



CARNEGIE HALL presents

CITI GLOBAL ENCOUNTERS

ROMANI MUSIC OF TURKEY

A Program of The Weill Music Institute at Carnegie Hall

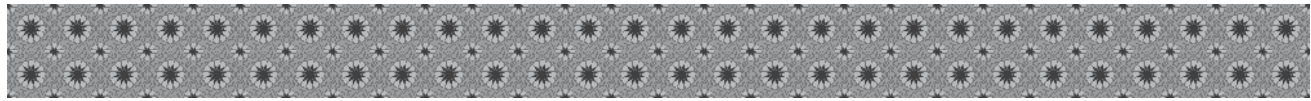
STUDENT GUIDE



Citi Foundation



CARNEGIE HALL



THE BIG QUESTION

Welcome to Carnegie Hall's 2008–2009 Citi Global Encounters curriculum, *Romani Music of Turkey*. We are very excited that you are joining us as we explore Romani music—one type of Turkish music—with our featured artist, Romani clarinetist Selim Sesler.

Our curriculum this year is built around a single guiding question:

What is the relationship between freedom and structure in Selim Sesler's Turkish Romani music and my own life?

We will repeatedly return to this question throughout this year, including during your Turkish performance artists classroom visits, and also at the final concert. We believe this guided inquiry will sustain an interesting and thorough dialogue throughout the year.

We are inspired by the possibilities that the 2008–2009 Citi Global Encounters program presents for everyone involved and look forward to working with you!



Selim Sesler



GUIDE TO CITI GLOBAL ENCOUNTERS TURKEY CD

SOLO INSTRUMENTS

1. Clarinet example
2. Kanun example
3. Darbuka example
4. Bass guitar example

SELIM SESLER SONGS

5. "Kasap Havasi"
6. "Kara Üzüm Habbesi" ("Black Grape Seed")
7. "Şu Köyceğiz Yollari"
8. "Melodic Sesler"
9. "Crying for Soda, Fainting for Lemons" and "Kirmizi Severler" (medley)

FREEDOM AND STRUCTURE LISTENING MAP

10. "Kasap Havasi" (bass)
11. "Kasap Havasi" (drums)
12. "Kasap Havasi": Main Melody A (clarinet)
13. "Kasap Havasi": Main Melody B (clarinet)

MUSIC IN TURKEY TODAY

This section begins with the Muslim call to prayer, the Adhan. Listen for echoes of this new tone and these kinds of melodic ornaments in Romani music and in all Turkish music, old and new. The three Turkish pop songs that follow (Tracks 15–17) demonstrate a connection to traditional instruments and sounds, as well as a clear Western influence.

14. "Adhan–Shaam"
15. "Ah Annem–Orientation"
16. "Biz Bizi–Aziza A"
17. "Prophecy–Harem Club"

PROJECT EXAMPLE: MUSIC

18. "Şinanari #1" (straight, slow)
19. "Şinanari #2" (straight, slowest)
20. "Şinanari #3" (free)

TEACHING ARTIST VISIT 1

21. "Kasap Havasi" (bass and drums looped from recording)
22. "Kara Üzüm Habbesi" ("Black Grape Seed") (hand-drum rhythm looped from midi)
23. "Şu Köyceğiz Yollari" (darbuka break looped with drone from recording)
24. "Melodic Sesler" (darbuka break looped from recording)

TEACHING ARTIST VISIT 2

25. "Mastika #1" (solo, free)
26. "Mastika #2" (drum)
27. "Mastika #3" (drum and voice one)
28. "Mastika #4" (drum and voice two)



A NOTE ON TERMS

Please review the following terms before you begin the activities in this book.

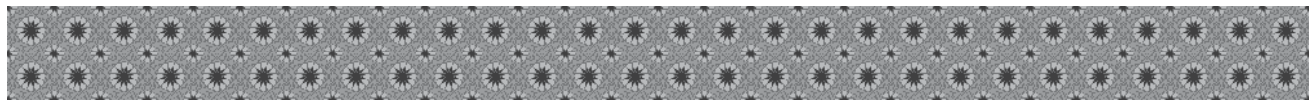
Term	Part of Speech	Definition
Rom	noun, singular	A Gypsy (usually referring to a man)
Roma	noun, plural	A group of Gypsies
Romani	adjective	Of or relating to Gypsies



Selim Sesler performing in an Istanbul club

The background of the page is a repeating geometric pattern in shades of gray. It features a grid of circular motifs, each containing a stylized star or flower. These are interconnected by a network of thin, intersecting lines that form a complex, lattice-like structure. The pattern is symmetrical and covers the entire page, with a white diagonal line separating the top and bottom sections.

LESSON AND ACTIVITY PLANS



ARCHITECTURAL SHELTERS HANDOUT

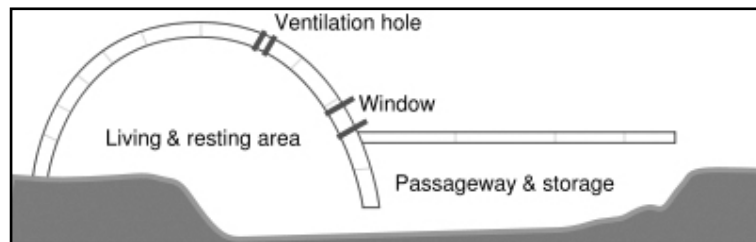
Camping Tent

Camping tents provide portable shelter with a simple structure made of poles (either interior or exterior), a durable fabric, and several varieties of fasteners including straps, clips, and fabric sleeves. Some tents are tall enough to stand in, while others are only tall enough for sleeping purposes. Most tents are free-standing, but must be secured in high winds.



