

## Contributors

Bülent Aksoy graduated in English Philology and subsequently in Art History (PhD) in the Faculty of Letters at Istanbul University (1974). In the 1970s and 1980s, Aksoy published translations on literary theory and politics in various art and culture magazines. From the 1980s onwards, Aksoy's focus shifted towards the study of Ottoman-Turkish music history about which he published research, reviews and essays. He also worked as a writer and editor for several encyclopaedias. Since 1995 he broadcasts a weekly *musiki* programme at the Açık Radyo (Open Radio, based in Istanbul, Turkey). Bülent Aksoy was the winner of the Sedat Simavi Radio Award in 1998. He prepared over twenty albums of archival music recordings for publication on CD for Kalan Müzik. Aksoy is a lecturer at Boğaziçi University's Department of Translation and Interpretation Studies. He is the author of *Sermüeezin Rifat Bey'in Ferahnak Mevlevî Ayini* (1992), *Avrupalı Gezginlerin Göziyle Osmanlılarda Musiki* (1994, 2003) and *Geçmişin Musiki Mirasına Bakışlar* (2008).

Ruhi Ayangil studied kanun with Teoman Önal. In 1979 he graduated from the Faculty of Law at Istanbul University. At the same time, he was a student at the Istanbul Municipal Conservatory and studied harmony and orchestration with Cemal Reşit Rey. Between 1973 and 1981, he conducted the chorus of Robert College in Istanbul. In 1979-1980, he joined the humanities faculty at Robert College, where he taught music. Between 1976 and 1986, he was a member of the faculty at the Istanbul University State Conservatory. In 1983, he founded the Ayangil Turkish Music Orchestra and Chorus, comprised of 60 musicians playing both Turkish and Western instruments. He has conducted many concerts together with his orchestra and performed either with celebrated Turkish musicians or as soloist, both in Turkey and abroad. In 1988 the Ayangil Turkish Music Orchestra and Chorus made the first recording of "Uyan Ey Gözlerim" ("Awaken, O My Eyes!", Ottoman Sufi Music), compiled by Ali Ufkî (1610-1675). His articles on music have been published in many magazines and newspapers. Ayangil has served as the dean of the Arts and Design Faculty, Istanbul Yıldız Technical University. Currently, he teaches at the conservatory at Fatih University in Istanbul.

Şehvar Beşiroğlu is a *kanun* and *çeng* (Turkish harp) player and musicologist. She graduated from the State Conservatory of Turkish Music at Istanbul Technical University in 1986. She received her MA degree in 1998 and her Doctor of Musical Arts degree in 1994 in Turkish music from ITU's Social Science Institute. Since 1993, Beşiroğlu has conducted workshops, organized summer schools, taught classes on Ottoman and Turkish music at numerous international universities, and performed at several international concerts. In 2000, Beşiroğlu and the

Cantemir Ensemble recorded two albums for Yalçın Tura's book, *Kantemiroğlu Edvârı*. She also performs with the Hattusha Ensemble in Turkey and abroad, playing reconstructed Hittite lyre and harp. In 1999, Beşiroğlu served as a visiting scholar at Harvard University's Center for Middle East Studies and at the Musicology and Music History Department of the New England Conservatory. She worked on a post-doctoral project with Professor Cemal Kafadar at Harvard University. Since 1986, Beşiroğlu has been teaching at the ITU State Conservatory for Turkish Music and the Social Science Institute's Dr. Erol Üçer Center for Advanced Studies in Music (*Müzik İleri Araştırmalar Merkezi, MİAM*). She is currently the director of MİAM.

Nilgün Doğrusöz was born in Izmir, Turkey. In 1989, she graduated from the Turkish Music Conservatory at Ege University in Izmir. She received a master's degree (1993), proficiency in fine arts degree (1997), and Ph.D. (2008) from the Social Science Institute at Istanbul Technical University. In 2000, was as a fellow at the New England Conservatory of Music in Boston. In 2001, Doğrusöz served as a visiting scholar, giving lectures on Ottoman/Turkish music at the Center for Middle Eastern Studies (CMES) at Harvard University. She has published several books and articles and given papers on musical notational systems, theory and history of Ottoman and Turkish music. Currently, Doğrusöz is a professor of the Turkish Music Conservatory in the Music Theory Department at ITU.

