figure 7



Figure 8



Figure 9



Figure 10



Figure 11



Figure 12



Figure13



Figure 14



Figure 15

Figure 16



Figure 17

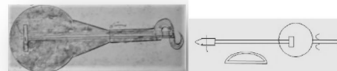


Figure 18



Figure 19

Figure 20

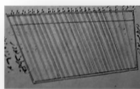
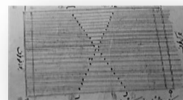


Figure 21

Figure 22
