



KADİR HAS UNIVERSITY
SCHOOL OF GRADUATE STUDIES
PROGRAM OF COMMUNICATION STUDIES

TURKISH PSYCHEDELIA: THE REVIVAL OF ANATOLIAN POP

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SUPERVISOR: ASSOC. PROF. LEVENT SOYSAL

MASTER'S THESIS

ISTANBUL, AUGUST, 2019

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Submitted to the School of Graduate Studies of Kadir Has University in partial fulfillment of the requirements for the degree of Master's in the Discipline Area of Communication Studies under the Program of Communication Studies.

ISTANBUL, AUGUST, 2019

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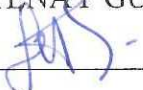
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ABSTRACT

GÜLTEKİN, SETENAY. *TURKISH PSYCHEDELIA: REVIVAL OF ANATOLIAN POP*, MASTER'S THESIS, Istanbul, 2019.

Since 2000s it is possible to observe the popularization of the 70s Anatolian Pop and Turkish Folk Music in international music scene. In 2010 English musician Andy Votel labeled Mustafa Özkent as Dr. Frankenstein of Anatolian Pop when Mustafa Özkent's not-so-popular album "Gençlik ile Elele" in 70's hit the charts in UK. In 2016 renowned Turkish Anatolian Pop star Selda Bağcan has become the queen of Turkish psychedelia and has been giving concerts in the most important festivals. The popularity of Turkish Psychedelic Music increasing either in the electronic music form with DJs like Hey Douglas, Grup Ses, Kozmonotosman, Acid Pauli or acoustic bands and singers like Altın Gün, Baba Zula Gaye Su Akyol, Derya Yıldırım ve Grup Şimsek. These artists and bands are not only consists of Turkish but international musicians and reflect transcultural trends. In this thesis I examine and explain what is behind this process of revival of a local music genre with a new name and a new flair in international music scene: Turkish Psychedelia.

Keywords: Anatolian Pop, Anatolian Rock, Revival, Psychedelic Music, Turkish Folk Music, Rock Music

TÜRK SAYKODELİYASI: ANADOLU POP'UN GERİ DÖNÜŞÜ

ÖZET

GÜLTEKİN, SETENAY. *TÜRK SAYKODELİYASI: ANADOLU POP'UN GERİ DÖNÜŞÜ*, MASTER TEZİ, İstanbul, 2019.

2000li yıllardan itibaren 70li yıllarda yapılmış Anadolu pop müziği ve türk halk müziğinin uluslararası müzik sahnesinde popüler olduğunu gözlemek mümkündür. Örneğin 2010 yılında İngiliz Müzisyen Andy Votel, Mustafa Özkent'in 1973 yılında yayınlanan bilinmeyen albümü Gençlik ile Elele İngiltere'de listelere vurduğunda ona Anadolu popun Doktor Frankenstein'ı lakabı takması gibi. Ya da Anadolu popun önemli sanatçılarından Selda Bağcan'ın Türk Saykodelik müziğinin kraiçesi haline gelmesi ve 2016'dan itibaren önemli festivallerde İsraili müzik grubu Boom Pam ile sahneye çıkması gibi. Bugün Türk saykodelik müziğin popülerliğinin giderek yükseldiğini söyleyebiliriz. Elektronik müzik sahnesinde Hey Douglas, Grup Ses, Kozmonotosman, Acid Pauli gib isimlerle yükselen bu tür, Altın Gün, Baba Zula, Gaye Su Akyol, Derya Yıldırım ve Grup Şimşek gibi isimler ve gruplarla akustik olarak da etkisini genişletmeye devam ediyor. Bu isimler ve gruplar sadece Türk müzisyenlerinden değil aynı zamanda uluslararası müzisyenlerden oluşmakta ve kültürler ötesi trendleri yansıtmaktadır. Bu tezde yerel bir müzik tarzı olan Anadolu popun yeni bir isim ve hava ile geri dönüşünün arkasındaki süreci inceliyorum.

Anahtar Sözcükler: Anadolu Pop, Anadolu Rock, Revival, Saykodelik Müzik , Türk Halk Müziği, Rock Müzik

1. INTRODUCTION

On 16th November 2018, Polo&Pan, a popular French DJ duo in electronic music scene, was on the stage at the Mix festival at Zorlu Center İstanbul. Towards the end of their performance, they stated that they love Turkish music, especially Anatolian pop of the 70s which is referred to Turkish psychedelic music in the international music scene today. To express their interest, they played their own electronic mix version of “*Lambaya Püf De*” (Puff the Lamp)¹ which is a song that mainly composed of Turkish traditional stringed instrument bağlama. The artist of the song is Barış Manço, a Turkish musician who is one of the most famous names in Anatolian Pop or Anatolian rock, a genre which is Turkish folk music influenced Rock and Roll and it was popular music genre in the period between approximately 1960 and 1980 in Turkey. The point that Anatolian Pop’s popularity got my attention was a long before the Mix festival happened. In the last decade it can be noticed that the recordings from Anatolian Pop are reissued by global music labels, the artists are invited to world-wide festivals and new musicians of the genre are emerging in contemporary indie and electronic music scene.

In this thesis, I call this phenomenon as the “revival” of Anatolian pop and I aim to explore the process behind the revival through following Anatolian Pop and Turkish Psychedelia’s trajectory from its past to its contemporary usage. Anatolian pop or Anatolian rock are used in the literature or in popular culture interchangeably. Anatolian pop which is coined as a term by Taner Örgün (Meriç, 2006), bass guitar player of Moğollar, very popular band of Anatolian Pop. In this thesis Anatolian pop and Anatolian Rock are both used as the term to describe the genre. I aim to analyze the components behind the revival process as a contemporary cultural case which shows the juxtaposition of electronic and acoustic, old and new, east and west, local and global. Throughout this thesis, I attempt to answer the main question of how does Anatolian Rock of the 70s become popular in the western musical scene and bring up a new generation of artists with the similar sound and style. I argue that the popularity of the retro culture and digital culture as a tool to spread the popularity of the retro culture with new possibilities are two main reasons behind the revival of Anatolian Rock of the 70s. Additionally, the fact that Anatolian Pop is a genre that contains western Rock and

roll style and the contemporary artists are also influenced by western genres like hip hop and electronic music creates affinity for global listeners. Even though, global listeners do not understand the lyrics the sound of Anatolian pop has psychedelic sound in it which western music listeners know it from the 60s psychedelic rock movement. Furthermore, contemporary artists of Turkish psychedelia are creating songs in the genres of electronic music, hip hop and psychedelic rock and these genres create affinity through style even though the melodies and lyrics are unknown to the listener. In fact, this unknowing factor creates a mystery and a myth around it which makes the Turkish Psychedelic music even more exciting. From this standpoint, I argue that Anatolian Pop being something retro is more appealing that it is being non-western. Still, being non-western adds another layer of excitement to the phenomena.