Igloo

Igloos are shelters erected from snow blocks in regions where the temperature is extremely cold. Some igloos are built for temporary use, while others are constructed carefully as part of intricate villages. To make an igloo, snow blocks are cut from an icy bank and the remaining hole is used as the lower half of the shelter. The blocks are stacked into a dome and a short tunnel at one end serves to reduce wind and heat. Due to snow's insulating properties, igloos can be very warm.

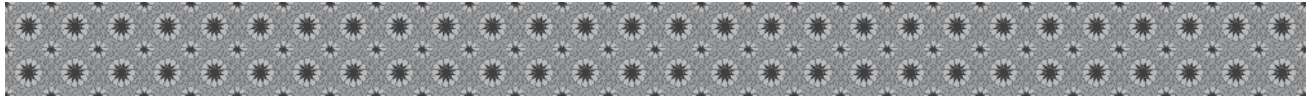


Hagia Sophia

Hagia Sophia is a Byzantine cathedral in Istanbul. When it was originally constructed, Hagia Sophia had four wings of equal size that projected from a central, square, domed crossing area. The largest feature of this monumental structure is a central dome spanning 107 feet across. The columns that hold up the dome are made of marble, and the lower parts of the walls are covered with marble slabs. Elaborately carved cornices and capitals also decorate the cathedral.



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ARCHITECTURAL FREEDOMS AND STRUCTURES WORKSHEET

ARCHITECTURE	FREEDOMS CREATED FOR INHABITANTS	STRUCTURES USED
CAMPING TENT		
IGLOO		
HAGIA SOPHIA		

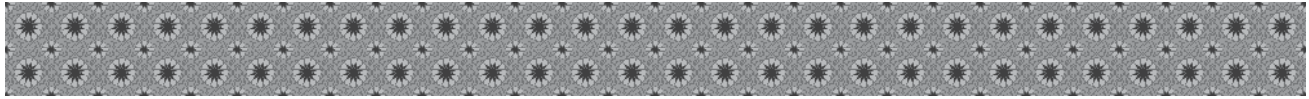
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FREEDOM AND STRUCTURE LISTENING MAP

Selim Sesler's "Kasap Havasi"

NOTE: The shaded boxes indicate where freedom occurs in the recording.

	0:00-0:18	0:18-0:40	0:41-0:57	0:58-1:20	1:21-2:04	2:05-2:20	2:21-2:43	2:44-3:21	3:22-3:40	3:41-4:02	4:03-4:20	4:21-end
Section Overview	Statement of the Main Melody A	Statement of the Main Melody B	Restatement of the Main Melody A	Restatement of the Main Melody B	Clarinet Solo (Part 1)	Clarinet Solo (Part 2)	Clarinet Solo (Part 3)	Oud Solo	Statement of the Main Melody A	Statement of the Main Melody B	Restatement of the Main Melody A	Restatement of the Main Melody B
Clarinet	Structured Main Melody A	Structured Main Melody B SOUNDS LIKE:	Structured Main Melody A	Structured Main Melody B	Free improvisation over the main chord (D minor) SOUNDS LIKE:	Free improvisation over a new chord (G minor)	Free improvisation over chords from Main Melody A (D minor and E-flat major)	(Not playing)	Structured Main Melody A	Structured Main Melody B	Structured Main Melody A	Structured Main Melody B
Keman (Violin)	Structured Main Melody A	Structured Main Melody B	Structured Main Melody A	Structured Main Melody B	Structured syncopated accompaniment	Structured syncopated accompaniment	Structured syncopated accompaniment	Structured syncopated accompaniment	Structured Main Melody A	Structured Main Melody B	Structured Main Melody A	Structured Main Melody B
Oud	Structured Main Melody A	Structured Main Melody B	Structured Main Melody A	Structured Main Melody B	Structured rhythmic drone	Structured rhythmic drone	Structured rhythmic drone	Free improvisation over main chord (D minor) SOUNDS LIKE:	Structured Main Melody A	Structured Main Melody B	Structured Main Melody A	Structured Main Melody B
Kanun	Structured bassline	Structured bassline	Structured bassline	Structured bassline	Structured syncopated accompaniment	Structured syncopated accompaniment	Structured syncopated accompaniment	Structured repeated rhythm	Structured bassline	Structured bassline	Structured bassline	Structured bassline
Bass	Structured bassline	Structured bassline	Structured bassline	Structured bassline	Structured repeated bassline	Structured repeated bassline	Structured repeated bassline	Structured repeated figure	Structured bassline	Structured bassline	Structured bassline	Structured bassline
Darbuka	Structured basic beat (with some improvisation) SOUNDS LIKE:	Structured basic beat (with some improvisation)	Structured basic beat (with some improvisation)	Structured basic beat (with some improvisation)	Structured basic beat (with some improvisation)	Structured basic beat (with some improvisation)	Structured basic beat (with some improvisation)	Structured basic beat (with some improvisation)	Structured basic beat (with some improvisation)	Structured basic beat (with some improvisation)	Structured basic beat (with some improvisation)	Structured basic beat (with some improvisation)



MAKING IT IN GOTHAM WORKSHEET

Imagine that you are a new immigrant to the imaginary city of Gotham, and you need a job. Gotham is city of many indigenous and immigrant cultures.

You and your family have to survive, so you start an independent business producing something everyone needs. Choose one business that you will start:

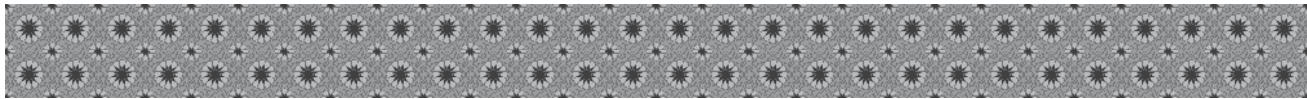
- ☐ a grocery store
- ☐ a clothing store
- ☐ a repair service
- ☐ a trading post (Set up a family network to bring any needed goods into a neighborhood: small plastic toys, pots and pans, or bedding. This business is completely dependent on staying in tune with local needs.)
- ☐ a wedding band (or other musical group)

Your business location is in The Nexus, an area where all the ethnic neighborhoods of Gotham converge. Answer the following questions about your business.