Walter Zev Feldman is a leading researcher in both Ottoman Turkish and Jewish music. His book, *Music of the Ottoman Court: Makam, Composition, and the Early Ottoman Instrumental Repertoire* (Berlin, 1996) is taught as a basic text worldwide. In 2004 he co-directed the successful application of the Mevlevi Dervishes of Turkey as a Masterpiece of the Oral and Intangible Heritage of Humanity for UNESCO. He contributed the "Ottoman Music" and "Klezmer Music" articles to the *New Groves Dictionary of Music and Musicians* (2001), and has four articles in the *Garland Encyclopedia of World Music* (2002). He is also a percussionist in the Ottoman tradition, having accompanied leading Ottoman performers such as Necdet Yaşar, Cınıçen Tanrıkorur, Ihsan Özgen and the Lalezar Ensemble. In the 1980s he had also studied tanbur with the master musician Necdet Yaşar. He is currently finishing his book *Klezmer: Music, History and Memory* (Oxford University Press), and is researching a new book on the transnational klezmer tradition of Moldova, utilizing field work and archival research in Moldova, Romania, Greece, Turkey and Israel. Having taught at Princeton University and the University of Pennsylvania, since 2009 Feldman has been a Professor of Music at New York University in Abu Dhabi (UAE).

Martin Greve is a research fellow at the Orient-Institut Istanbul. His doctoral thesis is about the history of Turkish Art Music in the 20<sup>th</sup> century. His *habilitation* is a study of Turkish music in Germany. Dr. Greve has taught various courses on ethnomusicology and Turkish music at several universities and music academies

in Germany and Switzerland. From 2005 until 2011, he was the coordinator of the study programme in Turkish music at the Rotterdam World Music Academy, Codarts – Hogeschool voor de Kunsten. Between 2007 and 2011, Greve served as advisor to the Berliner Philharmonie concert hall for the concert programme “Alla Turca.” He is the author of *Die Musik der Imaginären Türkei* (2003).

Andreas Haug was born in 1958 in Ulm, Germany. Haug studied musicology, philosophy, and German philology at Tübingen University. He finished his doctoral work in 1985 and held various academic posts at the universities of Tübingen, Stockholm, and Erlangen. After completing his *habilitation* at Tübingen University, Haug served as professor at the Center for Medieval Studies at the University in Trondheim and, since 2001, as *ordinarius* professor of musicology at Erlangen University. Since 2008, he has occupied the Chair of Musicology II (Music of Premodern Europe) at the Institute for Music Research at Würzburg University. His main field of research is the history of medieval European music, in particular various forms of monophonic music and the ways they were notated.

Ralf Martin Jäger (Ph.D. 1993: “Turkish Art Music and its Manuscript Sources from the 19. Century”, habilitation 1999: “Europe and the Ottoman Empire in Music, ca. 1500 to 1800”) is Professor of Ethnomusicology and European Music History at the Westfälische Wilhelms-Universität Münster. He started his academic career in 1999 as Visiting Professor of Musicology at the Rheinische Friedrich-Wilhelms-Universität Bonn. From 2000 until 2004, he deputized the Chair of Musicology at the WWU Münster and from 2005 to 2009, he was Lecturer and Senior Researcher both at the Musicological Department of WWU Münster (where he is since 2008 professor) and at the University of Music “Franz Liszt” in Weimar. From 2009 to 2011, Prof. Jäger held the Chair of Ethnomusicology at the Department of Music Research, Julius-Maximilians-Universität Würzburg. He has been lecturing in Göttingen, Istanbul, Mainz, Saarbrücken and Zürich. From 2000 to 2004, he was vice-president of the German national committee of the *International Council for Traditional Music*. From 2002 to 2005, Jäger acted as Deputy Chair of the study group *Ethnomusicology* (German Musicological Society). He directed the projects of the *GfM* in the *Virtuelle Fachbibliothek Musikwissenschaft* (ViFa Musik).