I focused on the subjects of retro culture and digital culture in order to have academic analysis on the phenomenon. The reason that I choose to look at the subjects of retro culture and digital culture is that these two trends can be seen as main driving forces of the revival of Anatolian Pop. The 2000s have been a very significant period in terms of witnessing the transformation not only music genres but a whole the creation of art and cultural activities with the coming of the digital era. This transformation shows us the progress of more digitalized ways of living with technology being integrated into our everyday life. Still, interestingly it is possible to observe that retro styles and genres are coming back as a contradiction to the rising of the technology. While the digital sphere enables the dissemination of the musical genres and creations by many artists at home, with their personal computers; the aura of the 70s in Anatolian pop takes part in the retro practices, which becomes very popular in contemporary culture. This is an interesting merging because these two trends are seem contradictory on the surface. While digital culture represents the future, the retro culture represents the past. As Turkish Psychedelia is one of the examples, the cultural exchange might turn its face to the past rather than the future or it can combine the past and the future. English Music Writer Daniel Spicer wrote his personal opinion on Anatolian pop of the 70s in his book *The Turkish Psychedelic Explosion: Anadolu Psych 1965-1980*: “[F]ound my unknown superheroes: amazing, larger than life characters parading

improbable fashions, impressive moustaches and hairstyles to dies for”(Spicer, 2018, p.i). In addition to this example, in an interview American electronic music artist and famous Hollywood actor Elijah Wood, Turquoise Wisdom and DJ Fitz tells they see Anatolian Pop artists as their superheroes². In this context, listening to Anatolian Pop as a retro and non-western fantasia is another analysis can be explored as well.

On the other hand, digital sphere enables accessibility. The style and the sounds of Anatolian Pop of the 70s indeed have its own unique style which both contains rock and roll and local sounds of Turkey. As it was mentioned above, this unique collaboration is the reason it creates familiarity for global listeners while the unknown sounds create the feeling of originality and mystery. Still, back in time, in the 70s, their albums are published in Europe as well. However, Anatolian pop did not gained any recognition like it had today. One of the main reason of this situation is that the accessibility of the today’s new technology is undeniable. It is possible to find a new original sound just with searching on the internet without needing to go a record store. The lists of discovery on websites like Spotify, YouTube and so on made it so easy to reach brand new artists and musics every day. For this reason, the rise of retro culture become possible through the rise of the digital culture. The case of Turkish Psychedelia shows this phenomenon loud and clear.

The methodology I use for the thesis contains a few different approach since the revival of Anatolian Pop is a specific cultural case. I used historical method by bringing together the information and the facts about Anatolian pop and following events that led to revival. I surveyed through the resources to comprehend the background of Anatolian pop. Additionally, I made a content analysis for the musical products and music videos of the contemporary version of the genre in order to understand the components which are influenced by Anatolian Pop. I followed and attended the concerts and festivals that Turkish Psychedelic Music artists were playing in order to observe the musical environment. I followed the published interviews of the artists whom I was not able to personally interview in various websites and YouTube videos. To gather further information about the process of the revival, I was able to reach three musicians of the genre and one popular music festival manager. With one DJ/academician and the one is very popular DJ of the Turkish psychedelia

movement, two of these musicians are in the genre of electronic music. Another musician - also academician- played in alternative rock band influenced by Anatolian pop. I made semi-structural interviews with musicians which I integrated their inputs in the chapters. I intentionally choose to make the interviews with musicians rather than listeners because they are both in the creative and production process of the genre. I asked how the revival process happened, what events lead to the revival. Their answers were helpful to see all the events at one timeline since there is no agglomerated written information due to the fact that the phenomenon is very current. I also asked what could be the reason that the genre is very popular after forty years. Their inputs were supportive to see the process behind the revival. I aim to reach out for more popular names but I was not able to due to their very busy schedule. The popular artists are playing at festivals and concerts in all around the world most of the time and this is another example of how the genre of Turkish Psychedelic music is getting popular more and more every day.

Because the revival of Anatolian pop is a specific and contemporary cultural phenomenon, I took several different routes in order to do a literature review. Firstly, to have comprehensive background, I examined the history and styles of Anatolian Pop, the events that lead to revival and the popular artists and styles in contemporary Turkish Psychedelic Music. I explored the books that contains history, styles and artists of Anatolian Pop such as “70’li Yillarda Türkiye-Sazlı Cazlı Sözlük” (Bengi, 2018) “Pop dedik : Türkçe Sözlü Hafif Batı Müziği” (Meriç, 2006), “Bak bir varmış bir yokmuş : Hafif Türk Pop Tarihi” (Dilmener, 2006), “Türkiye Rock Tarihi – 1 Saykodelik Yıllar” (Erkal, 2013). “The Turkish Psychedelic Explosion: Anadolu Psych 1965-1980” (Spicer, 2018). In addition, I tap into the articles of “The Rise of a Spontaneous Synthesis: The Historical Background of Turkish Popular Music” (Tekelioğlu, 1996), “Synthesizing Identity: Gestures of Filiation and Affiliation in Turkish Popular Music” (Karahasanoğlu and Skoog, 2009), “Reconsidering ‘Anadolu Pop’” (Baysal, 2018) while I attempt to describe Anatolian Pop with its historical roots and its musical style.

To investigate the process behind the revival I looked at books about retro culture such as “Retromania” (Reynolds, 2011), “Ghosts of My Life” (Fisher, 2014) “Retro: The Culture of

Revival” (Guffey, 2002), “The Future of Nostalgia” (Boym, 2001), “Popular Music and Retro Culture in the Digital Era” (Hogarty, 2016). In his book “Retromania”, English music journalist Simon Reynolds argues that contemporary popular culture is obsessed with its past and musical scenes are one of the most affected cultural domain by retro movements due to the reissuing of the records, reuniting of bands and so on. (2010). He defines retro’s main characteristics as follows: “Retro is always about the relatively immediate past, about stuff that happened in living memory...[T]he retro sensibility is that tends neither to idealise nor sentimentalise the past, but seeks to be amused and charmed by it.” (2011,p.xxx) Elizabeth E. Guffey defines retro as follows: “At its best this form of retro functions much like ‘timeless’ or ‘classic’ as cultural advertising; retro products, places or ideas can assume an iconic status, denoting an undefined time gone by.”(2002, p.9). It can be argued that the longing for past shows itself through retro activities. This longing can be related to the concept of nostalgia. Svetlana Boym describes nostalgia as “a sentiment of loss and displacement, but it is also a romance with one’s own fantasy.” (2001, p. XIII) Therefore, it is possible to observe that retro activities enable to live nostalgia’s fantasies. On the other hand, Jean Hogarty, examines the retro culture through empirical study of the popular music fans of old and young generations in her book “Popular Music and Retro Culture in the Digital Era” She comes up a concept “the hauntological structure of feeling” by referring to Raymond Williams’ concept of “structure of feeling” and Jacques Derrida’s concept “hauntology”. She defines her concept as “a paradoxical yearning for an allegedly more futuristic and authentic past and is exhibited in the fans’ comments concerning their vicarious nostalgia for the times they never had the fortune to experience nor, shall we say, the misfortune to endure” (Hogarty, 2016, p. 80) The concept of hauntology is an important part of Mark Fisher’s book “Ghosts of My life” as well. He says: “Hauntology started to be applied to the electronic music of the middle of the last decade” (Fisher, 2015,p.7). Fisher emphasizes the effects the digital age in the production of music. He argues that “the currently dominant form of socially networked cyberspace, with its endless opportunities for micro-contact and its deluge of YouTube links, has made withdrawal more difficult than ever before” (Fisher, 2017,p.7) Mark Fisher and Simon Reynolds both approach the phenomenon of retro and digital coming together as something as rather negative, another clever tool of

capitalism. I prefer to look at this case from neutral standpoint neither negative nor positive but a phenomenon worth to explore as the case of Turkish Psychedelia is an example of it. Jean Hogarty also discusses the impact of digital age: “[T]echnological mediation through the Internet and mobile technologies enables and encourages retro culture indicates technological determinism because it suggests that technology is a causal agent making, or at least urging, people to listen to older music” (Hogarty, 2016, p. 103). She argues that young fans are not just exposed to technological determinism, but they choose to use older technologies as well as the new ones. For this reason she illustrates technological determinism as an agency with potential rather than criticizing it. (Hogarty, 2016) Indeed, the technology and digital culture plays a significant role on Anatolian pop’s increasing popularity as a tool which leads this music genre to spread.