1. What will your business provide for customers?

2. How will you make sure that as many customers as possible do business with you?

3. What might cause your business to fail? How can you avoid this?

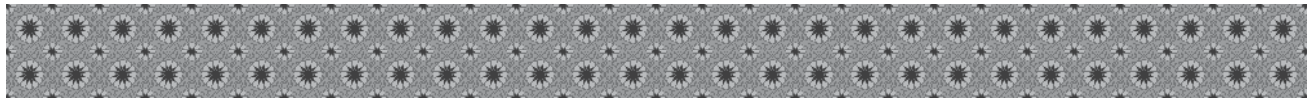


4. Name an aspect of your culture that people generally admire or even emulate (for example: manners, music, dance, poetry, cuisine, architecture, and belief systems). How can you draw on these admired aspects of your culture to strengthen your business?

5. Once your business is secure and thriving, how will you feel about your satisfied customers? How will they feel about you?

6. How will you honor your own ethnic traditions while confronting people of different ethnicities? Will you continue to speak in your language and practice your cultural traditions (such as weddings and holidays), or will you try to emulate your neighbors' culture? Will your children learn your business when they grow, or will they go to college and pursue other interests?

7. If people make fun of or insult you because of your ethnicity, will you maintain your polite manners and continue your ethnic traditions, or hide them?



THE TURKISH ROMANI EXPERIENCE HANDOUT

ROMANI HISTORY

Romani history is full of continuous struggle and persecution. Since they began moving to Europe in the 11th century, the Roma have been persecuted and treated with disrespect: European governments have often questioned their citizenship, restricted their travel, and suspended their due process (the principle that every person is entitled to the laws of a particular area). Romani people have rarely been included in any decisions regarding policies that shape their own futures.

European governments have attempted to forcibly settle and resettle the Roma, often with little success and negative results. In some cases, these governments create encampments where they forcibly place Romani immigrants. The Roma continue to live on the margins of society, and are prevented from gaining official recognition as a minority entitled to basic rights. Because the Romani people lack a single, united voice, governments have easily ignored their rights. Romani communities are scattered throughout Europe and have been isolated by continued persecution. In recent years, the World Romani Congresses (a series of forums for discussion of issues relating to Romani people that began in the 1970s) and the First Gypsy Congress of the European Union have begun helping the Roma speak with one voice.

Carnegie Hall has referenced The Patrin Web Journal (geocities.com/~Patrin) for this description.

ROMANI MUSICAL FAMILY TRADITIONS

Romani musicians are often born into—and thus trained by—families of professional musicians. While young Romani children attend neighborhood schools, male children also have ongoing musical education at home. Some fathers make miniature instruments available as toys for young toddlers. When they are older, male relatives help with coaching, and mothers often provide guidance by singing melodies and correcting their sons' interpretations.

MUSIC MAKING

In contemporary Turkey, Romani professional musicians perform several kinds of music in various settings, such as nightclubs, restaurants, and taverns, where they play light Turkish classical music (*fasıl*) and popular music requests; radio and television station broadcasts; community celebrations, such as weddings, name-day ceremonies, circumcisions, and soldier-send off (as military service is mandatory in Turkey); and studio recording sessions in big cities.

THE MUSICAL LIFE OF SELIM SESLER

Selim Sesler's life story exemplifies the typical musical life of a Romani musician, because he began as a regional musician from a small town and then trained to perform in many different kinds of settings throughout Istanbul, eventually touring abroad. Selim was born in 1957 in the Turkish Thracian town of Kesan. The men in his family are professional musicians: his father played *zurna* (double-reed folk instrument) and then learned clarinet when he served in the army. Most of Selim's ancestors and other relatives were also *zurna* players. Selim and his older brother learned clarinet by sneaking it out while their father was out of the house. When Selim was 12, his father took him to play at his first wedding. From that point on, Selim began to play in the surrounding villages for Romani and non-Romani communities. In 1982, Selim moved his own young family to Istanbul to earn a better living. There, he played for an amateur classical music ensemble, a local theater, and nightclubs. Selim also recorded his first Romani dance music LP.

The above descriptions have been provided by Sonia Seeman.

—Sonia Seeman is Assistant Professor of Ethnomusicology at the University of Texas at Austin. Her articles have appeared in the Middle East Studies Association Bulletin, Ethnomusicology Forum, and Music and Anthropology. Seeman also co-produced the ethnographic recording *Roads to Kesan* with Selim Sesler.

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SUPPORT MATERIALS FOR GLOBAL STUDIES PROJECT EXAMPLE



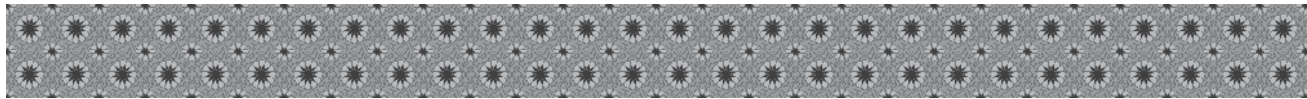
ABOUT THE ROMANI FLAG

The Romani flag is the international flag of the Romani people. It was created by the General Union of the Roma in 1933, and approved by international representatives at the first World Romani Congress in London in 1971. The background of the flag is blue and green, and represents the heavens and earth, respectively; the blue parts of the flag also symbolize eternal spiritual values, and the green parts symbolize earthly values. The Romani flag also contains a red *chakra* ("spoked wheel"), in the center; the *chakra* represents the migratory heritage of the Roma and links them to their Indian origins (the 24-spoked Ashok Chakra is in the center of India's national flag).