Kyriakos Kalaitzidis is the artistic director of “En Chordais”. He holds a PhD in Byzantine musicology from the University of Athens. Together with his scientific interest, Kalaitzidis is an active musician, composer and oud player. As a member of “En Chordais” and as soloist he gave over 2000 concert in 40 countries at major festivals and venues. He have been awarded with the “Radio France Prize for World Music 2008”, the “Prix Academie Charles Cros” in 2014. He was also honoured with the official nomination for the Sharjah Prize (UNESCO) for the promotion of Arab culture. From 2002 until 2005, Kalaitzidis was the artistic

director of the *MediMuses* project, which is dedicated to celebrating the Mediterranean's shared classical musical heritage. In October 2012 he published his latest book *Post-Byzantine Music Manuscripts as a Source for Oriental Secular Music (15<sup>th</sup> to Early 19<sup>th</sup> century)* in collaboration with the Orient- Institut Istanbul.

Fikret Karakaya studied *usul* and repertoire with Kemal Batanay and *kemençe* with Kâmrân Erdoğan. In 1981, he began work as a *kemençe* artist for Istanbul Radio. Between 1994-1996, Karakaya focused on the *Bezmârâ* project which aimed to recreate the sound of forgotten instruments of the 16th and 17th centuries. Based on miniatures and written sources, Karakaya either reconstructed historical instruments himself or instructed Sacit Gürel to make them. Karakaya has performed in several concerts both in Turkey and abroad. With the *Bezmârâ* ensemble, he recorded the following albums: *Splendours of Topkapı, Yitik Sesin Peşinde, Mecmûa'dan Saz ve Söz, Tanbûrî İsak* (2005), *Fasl-ı Kadim 1* and *Fasl-ı Kadim 2* (2008), *Ali Ufkî Bey'in Tanıklığıyla 17. Yüzyıl İstanbul'unda Musiki* (2010), *Enderun'da Bir Polonyalı* (2014). Between 2000-2005, Karakaya taught *kemençe* at the Sakarya University State Conservatory, and between 2005-2009, he taught organology at Mimar Sinan University State Conservatory. In 2013 he joined the faculty of the Center for the Research and Performance of Ottoman-Era Music (OMAR). In addition to several articles and stories, Karakaya published two books in 2010 on the occasion of "The Year of Ali Ufkî": *Ali Ufkî Bey* and *Unutulmuş Osmanlı Sazları*.

Okan Murat Öztürk currently works as a lecturer at the Başkent University State Conservatory in Ankara. His research focuses on the *makam* concept in Ottoman and/or Turkish music, musical modernization in Republican Turkey, and traditional performance styles for Anatolian and Turkish long-lutes (*bağlama* family, *lavta*, *tanbur*). He has performed in concert in many countries on different continents, recorded many solo albums, and written several books and articles on traditional Turkish music.

Arzu Öztürkmen. Trained in folklore studies (MA, Indiana University; Ph.D., University of Pennsylvania) Arzu Öztürkmen is professor of folklore, oral history and performance studies at Boğaziçi University. She is the author of *Türkiye'de Folklor ve Milliyetçilik* (Folklore and Nationalism in Turkey, 1998) and the co-editor of *Medieval and Early Modern Performance in the Eastern Mediterranean* (Brepols, 2014) and *Celebration, Entertainment and Theater in the Ottoman World* (Seagull, 2014). Öztürkmen has published several articles on the cultural history of Turkey, including the memory of national holidays and the history of stylized folk dance. Her oral history research consists of fieldwork conducted both in Turkey and Greece to explore the memory of ethnic conflict in a Black Sea town, as a historical multi-sited ethnography. Her contemporary research looks at television drama as a sector ethnography.