To look further on the effects of digital culture I benefited from books that examine the relationship between music and digital culture such as “Sonic Technologies: Popular Music, Digital Culture and the Creative Process” (Strachan, 2017), “Connected: Or What It Means to Live in the Network Society” (Shaviro, 2003), “Capturing Sound” (Katz, 2010). One of the operative of digital culture is digitization of the sounds into digital sphere. The term digitization simply means the process of converting any type of information into digital form.³ However according to Strachan, digitalization is not simple transformation but it opens to new possibilities in terms of musical creations (2017). He says: “The capabilities afforded by the digitization of the sampling process made sonic material reusable, malleable and open to transformation” (Strachan, 2017, p. 6). Digitization acts as a tool for sounds and musics to be composed repeatedly in a diverse ways. Steven Shaviro argues that “we live in a world of images and sound bites.... [E]ndlessly replicating icons are the very fabric of our lives. That is why appropriation, or sampling, is everywhere today: from rap songs, to films and videos, to prose fiction and installation art” (2003, p.64).He emphasizes that reproducing is integrated in our everyday life. The projection of this idea can be seen in music with sampling. Katz defines sampling as “a form of musical borrowing in which a portion of one recording is incorporated into another” (2004, p.147). The digitization of music into limitless digital sphere and recycled usage of the sounds enables such possibilities to exist in an

endless creative pool. As Anatolian Pop's case can be seen as an example, the digital culture creates a new atmosphere where the unexpected creations are on the horizon and it has the potential to recreate anything in anytime in this limitless digital sphere. At the end of the day, local recordings from unknown culture become a pool for contemporary musicians to play and reproduce it.

In this thesis, I explain the revival of Anatolian Pop in three chapters. Chapter one focuses on to give a comprehensive description of Anatolian Pop with its history and its styles. The instruments and musical styles that gives birth to Anatolian pop is examined in this chapter. In addition, I investigate the trajectory of Anatolian Pop by starting from its traditional roots and its encounter with western Rock and Roll. The popularity of Anatolian Pop rose in the 70s with the big names like Barış Manço, Selda Bağcan, Erkin Koray, Cem Karaca, Moğallar, and many others. The far-fetching understanding of the origins of Anatolian pop and its history is significant to examine since in order to answer the question of why Anatolian pop came back. Towards the end of 70s, the discussions about authenticity in Rock Music also can be considered as a significant reason that Anatolian pop lost its influence in Turkish music scene as well as the 12th September 1980 coup's major effect on cultural and musical productions.

The second chapter traces the events which lead to revival. The beginning of the revival process started with the hip-hop's and electronic music's endeavor for original sounds in order to use them as samples in the 90s. Turkish descended Rap musicians in Germany started to use Anatolian Pop's songs as a sound part in their composition in the 90s (Soysal, 2004). In the 2000s, the famous American hip hop artists such as Mos Def, Dr. No, Dr. Dre started to use the samples from Anatolian Pop into their compositions. The sounds of Anatolian pop in the form of song pieces flows into the hip hop music compositions. Also electronic music started to benefit from the samples of Anatolian pop with the DJs such as The Gaslamp Killer, Acid Pauli, and Elijah Wood. Through this flow, the English Record label company Finders Keepers reissued Selda by Selda Bağcan, which is originally published in 1976; Gençlik İle Elele by Mustafa Özkent, which is originally published in 1973, in 2006 Ersen by Ersen, which is a collection album, in 2008 and lastly Gökçen Kaynatan by Gökçen Kaynatan,

which is a collection album, in 2017. Through these events it can be observed the actual role of digital culture on dissemination of the genre which leads the revival of the Anatolian pop.

Chapter three focuses on the contemporary artists of Turkish Psychedelic Music. In the 2010s the Anatolian Pop or with its new name Turkish Psychedelia secure its position in Turkish and international music scene. European centered record labels like Bongo Joe and Glitter Beat published contemporary artists of Turkish Psychedelia like Altın Gün, Derya Yıldırım ve Grup Şimşek, Gaye Su Akyol, Baba Zula, Elektro Hafız. On the other hand, DJs like Grup Ses, Hey Douglas, Kozmonotosman, Kabus Kerim Barış K gained popularity in the electronic music scene. Through these musicians and their musical products, I focus on how retro culture affected the revival of Anatolian pop.

2. THE STORY OF ANATOLIAN POP

The arrival of Rock and Roll in Turkey is not later than the emergence of the genre. The recordings of Elvis Presley and Bill Halley started to circulate in İstanbul in 1956 (Erkal, 2014). Rock and Roll became a sensation in Turkey as well as around the world. By the end of 50's, the young musicians who are mostly high school students already forming rock and roll bands. Stars of Anatolian Pop like Erkin Koray, Cem Karaca, Barış Manço were among them, starting their music careers with rock and roll music. This emergence can be considered as the beginning of Anatolian Pop. The amalgamation of external and local music was a process which was part of a larger pattern of borrowing, innovation and localization. (Skoog, 2011) These young bands were at borrowing stage which means that they were mostly imitating the sound of rock and roll. "Little Lucy" by Erol Büyükburç(1961), "The Jet & Twistin Usa" by Barış Manço and Harmoniler (1962) can be considered as examples. The first Anatolian pop hit song is considered as "*Burçak Tarlası*" (1964) a rock and roll style cover version of traditional song by Tülay German (Dilmener 2003; Spicer 2018; Meriç 2006; Erkal 2014). The other examples "*Çit Çit Twist*" by Barış Manço and Harmoniler (1963) with being a cover version of traditional song "*Çit Çit Çedene*", "*Halime*" by Cahit Oben (1965) -again a cover version of the traditional song-, "*Helvacı*" (1965) by Mavi Işıklar gives the signals of innovation and localization stages which will lead the Anatolian Pop.

Looking at 70s Anatolian pop, Rock and Roll as a music genre that became popular in the western world enters into Turkey's local music scene. In this context, three main components of Rock and Roll influenced Turkish musicians. These three components are the instruments, styles and urge to look at traditional roots. Rock and Roll are also derived from folk and country music with blues and jazz influences. Therefore we can conclude that Rock and roll also comes from folk music and urge to look back at traditions, showed itself in Turkish musical scene as well.

The songs of Anatolian pop mainly consists of Turkish folk-influenced melodies with classical rock music structure. The basic instruments that are used to perform in songs are electric guitars, drums, bass guitars, keyboards with the basic structure of two verses and chords and a final guitar solo before the last repetition of chords (Everett, 2008).