ABOUT THE TURKISH FLAG

The flag of Turkey contains a white crescent moon and a star on a red background. In Turkish, the flag is called *Ay Yıldız* ("moon star") or *Alsancak* ("red banner"). Though the crescent and the star are generally regarded as Islamic symbols today, these symbols were used throughout Asia minor (an area of the Middle East comprising most of Turkey) long before the advent of Islam. Countless theories exist about the meaning of the crescent and the star: According to one theory, the crescent has its roots as livestock branding or stamping, used by nomadic Turkish clans of central Asia; another legend says that Osman I, the founder of the Ottoman Empire (an area that once spanned southeastern Europe, Africa, and the Middle East), had a dream in which the crescent moon stretched from one end of the earth to the other. According to Turkish legend, red represents dominance by consent, and white represents power, justice, exaltation, and purity.



SUPPORT MATERIALS FOR ENGLISH PROJECT EXAMPLE

"The Star-Spangled Banner" **Lyrics by Francis Scott Key**

Oh, say can you see by the dawn's early light
What so proudly we hailed at the twilight's last gleaming?
Whose broad stripes and bright stars through the perilous fight,
O'er the ramparts we watched were so gallantly streaming?
And the rocket's red glare, the bombs bursting in air,
Gave proof through the night that our flag was still there.
Oh, say does that star-spangled banner yet wave
O'er the land of the free and the home of the brave?

The original tune used for "The Star-Spangled Banner" was borrowed from an English drinking song written around 1780. By 1798, this melody had been used to create many new songs, including songs that praised former US presidents John Adams and Thomas Jefferson. Francis Scott Key would have been quite familiar with this melody when he published his lyrics to the "The Star-Spangled Banner" in 1814 and used this melody. Not until 1916 was "The Star-Spangled Banner" designated the US national anthem by Woodrow Wilson.

"Crying for Soda, Fainting for Lemons" and "Kirmiziye Severler" **Lyrics and Music by Kadir Üründülcü**

(Instrumental Main Melody)

I came to dance, to dance,
To throw the belly at weddings.
They call me "lemon squeezer"
And no one comes near me.

Refrain:
They are crying out for soda, fainting for lemons.

(Clarinet Solo, and Instrumental Main Melody)

Headscarf around my waist, I swear
I had everyone look at me.
Headscarf around my waist, I swear
I had everyone look at me.
They call me "lemon squeezer"
And no one comes near me.

Refrain:
They're crying out for soda, fainting for lemons.

(musicians transition into "Kirmiziye Severler")



Those that love red are proud of each other
Romani [people] are this way
Their hearts can't live without playing.

Let the person be Romani
Even if he's made from mud
God also created him
Whomsoever he be, let him be [Romani].

(Violin Solo)

A NOTE ON THE LYRICS:

- "Throw the belly" refers to bellydancing as wedding entertainment. Romani musicians are often experts at accompanying professional dancers. Bellydancing is popular throughout Turkey and the Middle East.
- Soda water with fresh-squeezed lemon is a popular drink in Turkey; the host or caterer is responsible for providing refreshments for the wedding party.
- In Turkey, a headscarf worn on a woman's head is a public expression of commitment to Islam. Wearing a headscarf around one's waist might be considered inappropriate, provocative, or ambiguous.
- Romani people believe that those who wear red are protected from harm, for red connotes love and fertility. For these reasons, brides throughout the Mediterranean (an area which includes Turkey, Greece, Spain, and Croatia) wear red veils on their wedding days.



Selim Sesler playing for musicians of Trakya'nin Sesi at a restaurant, Istanbul, 1999
Right to left: Ramazan Boroza; Nusret Sute; Turan Gumus.
Seated: Selim Sesler with clarinet.

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SUPPORT MATERIALS FOR MUSIC PROJECT EXAMPLE

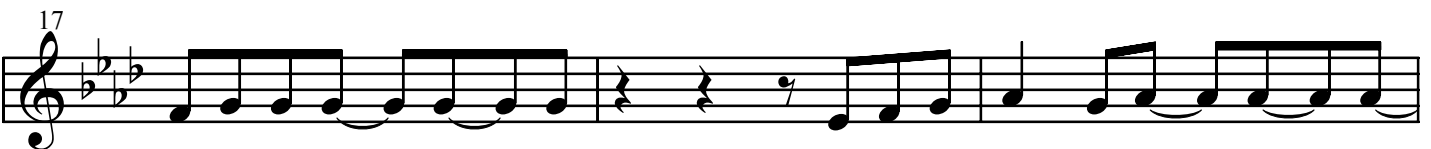
ŞİNANARI

(Turkish folk melody)