Gönül Paçacı completed six years of study in Turkish music theory at the Istanbul Municipal Conservatory and in the Department of Foundational Studies at the Istanbul Technical University State Conservatory of Turkish Music. Between 1986 and 1994, she completed her master's degree and her fine arts qualifying degree (doctorate) at the Istanbul Technical University Institute of Social Sciences. In 1983, Paçacı passed an examination to become an artist-in-residence among the Istanbul Municipal Conservatory's Turkish Classical Music Ensemble. She has taught courses and led the Turkish Music Club at Boğaziçi University since 1992. She has published or recorded dozens of compositions, books, albums, and articles. In 2011, she became the conductor for the Turkish Classical Music Ensemble. In 2012, Paçacı founded the Ottoman-Era Comparative Music degree program in Istanbul University's State Conservatory Musicology Department as well as the Center for the Research and Performance of Ottoman-Era Music (OMAR) at Istanbul University. She is currently the director of this Center.

Ersu Pekin was born in Istanbul in 1946. In 1971, he graduated from the Advanced Painting Department of the Istanbul State Fine Arts Academy. Between 1967 and 1981, he taught at the Cinema-Television Center at Mimar Sinan University and also served as its general secretary. Pekin has been involved with music for more than thirty years. Focusing his research on Ottoman music and instruments, Pekin has published articles and reviews in numerous journals and newspapers. Pekin organized an exhibition on Ottoman instruments at the Aynalıkavak Kasrı, one of the properties supervised by the Turkish Directorate of National Palaces. Between 1995 and 2003, Pekin, together with Bülent Aksoy, prepared and hosted a music radio program called "Saz ve Söz" on Açık Radyo. Pekin currently works as a book designer and editor.

Süleyman Şenel was born in Istanbul in 1964. He studied at the Istanbul Municipal Conservatory (1981). After graduating from Istanbul Technical University's State Turkish Classical Music Conservatory in 1986, Şenel completed his master's degree in the field of Turkish folk music in the Music Fine Arts department at ITU's Social Science Institute in 1988 and his proficiency in fine arts degree in 1992. Şenel has presented papers in a wide variety of congresses, symposiums, panels, and seminars, both in Turkey and abroad. He has published in various journals, bulletins, yearbooks, newspapers, and encyclopedias. He has conducted fieldwork in Thrace and Anatolia in Turkey, as well as Azerbaijan and Kazakhstan. Şenel has collected more than one thousand folk songs and other folk and ethnographic material. He notated 400 of the songs he collected and has published a portion of them. Şenel currently teaches at ITU's State Conservatory of Turkish Classical Music. His books include *Trabzon Bölgesi Halk Musikisine Giriş* (1994), *Béla Bartók Panel Bildirileri: Türkiye'ye Gelişinin 60. Yıldönümü Anısına* (edited by Süleyman Şenel, 2000); *Kastamonu'da Âşık Fasılları: Türler/Çeşitler/Çeşitlemeler* (2 volumes, 2007); *İstanbul Çevresi Alan Araştırmaları* (2 volumes, 2011).

Recep Uslu is an assistant professor and chair of the Musicology Department at the State Conservatory for Turkish music of the Gazi University in Ankara. His research focuses on the historical music of the Balkans, Turkey, and the Middle East from 15<sup>th</sup> to 18<sup>th</sup> centuries. After working as a researcher and writer for the Turkish Encyclopedia of Islam project in Istanbul, he joined the Musicology Department at Istanbul Technical University as a lecturer in 1994, upon the invitation of the renowned composer and professor Yalçın Tura. In 2000, Uslu was promoted to an assistant professorship in the Musicology Department. He founded the Musicology Department at Gazi University State Conservatory in 2012. Uslu has written several books and more than 70 articles on the history of Turkish music and music theory. The Turkish Cultural Ministry awarded Uslu as outstanding music writer of the year in 2013. His books include *Müzikoloji ve Kaynakları* (2006), *Fatih Döneminde Musiki* (2007), *Abdülbaki Nasır Dede'nin Müzik Yazısı: Tabiriyye* (with Nilgün Doğrusöz, 2009), and *Selçuklu Topraklarında Müzik* (2010).

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