Additionally, there are progressive examples as well which the improvised guitar solos are longer than the song itself. (see *Acı Doktor- Pain Doctor-* by Cem Karaca) There are occasions that Turkish traditional instruments like stringed instrument *bağlama* or winged instrument *zurna* were added to this main structure. (see *Yaylalar – Fields-* by Selda Bağcan, *Lambaya püf de-* Puff the lamp- by Barış Manço) However, these usages do not remove the rock sound from the songs. According to Ozan Baysal Anatolian pop as “not just crude applications of Western harmonic technique to indigenous folk music, but rather a genuine attempt to hybridize two” (Baysal, 2018, p.6). Turkish music scholar Orhan Tekelioğlu describes: “Anatolian pop, created by more politically oriented musicians and designed to be synthesis of TFM (Turkish Folk Music) and Western music.” Anatolian Pop is the mixture of Anatolian folk music and western Rock in both according to the style and the harmony. Thus understanding the sound of these two genres -which are very different than one another- introduces the core elements of Anatolian Pop.

Anatolian folk culture mostly stems from oral tradition. Therefore it is difficult to categorize musical forms and scales. Since folk music does not have certain structures in terms of musical forms and it is mostly anonymously emerged, it can be deduced that Anatolian folk music has a variety of kinds of music, songs and tradition which cannot be easily classified. Most songs and poem writers in Anatolian folk music are anonymous. Some of the significant poets that are known in the Anatolian folk culture are Karacaoğlan, Köroğlu, Dadaoğlu, Pir Sultan Abdal. These poets and singers are called *aşık* in Anatolian folk tradition (Büyükyıldız, 2015). Many popular Anatolian pop songs are cover versions of these *aşık*'s poems or songs. Cem Karaca Dadaoğlu, Selda Bağcan Katip Arzuhalım can be seen as examples.

Instruments that are used in Anatolian folk music are key elements to describe the sound and style of Anatolian pop. Bağlama is the traditional stringed instrument which is the basic sound in Anatolian folk music. With unique fret arrangement, bağlama allows generating diverse musical scales that western tuning of twelve equal intervals per octave form does not have. These in-between sounds are named as microtonal sounds by the western world because these sounds does not exists in western musical scales or structures. For this reason,

the sounds were strange to the western listeners. In fact what western musicians called microtonal sounds is called *makam* in Turkish Classical Music or *ayak* in Turkish folk music. These scales were used in Anatolian pop songs in the 70s already. “Anadolu Rock mixed the substructure of rock and roll and folk music while utilizing a superstructure drawn from Turkish folk music.” (Karahasanoglu and Skoog, 2009, p.63) This is one of the main reasons about the attention of Anatolian pop of the 70s is getting in the global music scene. In 2017 Australian indie rock band, King Gizzard & the Lizard Wizard mention in their live performance that they designed a microtonal guitar while they were experimenting with Turkish bağlama.⁴

Another traditional instrument is zurna which is a wind instrument which produces unique sounds which disseminate in long distances. In the song “*Yaylalar*” by Selda Bağcan (1976) the prolonging sound of zurna brings interestingly a psychedelic effect into the song on top of its rock sound. Turkish Music Scholar Ozan Baysal gives “*Türkü*” by Erkin Koray as an example for the usage of the zurna in order to create psychedelic effect. “In some cases, zurna also added the wild scream flavor to the total sound, echoing the sharp buzz of psychedelic fuzztone effects” (Baysal, 2018, p.6). In addition, the traditional instruments *kabak kemane*, *kemençe*, *yaylı tanbur*, *kaval*, *ney* were used in many popular songs of Anatolian pop. (Baysal, 2018)

In terms of rhythm and measures, two types are seen: The ones who do not have specific measure form and they are suitable to improvise. And the ones have measures and rhythms which can be considered as structural. Three types of rhythms can be observed in general: Basic rhythm (2/4, 3/4, 4/4), *aksak* rhythm (5/8, 7/8, 9/8, 5/4), mixed rhythms (8/8, 10/8, 12/8) (Büyükyıldız, 2015). *Aksak* rhythm is translated as syncopated rhythm into English but *aksak* is more accurate to describe the specific rhythm of Turkish music. *Aksak* rhythm in Anatolian Folk music is distinctive in comparison to western musical structures which does not contain those sort of rhythms. Famous American jazz composer Dave Brubeck experiment with these syncopated rhythms and composed the song “Blue Rondo A la Turk” in his widely known album “Time out”:

Walking around Istanbul one morning, Brubeck heard a group of street musicians playing an exotic rhythm, fast and syncopated. It was in 9/8 time—nine eighth notes per measure—a very unusual meter for Western music and the players phrase the notes in a still more jarring way: not 1-2-3,1-2-3,1,2,3 as might be expected but 1-2,1-2,1-2,1-2-3. (Kaplan, 2010, p.130)

Anatolian pop not only takes songs and turns them into polyphonic rock music piece but also create original songs and sound. Taner Öngür, the bass guitar player of Moğollar which is the most famous band of Anatolian Pop genre, says:

“The most prominent harmonic characteristic of our folk music is the use of fifth and fourth intervals. These intervals provide the polyphonic aspect of our folk music. It is this aspect that has been neglected for years and years...In addition, our folk music is blessed with a wealth of rhythms. What we want to prove is for our folk music to possess a polyphonic soul. Our popular music, unsophisticated to date, still has the potential to attain an identity, provided progressive techniques fuse with rich folk music. The aim of Anatolian Pop is to combine these techniques and abundant traditional elements.” (Spicer, 2018, p. 20)

As it is claimed by Öngür, the unique rhythms and harmonies of Anatolian folk music are the heart of the Anatolian pop genre. With covers of traditional songs which are called türkü and the creation of original songs which are carrying the folk tradition spirit Anatolian pop became a continuity of Anatolian folk culture in the 70s in Turkey.

The Golden Microphone competitions which were held in 1965, 1966, 1967, 1968 by the mainstream newspaper Hurriyet has a significant role in terms of rising Anatolian pop. The bands and singers like Mavi Işıklar, Siluetler, Cem Karaca and Apaşlar, Selçuk Alagöz, Rana Alagöz, Mavi Çocuklar, Haramiler, Moğollar, TPAO Batman Orkestrası gained top three prizes in these competitions. (Erkal, 2014) The 70s were the period which Anatolian Pop’s popularity reached its peak. Many popular artists and band recorded their most known albums in this era. Some of the important albums of this era as follows: “*Selda*” by Selda Bağcan (1976), “*2023*” by Barış Manço (1975), “*Elektronik Türküler*” by Erkin Koray (1974), “*Danses Et Rythmes De La Turquie D’hier À Aujourd’hui - Anadolu Pop*” by Moğollar (1971), “*Rhythm and Soul*” by Mustafa Özkent (1973), “*Dünden Bugüne*” by Ersen (1977), “*3 Hür-El*” by Üç Hürel (1973), “*Cem Karaca*” by Cem Karaca (1974). Barış Manço, Cem Karaca, Selda Bağcan, Erkin Koray, Moğollar, Ersen, Esin Afşar, Özdemir Erdoğan, Fikret Kızılok, Modern Folk Üçlüsü, Edip Akbayram became established stars of Anatolian pop. More and more songs and albums were created by stars and exceeding artists. While this very

fertile environment took hold of popular culture, political events of the era start to show itself in everyday life.