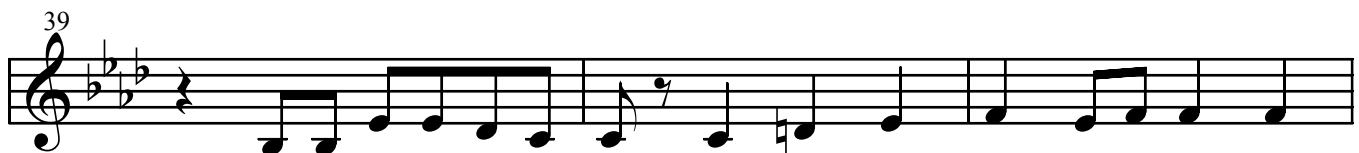
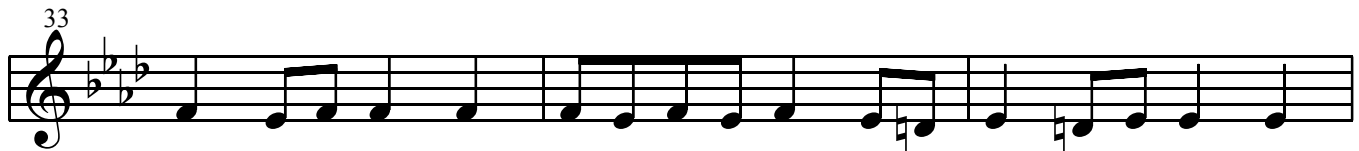
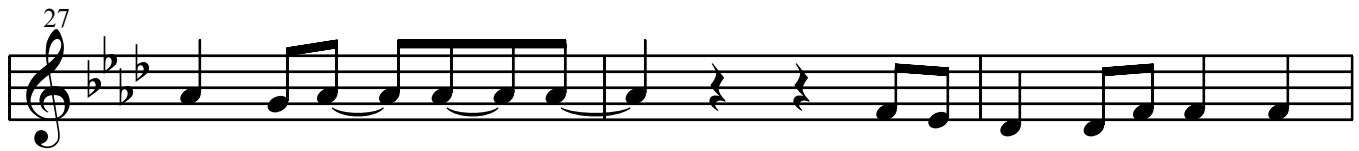
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A



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KASAP HAVASI

(at concert pitch)

Composer: Selim Sesler

$\bullet = 104$ A

The musical score is written for a single melodic line in treble clef, key of B-flat major (two flats), and 4/4 time. It begins with a forte (*f*) dynamic. The first system contains measures 1 through 4, ending with a repeat sign. The second system contains measures 5 through 8, also ending with a repeat sign. Measure numbers 2 and 8 are indicated at the start of their respective systems. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and accidentals.

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(for B-flat instruments)

♪ = 104


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CARNEGIE HALL

KASAP HAVASI

(for E-flat instruments)

Composer: Selim Sesler

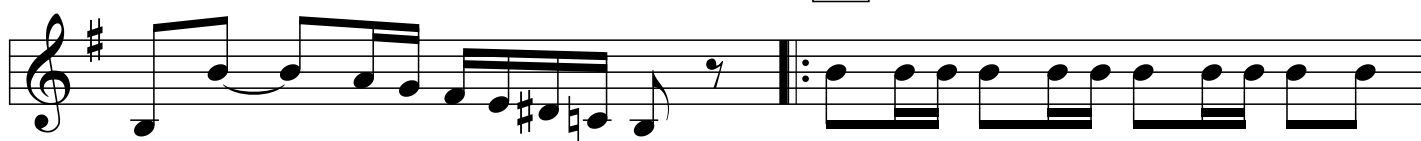
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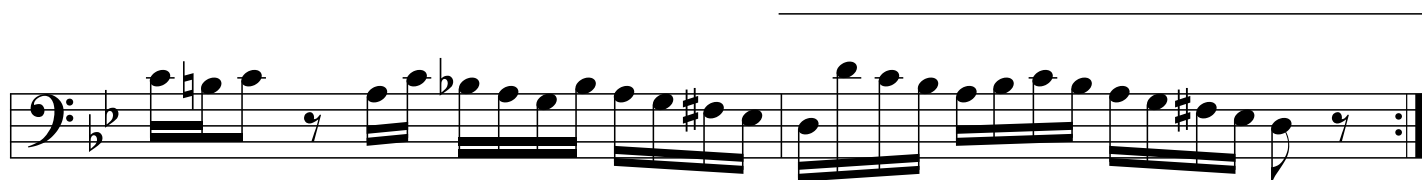
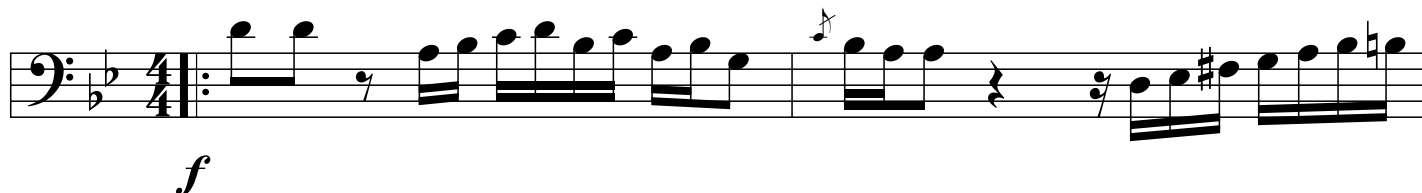
KASAP HAVASI

(for bass clef instruments)

Composer: Selim Sesler

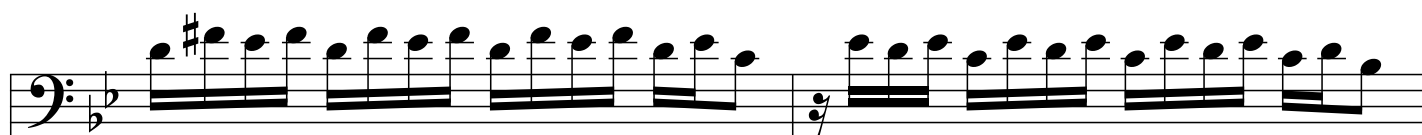
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ADDITIONAL PROJECT RESOURCES

SUGGESTED ONLINE SOURCES FOR ROMANI CULTURE

The Patrin Web Journal: Romani Culture and History
geocities.com/~Patrin/patrin.htm

Romani Homepage
romani.org

ONLINE VIDEO RESOURCES

"Melodik Sesler" (4:15)
youtube.com/watch?v=uzTvl-MmF7I

"Sehnaz longa" (3:17)
youtube.com/watch?v=QUloCsXtChU



The Sesler and Gumus family at the annual picnic (daglik) in Kesan, 1999
Right to left: Tom Padden; Selahattin Kocan; Sezer Gumus; Turan Gumus;
Selim Sesler; Ayse; Nuran Sesler

FINAL CONCERT: WHAT TO EXPECT

On May 14, 2009, you will attend the final concert of this program in Carnegie Hall's Zankel Hall. A host will welcome you to the event and guide you through the entire concert.

