

Contributions of Organizations in Istanbul Unkapani To Popular Music between 1960-2000

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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 (Istanbul ManifaturacılarÇarşısı)'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:Art; culture; music; organization; unkapanı;

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.

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.

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 (IMÇ) 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).

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.

Art and culture:

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).

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".

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.

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).

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.

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 (Adorno, 2009, p.109).

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. 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.

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).

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 (Erinç, 2009, p.40).

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).

Music industry

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, 2014, 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 (Mimaroglu, 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).

The structure of organizations in Unkapani

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).

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).

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.

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, Bediâ Rıza Hanım, Lale and Nerkiş 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. 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. 264-265).

Popular music genres in the music industry in Türkiye

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).

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).

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 Ebcioğlu, especially known for his Turkish lyrics, was the initiator of this popular music movement. Ebcioğlu 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.

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 (Küçük Kaplan, 2016, p. 46).

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.

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 Küçük Kaplan, "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" (Küçük Kaplan, 2016, p. 52-54).

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.

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).

The locations of communication tools and organizations used in the dissemination of popular music:

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).

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).

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.

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).

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 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.

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).

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 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 Ebcioğlu, Aykut Sporel and Sezen Cumhur 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.

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..." (Kuyucu, 2005, p. 197).

RESULTS

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.

The existence of the Unkapanı Record Stores Bazaar, a music center close to the guild tradition, enabled the Turkish 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.

DISCUSSION

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.

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.

CONCLUSION

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.

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.

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