The political environment in the 70s in Turkey is filled with political instabilities and conflicts between leftist and right-wing ideologies. Most Anatolian pop artists were politicized with their attitude which is supporting either left or right as well as they carry it into their song lyrics. Selda Bağcan and Cem Karaca can be considered the most significant examples. They create songs like “İnce İnce” by Selda Bağcan (1976) and “Tamirci Çırağı” by Cem Karaca (1975) which issues the problems of peasants, workers, oppressed groups. Due to their politicized stances these artists problem with state authority. The songs “Tamirci Çırağı”, “Namus Belası”, “1 Mayıs” by Cem Karaca are banned by TRT. (First and only - before 1990- radio and television channel in Turkey, TRT is subsidiary of Turkish State) Selda Bağcan was banned to make an appearance on TRT between the years 1972-1992.⁵

In the 70s the political conflicts were affecting the everyday life with the violence being in the streets because of the battles between left wing and right wing. The death rate due to the conflicts was arising. A military coup took place in 12th September 1980 with the promise of bringing peace and order to the country. The effects of the Military coup for the musical environment of Anatolian pop was disruptive. Besides the fact that the artists who were political have to flee the country or hide, the circumstances of ordinary everyday life drastically changed in terms of oppression. After the coup, the cultural environment was not really available for musical creation due to the fact that there were many bans and control systems.

It is clear that the 1980 coup has affected musical creation but this was not the only reason Anatolian pop has lost its popularity in the musical scene in Turkey. The position of Rock and roll in the western world was shifting which led to disappearances of psychedelic rock and roll movements. New different genres are gaining popularity such as disco music or metal music genres while the question of the authenticity of rock music was interrogated. Shuker illustrates the discussions as follows:

To identify particular artists with either pop or rock 'n' roll attempts to keep commerce and artistic integrity apart on a central yardstick. It was part of a tendency in the 1980s (and still evident) to

view popular music in terms of a series of dichotomies: mass versus community/local; commerce versus creativity; manufactured versus authentic; major record companies versus independents. This approach was a legacy of the mythology of 'rock' which was a product of the 1960s, when leading American critics - Landau, Marsh, and Christgau - elaborated a view of rock as correlated with authenticity, creativity and a particular political moment: the 1960s protest movement and the counterculture. (Shuker, 2013, p. 8)

The basic problem in these discussions was the market value of the bands and how they affect the counterculture spirit of rock and roll. For this reason, approximately starting from the 80s the ideology of rock music has been replaced by its commercial value. The 80s were the period there was a worldwide shift happening in the discourse of everyday life and culture. The musical genres of the old era were disappearing with this shift. Therefore, the Anatolian pop of the 70s did not survive in the next decade. It transformed with the names like Haluk Levent which is different in terms of both sound and musical creation. Karahasanoğlu and Skoog provides in depth knowledge on this transformation through Edward Said's approach on filiation and affiliation:

“[W]hen Cem Karaca and his contemporaries performed Anadolu Rock in the 1960s, they were enacting a gesture of affiliation in linking their performance to American and European styles. Yet contemporary performers of Anadolu Rock such as Kıraç are not so gesturing toward their peers outside of Turkey, but instead toward their predecessors such as Karaca, shifting from an act of affiliation toward an act of filiation.” (Karahasanoğlu and Skoog, 2009, p.69)

On the other hand, the artists of contemporary Turkish psychedelia movement turned their faces both western music styles and Anatolian pop. This is another significant reason that they are able to gain popularity in the global music scene. Both artists of Anatolian Rock of the 70s and the contemporary artists of Turkish Psychedelic music are giving musical products in the sound and styles which are influenced by western genres like hip hop, electronic music and rock music. For this reason, they are able to connect to global listeners. They all integrate the sounds and rhythms of Anatolian folk and Turkish music into these western styles and genres. This blending creates a unique sound both familiar and strange for the non-native Turkish listeners. This is the significant attraction of Turkish Psychedelic Music and one of the answers why the genre become popular in the western music scene.

Another reason for Anatolian pop's disappearance can be related to postmodernist arguments. With the arrival of the postmodern age, the perception of reality was in the question. According to postmodern philosophy, the political ideologies were losing their

grounds. Rock music always is considered as tied to political resistance and ideology. In 70s the artists of Anatolian pop were mostly politic figures. It is hard to imagine rock and roll without its ideology of counter culture. Ideology illustrates a truth while the postmodernism argues that the truth is disappearing. Jean Baudrillard theorized simulacra theory in his book “Simulacra and Simulation” (1981):

By crossing into a space whose curvature is no longer that of the real, nor that of truth, the era of simulation is inaugurated by a liquidation of all referentials - worse: with their artificial resurrection in the systems of signs, a material more malleable than meaning, in that it lends itself to all systems of equivalences, to all binary oppositions, to all combinatory algebra (Baudrillard, 1981, p.2)

These postmodernist approaches in sociology and philosophy show that looking for authenticity is vain to endeavor, due to the fact that there is no “a real” to be referred. The ideologies behind the period of Anatolian Pop or Counterculture does not exist anymore in the era after 80’s because the dichotomies do not work in a world which there is no referential reality. Likewise, contemporary Turkish Psychedelia movement does not carry on political legacy of Anatolian Rock of the 70s. Parallel with this fact, as postmodernist arguments would support, the political scene of the everyday life has significantly changed when it is compared to the 70s as well. For this reason, not being politically active is not consciously decided by the artists. The link between political activeness and rock’n’roll is weaken in contemporary cultural scene.

Until the 2000s, Anatolian pop stayed as an old musical movement which was mostly known in popular culture in Turkey as something which is nostalgic. But starting from 2000s, these artists surprisingly start to gain recognition in western indie hip hop and electronic music scene. In the 2010s the popularity of Anatolian Pop increased and contemporary age the genre starts to continue to grow with brand new artists and band which include non-Turkish musicians while old artists like Selda Bağcan, Mustafa Özkent has been invited to worldwide known festivals. Anatolian pop comes back with a new name: “Turkish Psychedelic Music”. From now on I trace the events to lead to the revival of Anatolian Pop.

3. SAMPLING CULTURE: ELECTRONIC MUSIC'S AND HIP-HOP'S SEARCH FOR LOCAL GENRES

This chapter focuses on the how the revival of Anatolian Pop has happened through hip hop and electronic music artists' hunt for original sounds. When U.S.A. and European based hip hop and electronic music artists discovered Anatolian pop with their sampling endeavor, these recordings of Anatolian pop of the 70s surfaced once again and returned to contemporary culture. In n 2000s the new mixes and the old recordings were still underrated. In the next decade the genre constituted itself with new bands and artists. This chapter follows the trajectory of this discovery process of Anatolian pop of the 70s and the role of digital culture on this process.