Selim Sesler and his ensemble will perform several pieces, some of which you will be familiar with from these curriculum materials. During the concert, your class and other classes involved in the Citi Global Encounters program will have opportunities to share some of their work from this year's program.

You will be invited to participate by:

- sharing your impressions on the place of freedom and structure in the Selim Sesler's music (Activities 1 and 2)
- sharing your Freedom and Structures Projects (Activity 4)
- improvising along with "Black Grape Seed" from Teaching Artist Visit 1



Student participating in a school concert at Carnegie Hall

The background of the entire page is a repeating geometric pattern in shades of gray. It features a series of interlocking stars and polygons, creating a complex, tessellated effect. The pattern is divided into three horizontal sections by two diagonal white lines. The top and bottom sections contain the pattern, while the middle section is solid black.

SUPPORTING MATERIALS

MEET THE ARTIST HANDOUT

SELIM SESLER



Selim Sesler was born into a family of professional reed horn musicians in 1957 in Kesan, a village located in Edirne, Turkey. During the 1960s, many children from drum and reed-horn musician families began to play Turkish classical ensemble instruments; Sesler learned to play the clarinet.

Already a regular performer at weddings and fairs by age 14, Sesler set out with Romani, or Gypsy, musician friends to play in Istanbul by the mid-1980s. He gained experience and recorded a lot of material by playing at restaurants, performing at the Ferhan Sensoy Theater, and continuing to play at Romani and non-Romani weddings. In 1998, Sesler got the chance to tour Canada with Canadian folk singer Brenna MacCrimmon, which afforded him the opportunity to represent his Turkish Romani and Rumelian (a term used during the Ottoman Empire to refer to a region in the southern Balkans) roots. Drawing from his eclectic musical experiences, Mr. Sesler developed a repertoire and musical style deeply reflective of his region.

Selim Sesler now performs as a solo and collaborative musician. He is known for his master improvisations and repertoire of dance melodies and wedding airs. Aside from being invited to play at many important festivals in countries including Germany, France, and Sweden, Mr. Sesler has performed many special concerts and taught at music workshops across the United States over the past two years.

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SELIM ON IMPROVISATION

"I play my own compositions, and I also play Balkan styles, Romani style, and traditional authentic music. I also play Turkish classical music. After all, our specialty is that kind of music.

"Improvisation—that is between me and my clarinet. For improvisation, there is no notation. Improvisation is something that comes from the brain, from the soul, from the heart, and goes through the clarinet. There is no set form—it's a form of inspiration."

SELIM ON MUSICAL STRUCTURE

"There is no such thing as working on a *makam* [a structured group of notes used in Turkish music]. If you want to, move from one *makam* to another ... But it must be pleasing to your ear. Now if you start to move towards a *makam* as if you are falling down on a branch, it will be harsh to your ear—in other words, it will be ugly.

"Within the Turkish classical *makam* system, you have to play without disturbing the ear. This is in all music, and in Romani music. There is music theory. Those who know theory know this. But some who play do not know this. They do not have the ability. If you cook without using salt, then it becomes a tasteless dish. If you add salt, what happens? Does it not add flavor? These things are like that. That is, you play well if you are able to play tastefully, but if you do not, you cannot play. It is that basic."

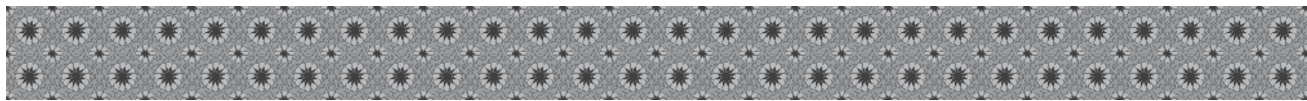
SELIM ON THE DIFFERENCE BETWEEN ROMANI AND NON-ROMANI MUSIC

"There is not a clear difference between Romani music and Turkish music. But of course Romani music is more *kivrak* [in other words, more agile and lively], more merry. Turkish music is a bit slower, and more heavy. This liveliness is from our soul. Romani style is something that comes from within. This is feeling. The ear is able to listen well. We have this. Romani musicians play warmly; non-Romani musicians play cold.

"There are non-Romani clarinetists, but in their entire lives they cannot play like the Roma, cannot play lively like us. Their feeling is missing, the melodic phrases are missing. I still check it out; I listen, and sometimes they do not do the *koma* [microtones particular to Turkish music] right. They cannot make it lively. Our style is to give feeling to music, to feel it well so that people will say, 'What beautiful melodies; how did he do that?'"

These quotes are taken from interviews with Selim Sesler and his son Ramazan Sesler in Istanbul, Turkey, conducted by phone by Sonia Seeman, October 6, 2008. Reprinted with permission of Sonia Seeman.

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INTRODUCTION TO TURKEY

Turkey is a Eurasian country that stretches across the Anatolian peninsula in western Asia and Thrace in southeastern Europe. Turkey borders eight countries: Bulgaria to the northwest; Greece to the west; Georgia to the northeast; Armenia, Azerbaijan, and Iran to the east; and Iraq and Syria to the southeast. The Mediterranean Sea and Cyprus are to the south; the Aegean Sea and Archipelago are to the west; and the Black Sea is to the north. Separating Anatolia and Thrace are the Sea of Marmara and the Turkish straits (the Bosphorus and the Dardanelles), which are commonly reckoned to delineate the border between Asia and Europe, thereby making Turkey transcontinental.