Firstly, defining sampling is useful to understand the discovery process. Sampling sounds and creating beats, rhythms, and compositions with those sounds are the trademark of Hip Hop and electronic music because this technique is directly related to the emergence of hip hop. As an oppressed group in the U.S.A., African American people were entertaining themselves in the street parties while DJs were using sampler machines like MPC and rapping on to those sampled sounds and beats. With this trend, the instruments weren't needed, the digital sounds were enough to make the music. This trend triggered looking into all sort of sounds which mostly are from older recordings:

“The process of acquiring rare, usually out-of-pit, vinyl records for sampling purposes has become a highly developed skill and is referred to by the term “digging in the crates” (“digging” for short). Evoking images of a devoted collector spending hours sorting through milk crates full of records in used record stores, garages and thrift shops, the term carries with it a sense of valor and symbolizes an unending request for the next record.” (Schloss, 2004, p.79)

Crate digging is the activity which leads the rediscovery of old recordings and genres. The song “Diggin’ in the Crates” by famous rap band Showbiz and A.G. with the lyrics “Buying old records is a habit/You know I’ve got to have it” shows that how integrated this activity into hip hop culture. With the digitization of sounds, which “refers to the pragmatic act of transference from analog to digital and the functional orientation of popular music practice within a range of digital technologies” (Strachan, 2017, p.3) allows for sounds to disperse without any limitation. Hip hop musicians were searching for sounds as their desiring object

and digitized them into digital spaces like sampler machines later on computers, laptops and so on:

“Inner-city disc jockeys began to combine modern technology with rock history. Relying exclusively on the turntable as an instrument, they sampled short segments of rock records by artists as diverse as Paul Simon and Depeche Mode, favoring songs with thumping bass line. The DJs scratched these records or with a special stylus rotated records back and forth to produce a unique rhythmic pattern and mixed the beat, quickly fading one song into another.” (Szatmary, 1991, p. 283)

Through this process, sounds became more important than instruments or music genres. The way it is used enables infinite versions, compositions, songs, genres. One of my interviewees⁶ says that he is creating compositions from Turkish cultural resources yet the product which comes up finally has nothing like Turkish sound (2019). Along with the same approach, the cues from old cult films, famous lines from popular culture and political figures can be part of the composition as a sound piece. However final product is a unique experience in itself rather than the meanings of the sounds that are used in the composition.

In addition to the sampling technique, the source and the space that digital sphere provides, plays a significant role to spread of the genres. For the creations to be stored and reach more and more listeners digital sphere provides a space in order to music to disseminate. Websites like Youtube, Soundcloud, Spotify, Itunes facilitate as spaces for sounds and music genres. Especially on Soundcloud musicians and listeners may access long hours of sounds and kinds of music. Electronic music artists may upload their live set which may be longer than an hour in one file on Soundcloud. While websites are the tubes that sounds are reaching out to listeners, software which creates sounds with coding allows entirely another space for again limitless sounds to conceive. Other of my interviewees says: “There is an emerging concept of laptop musicians. People are able to create and produce music in their homes and there are many people like that. For this reason it creates its own culture. With this perspective, the musical creation is not underground activity anymore but it turns into democratized production” (2018). His point of view indicates that in this digital environment, the increasing number of creation leads to the idea of democratization. In this context, democratization means that anybody has a laptop also has access to sounds, software, therefore, they have access to creating music without needing a recording studio:

“Sampling has had a long musical history stretching back to the tape loops in musique concrete and minimalism...However, it was digitization of the practice and the subsequent manufacture and marketing of discrete units by music technology companies that provided the catalyst for their wide spread adoption.” (Strachan, 2017, p.5)

This means that the digitization of the music into digital space is what accelerates the sound flow due to the fact that it is very easy to access with anybody who has computer. Since owning personal laptop is not a luxury in our contemporary age, basically every can be part of this sound flow.

The digitization of the sounds also effected to musical creativity as it effected its dissemination. “The advantage of digitization is that sound, once rendered into data, can be manipulated in a variety of ways down to the smallest details” (Katz, 2004, p.148). This possibility of manipulation of the sound opens a new door for musicians to create within infinite source of sounds. With the opportunity to change the sound in so many different ways, there could be endless possible musical pieces to be created. This technology is very useful for electronic music artists while they are creating their own mix. They have the freedom to make some music piece out of old songs which is completely something new. Nobody made the traditional folk songs with electronic sounds with variable beats and compositions before.

In an environment where digitization of sounds enables such new creations, hypertextuality becomes trademark of digital sphere of music and sounds. Hypertextuality which is a concept comes from literature studies provides significant understanding for this recycled creation. Gérard Genette defines; “Hypertextuality refers to any relationship uniting a text B (which I shall call the hypertext) to an earlier text A (I shall, of course, call it the hypotext), upon which it is grafted in a manner that is not that of commentary” (1997, p.5). In this context, Anatolian pop is hypotext while the electronic music compositions that are sampling Anatolian pop are hypertext. As a sub-concept of hypertextuality, what Genette calls transformation “which it consequently evokes more or less perceptibility without necessarily speaking of it or citing of it” (1997, p.5). This means that sounds are sampled a very obvious manner without any need to cite. The actual point of sampling is creating another unique music piece out of the old songs. “Sampling is typically regarded as a type of musical

quotation, usually of one pop song by another, but it encompasses the digital incorporation of any prerecorded sound into a newly recorded work” (Katz, 2004, p.138). For this reason, any sampled piece is a completely new and unique creation.

At this point, the question about the originality of the musical products can be discussed. Because these songs are reproduced it can be argued that they are not new and original it is just another imitation. However, Mark Katz emphasized the potential of reproductions leading to new experiences and traditions. The case of Turkish Psychedelia is a clear example of this idea. It is a reproduction of the 70s Anatolian pop with a new flair, extended electronic sounds and new perspectives of the musical understandings of our contemporary age. Katz peruses Walter Benjamin’s well known ideas on reproduction and the aura of the artwork in a different light:

“From Benjamin’s standpoint this absence is to be lamented. He speaks of the withering of the aura, the depreciation of the artwork, the loss of authenticity, and the shattering of tradition. Benjamin, however, missed half of the equation. True, mass-reproduced art does lack temporal and physical uniqueness, yet reproductions, no longer bound to the circumstances of their creation, may encourage new experiences and generate new traditions, wherever they happen to be.”(Katz, 2004, p.14)

Walter Benjamin claims that the aura of the work of art will be lost when it’s reproduced in his famous essay “The Work of Art in the Age of Mechanical Reproduction.” He supports his argument on the loss of authenticity with the idea of artwork “is lacking in one element: its presence in time and space, its unique existence at the place where it happens to be”(Benjamin, 1936, p.3). According to his writings the case of Turkish Psychedelia would mean the authenticity of Anatolian pop is lost due to the fact that the time and space of Anatolian pop is forever gone. However it can be argued that, Turkish Psychedelia gains its own unique authenticity or aura in its own time and place. Mark Katz argues that, the aura of the artwork does not tied to the ways which it is created and might inspire various original creations.

From this point, I lay out the events that led to revival and its distribution process. Turkish-German Hip Hop scene is a pioneering example in terms of sampling Turkish folk songs and Anatolian pop songs in the 90s. Examples are: 2023 by Barış Manço and Kurtalan Ekspres in the song is sampled İstanbul by Boe B “*Lambaya püf de*” by Barış Manço in the song

“*Evdeki Ses*” and “*Çoban Yıldızı*” by Barış Manço in the song “*Cartel Geliyor*”, sampled in 1994 by Cartel. These usages might be linked to adhering to Turkish identity and being an immigrant in Germany. However, as Levent Soysal argues, hip-hop culture’s unique elements basically show themselves similarly within different cultures. He suggests that providing a frame “by locating the makers and consumers of hip hop simultaneously within bounds of the organized noise of hip hop and within discursive terrains that extends beyond the cognitive maps of ethnicity and nation” (Soysal, 2004, p.80). From this point of view, examining hip hop practices rather than the national or ethnical identities would be more useful to understand Turkish-German hip hop scene.