Due to the country's strategic location astride two continents, Turkey's culture has a blend of Eastern and Western tradition. Turkey has come to acquire increasing strategic significance, as it is a powerful regional presence in the Eurasian landmass with strong historic, cultural, and economic influence in the area between the European Union in the west and Central Asia in the east, and Russia in the north and the Middle East in the south.

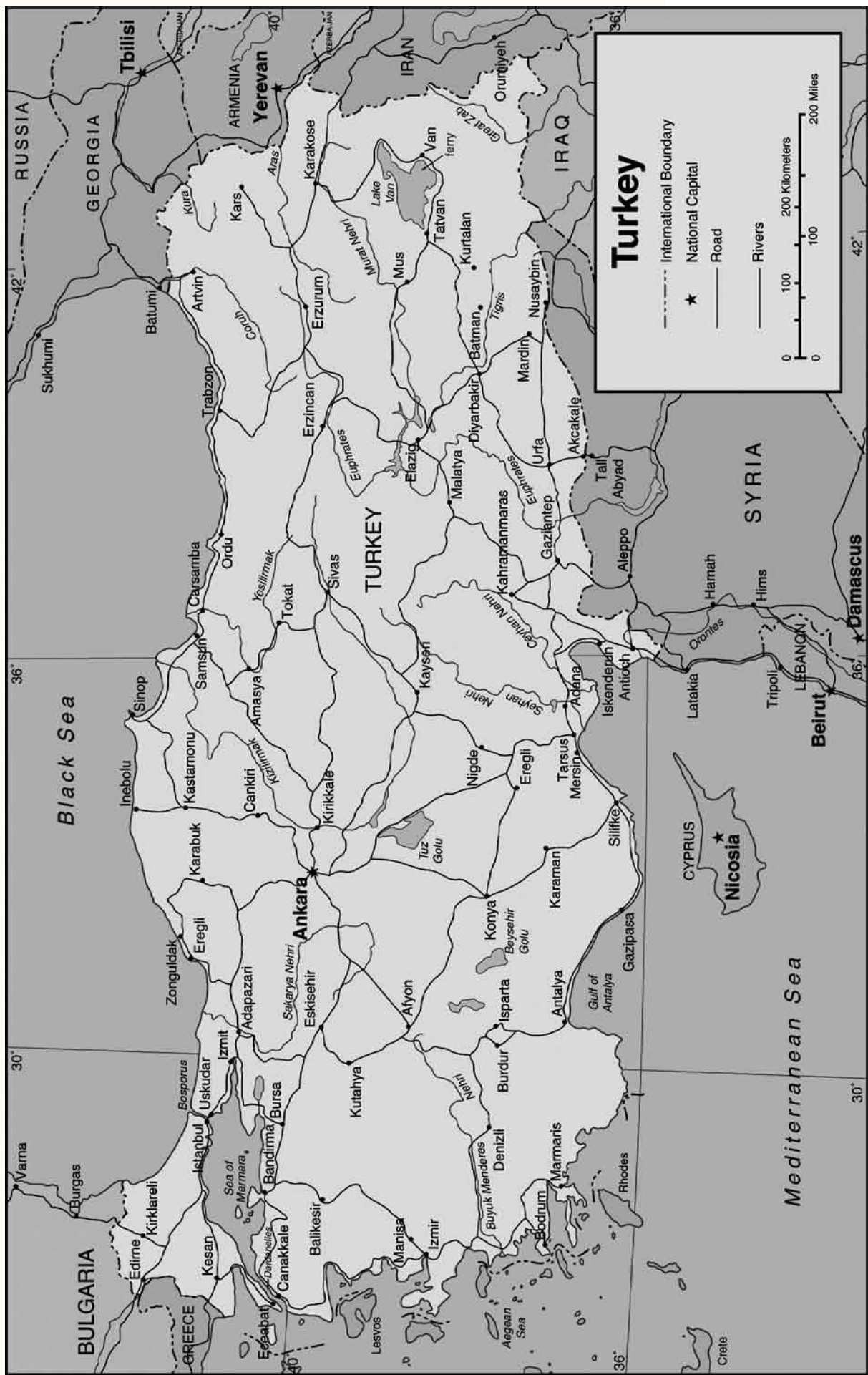
Turkey is a democratic, secular, unitary, constitutional republic whose political system was established in 1923 under the leadership of Mustafa Kemal Atatürk, following the fall of the Ottoman Empire in the aftermath of World War I. Since then, Turkey has become increasingly integrated with the West. Turkey began full membership negotiations with the European Union in 2005. Meanwhile, Turkey has continued to foster close political, economic, and industrial relations with the Eastern world, particularly with the states of the Middle East, Central Asia, and East Asia.

Istanbul (known earlier in its history as Byzantium and later Constantinople) is Europe's most populous city and Turkey's cultural and financial center. The city covers 27 districts of the Istanbul province. It is located on the Bosphorus Strait and encompasses the natural harbor known as the Golden Horn in the northwest of the country. It extends both on the European and on the Asian side of the Bosphorus, and is thereby the only metropolis in the world that is situated on two continents.

INTRODUCTION TO ROMANI MUSIC AND HISTORICAL BACKGROUND

Various groups collectively referred to as "Gypsy" moved into the Anatolian peninsula (or present-day Turkey) as early as the 11th century. Three of the Gypsy groups can be found in present-day Turkey: Dom (Middle Eastern groups that speak a dialect called Domari), Lom (people who speak Lomavren, a language with Armenian elements), and Roma (European groups that speak a language known as Romanes, which contains many Greek words). The Roma used bears for entertainment, fortune telling, and warding off the evil eye. In addition to entertainment with trained animals, Romani acrobats, jugglers, and dancers often performed and traveled as a troupe.