Another place that influence of Anatolian pop can be observed is the U.S.A with the part of the digging culture which has been described above. The hip-hop musicians started to dig into old records from the world. Especially in the west coast, hip hop scene is affected by Anatolian Pop in the 2000s. Los Angeles based record label Stones Throw published Turkish Funk Podcasts as well as the album *Dr. Noxperiment* by Oh No in 2007. The samples from the songs of Anatolian Pop like “*İnce İnce*” by Selda Bağcan, “*Gurbet*” by Özdemir Erdogan are used in this album. As a following important event, Mos Def used “*İnce İnce*” by Selda Bağcan in his song *Supermagic* in 2009. On the other hand, these usages raises the question of copyright issues. Selda Bağcan mentions in her interview that Mos Def did not reach out to her in order to get her permission to use her recording and she has not been paid as well. She says “eventually it was okay, because the album of Mos Def got Grammy award.”⁷ Also her song and she became famous in the USA. This is controversial point about the phenomenon. Selda Bağcan’s right is not taken into account while she gained a recognition in the world by this action.

The recordings of “*Selda*” by Selda Bağcan which was originally published in 1976, “*Gençlik İle Elele*” by Mustafa Özkent which was originally published in 1973 are reissued in 2006 by English Record label company Finders Keepers. Finders Keepers which was formed by English music producer Andy Votel has a significant role in terms of Anatolian Pop’s revival. First of all, the label has been and is after global and underground sounds and genres. Let us look at their statements about the company:

“With a discography of sounds that span over sixty calendar years from over forty different countries the “company” (that we prefer to consider as a society) managed to quickly redefine its original perception as a simple reissue label within its first fledgling months by digging deeper into global pop history – liberating years of previously unreleased music and personifying, re-establishing and integrating lost artists into a fresh, sociable, alternative musical landscape.”⁸

As can be seen in this description, the company does not after a particular culture but searching all sort of sounds from various cultures. The aim here is creating a diverse sound pool. Not only territorial or cultural separation does not exist, but also genre specification is not paid regard with this understanding of Finders Keepers. This creates an environment where different genres and diverse sounds coexisting in the same space.

All my interviewees mentioned that the actual popularity of Anatolian pop in the western music scene started with the fact that western record label reissued these recordings. From this standpoint, the role of distribution on the revival is undeniable. Turkish psychedelic music to circulate around the world with the albums distributed by European based music labels which are aiming for global music albums and global audience. Let us see the description of the other record labels GlitterBeat -which is based in Germany- and Bongo Joe -which is based in Switzerland- on their websites as well:

“Glitterbeat is built upon sounds and artists that transcend cultural pre-conceptions and genre specificity. Music throughout the world is now part of a digitized and intersecting conversation that does not follow predictable and easily delineated paths. It is a conversation filled with hybrids and cross-talk. The label was created to release records that simultaneously embrace evolving global textures and localized traditions and roots.”⁹

“Bongo Joe explores contemporary underground worlds to dig out instruments, voices and machines. He plows the furrows of time to unearth rare nuggets, from here and elsewhere, which you will find them in the form of vinyl records with gorgeous silk-screened covers at Bongo Joe’s shop in Geneva or scattered around the world”¹⁰

These examples shows that these labels are in a way hunters which are looking for fresh and original sounds from the world. There is an important division appears to be determining the trend here: The distribution and the source. While the sound as a creation source comes from Turkey, the distribution is handled by European centered record labels. Both record labels have a similar discourse which is celebrating a culture where local and global, old and new, digital and acoustic coexist together under the same roof. These labels are selling vinyl and digital version of the album in the same webpage which seems a contradiction at first but it

works. Again this situation relates to the rise of the retro culture which I examined in detailed in chapter three in this thesis.

The question of what is the main attraction of Anatolian pop of the 70s arises at this point. As it is discussed in the first chapter and the interviewees supported it, the most coherent answer is the unique sound of Anatolian folk with maqam music or microtonal sounds and aksak rhythms and integrating them into western rock and roll style. One of the interviewees says: “The timbres of microtones are very exotic for western people. For music lovers, finding music that they like in an old vinyl is like finding a treasure” (2018). Another interviewee says: “Even though lyrics does not have any meaning, they are becoming sounds. It affects the vocal style. Because of the Turkish musical style, also vocals have microtones. The countries who are the center of cultural production are looking for different tastes and timbres” (2018). This means that cultural texture may exist in the sounds but this existence does not contain the actual meanings that are assigned to that particular culture. The lyrics or the background does not have any relevance other than the sound. For this reason, any genre in the world may have the potential to be rediscovered. This further concludes that the revival is not peculiar to Turkish Psychedelic music. The European based music labels that are publishing Turkish Psychedelic albums are also gathering old and new music from all around the world. This trend carries the musical exchange beyond borders.

The distinguishing feature of Turkish psychedelia is the fact that the genre started to yield new bands and musicians, while it created a scene where there are special events for the genre. For example, 2018 Very Very French Festival that was held in İstanbul reserve a day in the festival with a name Anatolian Power. Grup Ses Beats, Elektro Hafız, Derya Yıldırım, and Grup Şimsek and Kozmonotosman were performers. It is interesting to see that a festival which is named ‘French’ bestows a day to ‘Anatolian power.’ Again this phenomenon does not look out for territorial or national consistency. This actively illustrates that, the musical product has priority rather than the territorial or national connotations. For this reason, Turkish psychedelia continues to grow with new names and new genres with a fresh global musical scene.

Three of my interviewees told that, when Anatolian Pop rediscovered by global music labels, the genre is accepted by Turkish hip hop indie and electronic music scene as well. One of the interviewees mentions that “Anatolian Pop was something uncool” for alternative musicians like them” (2018). One of my interviewee says that: “The genre became popular in the U.S.A. One of my friends texted me one day saying that they are playing Erkin Koray, Selda Bağcan in a café in Brooklyn, New York. The genre was not popular for our generation before. It was thought as outdated. We also made peace with the genre when it is rediscovered in the U.S.A.” (2018). Other interviewee also mentions the trend was actually started after the rediscovery in the western world (2019). This situation can be analyzed from various different perspectives. One could argue that this means that the west is the center or as another interviewee mentions that “the west is the trend maker” (2019). However, I argue that it is natural for Turkish musicians to see Anatolian pop as something out of date due to the fact that they are already familiar with it. For Turkish musicians, it is not something new or even interesting, because they are born into it. Still, the rediscovery from the west brought a new perspective to out of date genre for Turkish musicians. For them, the rediscovery of Anatolian pop make them remember what has done in the 70s and connect them to their own past.