Dom, Lom, and Romani groups contributed to the vigor of the Ottoman Empire (an area that existed from about 1250–1922 and spanned southeastern Europe, Africa, and the Middle East at the height of its power). These groups were not only entertainers, but participated in a number of other occupations and trades, as metal smiths, sieve makers, animal traders, flower-sellers, makers of grates and tongs, food vendors, and basket weavers. During the Ottoman period, Romani professional musicians continued to provide important musical services. Roma from musician families were conscripted into service as musicians for *mehter*, the Romani military ensemble; when the *mehter* was abolished in 1826, *mehter* musicians continued to perform for celebratory ritual events in smaller ensembles consisting of *çifte nacr* (small kettle drums), *davul* (a double-headed bass drum), and *zurna* (a double-reed wind instrument). Musicians from Romani and related groups also used music to sell goods such as *macun* ("taffy") or to accompany trained dancing animals, such as bears, chimpanzees, and baboons.



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CARNEGIE HALL

 The Weill Music Institute
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The image features a repeating geometric pattern of interlocking stars and polygons in shades of gray, typical of Islamic art. This pattern covers the top and bottom portions of the page, separated by a solid black central band. A white diagonal line runs from the left edge, separating the top patterned area from the black band.

INSTRUMENT GUIDE



CLARINET



History

The clarinet is a musical instrument in the woodwind family. It was developed around 1760 from a Baroque instrument called the chalumeau, which looked similar to the modern recorder. This instrument consisted of a cylindrical bore with a series of holes, similar to a recorder, but with a single-reed mouthpiece, like that of the modern clarinet. Among many other types of music, the clarinet is prominent in Bulgarian wedding music, an offshoot of Romani traditional music.

Materials and Techniques

Clarinet bodies have been made from a variety of materials including wood, plastic, hard rubber, metal, resin, and ivory. The vast majority of clarinets used by professional musicians are made from African hardwood. Today, the instrument uses a single reed usually made from the cane of *arundo donax*, a type of grass that originated in the Mediterranean. Reeds may also be manufactured from synthetic materials. When air is blown through the opening between the reed and the mouthpiece, the reed vibrates and produces the instrument's sound. The body of a modern clarinet is equipped with numerous tone holes, seven of which are covered by the fingertips (including one in the back, which is covered by the thumb), while the rest of the holes are opened or closed using a complex set of keys.

KANUN



History

The kanun—meaning “canon” or “law”—is one of the most common Turkish instruments, and is similar to the Turkish zither. It is believed that the kanun has been in use continuously since the ninth century and was invented by the Turkish scientist Farab, who lived from 870 to 950 AD.

Materials and Techniques

The kanun is constructed by skilled craftsmen in Turkish workshops. The instrument is made completely by hand with up to seven different kinds of wood. The top of the kanun is made of sycamore wood; the back, of pine wood; and the bridge, of maple. The design on the sides and top is cut from rosewood and white pine. The sound board is completed by using either fish skin or calf leather, giving the instrument its rich resonance. The strings are made of six different diameters of high-grade nylon.



DARBUKA



History

The darbuka is a goblet-shaped hand drum of ancient origin used in Arabic, Persian, Balkan, Armenian, Azeri, and Turkish music. Its thin, responsive drumhead and resonance help it to produce a distinctively crisp sound.

Materials and Techniques

The darbuka has a single drum head on one end and is open on the other side. The body may be made of beaten, cast, or spun metal (usually aluminum or copper); ceramic (often with a glued-on head); or wood. Materials for the head include synthetic plastic or more traditional animal skins, such as goat or fish skin. In general, darbukas tend to have much lighter heads than African or Indian drums. The darbuka may be held under one arm or held between the knees while seated. It produces a resonant, low-sustain sound when played lightly with the fingertips and palm. To alter the tone, some players move their fists in and out of the bell.

BASS GUITAR



History

The bass guitar, or electric bass, is a low-pitched string instrument. The bass is typically similar in appearance and construction to an electric guitar; however, the bass guitar contains a larger body, a longer neck, and four strings tuned one octave lower in pitch than the four lowest pitched strings of a guitar. The bass is typically used in many different styles of music, from rock and metal to blues and jazz.

Materials and Techniques

Most electric basses, including the body and neck of the instruments, are made from wood. The electric bass, in contrast to the upright bass (or double bass), is played in a similar position to the guitar, held horizontally across the body. Bass players determine the pitches of notes by pressing the strings down on the neck with the left hand; to make the notes sound, they use their right-hand fingers to pluck the strings or use a plastic plectrum (a “pick”). The strings of the electric guitar vibrate close to electronic “pickups” set into the body of the bass. These pickups send the sound as electricity to an amplifier and speaker through a cord.



DRUM KIT



History

The very earliest drum kits were developed in England in the 1700s. Until this time, drums and cymbals were played separately in military and orchestral music settings. Drum kits enabled drummers to play multiple percussion parts in smaller performance spaces.

Materials and Techniques

A drum kit, or drum set, is a collection of drums, cymbals, and sometimes other percussion instruments arranged to be conveniently played by a single drummer. Drums are made of wood and have metal rims. Drum heads are made of plastic and come in a variety of sizes. Metal cymbals were introduced to the drum set when people found a way to hang the cymbals above the drums—initially using curtain cords. The individual instruments of a drum kit are struck by a variety of implements held in the hand, including sticks, brushes, and mallets. Two notable exceptions include the bass drum, played by a foot-operated pedal, and hi-hat cymbals, played either by using a foot pedal or by striking them with a stick.

Carnegie Hall has referenced Grove Music Online and Wikipedia for this Instrument Guide.

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Photos: (p. 4) Sesler by Edwin Gardner; (p. 6) Hagia Sophia by Latif Bolat; (p. 14) Sesler performing at restaurant by Sonia Seeman; (p. 22) Sesler picnic by Sonia Seeman; (p. 23) Distance Learning Event by Julien Jourdes; (p. 25) Sesler by Edwin Gardner.