In the second chapter, I attempt to explain the events that encourages the rediscovery of Anatolian pop which is the digging activity of hip hop musicians in the 90s. Then, it can be observed that this ritual showed itself in Turkish-German hip hop scene as knowing Turkish songs, genres and records brought a new creative source for Turkish descendent hip hop musicians in Germany. Not long after, these sounds were rediscovered by American hip hop artists as well. This progress led to the emergence of Turkish Psychedelic music as a genre in the global music scene. Selda Bağcan took part in the well-known music festivals like Primavera in Barcelona, Spain in 2016 and Burning Man in Nevada, U.S.A. in 2018. Gaye Su Akyol has been giving concerts in all over Europe in the las two years while she has been in the headline in the respected festivals like Roskilde, Denmark in 2019. She has been paid regard by European press as well. An article about her music is published in the famous newspaper of Britain: The Guardian.¹¹ Altın Gün started a tour in 2019 in the U.S.A. All these

events shows that the recognition and popularity of the genre rises. In the next chapter I focus on the genre with these artists and their creations and influences.



4. BEYOND WORLD MUSIC: TURKISH PSYCHEDELIC MUSIC

In the 80s famous folk-rock singers Peter Gabriel and Paul Simon turned their creation towards non-western sounds. While Peter Gabriel founded to WOMAD festival for ethnic kinds of music from the globe, Paul Simon's album Graceland heavily influenced by African local kinds of music. World music was a genre name in order to describe all the genres which are non-western. In this sense, the labeling emphasizes the separation between the west and non-west which also lead to the mentality the west is the center. John Connell and Chris Gibson argues "world music can be conceived as a selective 'commercial' category of music, rather than a genre that has inherent links to particular world regions" (Connell and Gibson, 2004, p.343). In addition Timothy Brennan states: "In the countries of Europe and North America, the idea is what hearing music from other parts of the world must be, the only thing we can make of it: namely, not a specific form of music but a place of music –the music of everywhere else." (2001, p.343). It can be argued that Turkish Psychedelic Music, by creating its own scene in global culture, is moving beyond than world music which classifies too many genres under one insufficient label.

Psychedelic music is the term which is given to Anatolian pop by western world when it was rediscovered. Labeling contemporary version of Anatolian pop as Turkish Psychedelic Music is another interesting point to be explored. At the end of the '60s, Psychedelic Rock shined out among other subgenres of Rock music. Especially in the U.S.A. anti-Vietnam War and civil rights movements among young people was happening in the political realm and psychedelic rock became the trademark of the counterculture of the 60s. The term psychedelia refers to a certain art form and culture that celebrates experiences beyond the human mind's perspective. Drugs like LSD, magic mushroom enables surreal perceptions that can be described as shifting of the consciousness. Psychedelic rock takes its name from psychedelic drugs. "It was the collision between rock and LSD that ushered in the genre of psychedelic rock and brought psychedelic though into mainstream consciousness." (DeRogatis, 2003, p.2) Albert Hoffman, Swiss scientist who is inventor of LSD describes the received from a description from one of his colleagues about effects of LSD as follows: "I perceived an uninterrupted stream of fantastic pictures, extraordinary shapes with intense,

kaleidoscopic play of colors.”(Hofmann, 2013,p. 12) British psychiatrist Humphry Osmond gives the name “psychedelic” with the references to words *psyche*, which is a Greek word meaning soul or mind, *delein* which means to manifest or *deloun* which means to show or reveal. (DeRogatis, 2003) In terms of musical reflections, psychedelic rock is directly related to the psychedelic experience in terms of sounds:

Huxley [Aldous] and Beat poet and novelist Willam S- Bunoughs added that music not only enhanced their psychedelic experiences; but the music they heard while tripping helped them to process and relive them long after the drugs wore off. Musicians couldn’t specifically reproduce any of these sensations, but drug users also talked about a transfigured view of the everyday world and a sense that time was elastic. These feelings could be evoked—onstage, but even more effectively in the recording studio—with circular, mandala-like song structures; sustained or droning melodies; altered and effected instrumental sounds; reverb, echoes, and tape delays that created a sense of space, and layered mixes that rewarded repeated listening by revealing new and mysterious elements. The presence of all or any one of these sounds became enough to earn a piece of music the label “psychedelic” (DeRogatis, 2003, p. 12)

As it can be seen, the existence of these specific sounds are sufficient to make the genre psychedelic music. Musical reflections of this culture show basically itself through prolonging sounds, long electronic guitar solos, and usage of synthesizers to make the music piece into a psychedelic experience. Discovering eastern culture is another allurements for psychedelia. Therefore, eastern influences can be observed in 60’s psychedelic rock. The famous song “White Rabbit” by Jefferson Airplane (1967) uses the rhythmic structure very similar to the syncopated rhythm with prolonging vocals of Grace Slick. This connection may explain the fact that in the contemporary age, Anatolian pop named as Turkish psychedelic rock in the global music scene. In addition, in the 70s many Anatolian pop artists looked up to western rock bands and the most popular bands were making psychedelic rock music such as Beatles, Jimi Hendrix, Janis Joplin, The Doors, Grateful Dead, Beach Boys and so on. Therefore, the influence from the west in terms of the sound is the reason which there is a familiarity to psychedelic music. There was no obvious drug culture in the 70s Anatolian pop, however the musical culture was affected by psychedelia. For example there is a band called LSD Orkestrası (Orchestra of LSD) from the 70s. With the effect of mystery of microtonal sounds and the fantasy of nostalgia it is understandable for Anatolian pop to be given the name ‘psychedelic music.’

In order to examine the artists of Turkish Psychedelic Music I name two different categorizations. First, they have divided according to their time, old or new. Then they have divided accordance with them being electronic or acoustic. Old artists like Selda Bağcan, Mustafa Özkent, Erkin Koray, late Barış Manço, late Cem Karaca and so on were subjected to reissuing trend. Their music from the 70s in itself has a reputable impact without any other influences from contemporary culture. This observation is directly linked to the rise of the retro culture which I elaborate in this chapter later on. From now on, I illustrate the contemporary artists of Turkish psychedelic music and attempt to make a content analysis to comprehend what is exactly unique about their sound and style.

Selda Bağcan and Mustafa Özkent are special cases because they both collaborated with new indie bands who has international musician members. Selda Bağcan was mentioned in the first chapter various times and without the doubt she is one the most known star of Turkish Psychedelia. She became the most popular one in the globe and she was already very much known popular artist back then in the 70s while Mustafa Özkent was not famous or popular. She has collaborated with the Israeli indie band Boom Pam for these festival performances. Boom Pam musical style affected by Middle Eastern melodies in their musical works other than Selda Bağcan. Along with Boom Pam, Selda Bağcan performing her songs from the 70s mostly in the same musical structure in the festivals in our contemporary age.

Mustafa Özkent holds a very special case because of the fact that his album “*Gençlik ile Elelele*” (1973) was no hit in its own time. One of my interviewee mentions that he never heard of him before and he does not think his parents or that generation knows him either (2018). He is the surprising rediscovered star of Turkish Psychedelia. In his interview, he says that he is even forgotten of the music he made in the 70s. Until he was discovered by Finder Keepers Records he was unknown in the Turkish musical scene. After his rediscovery, he was invited to festivals as well. He mentions that he was not in to playing the musics because he didn’t have his band. However he was proposed that a band will be formed and many musicians know his music and look forward to play with him. ¹²Then The Belgium Orchestra emerged and now Mustafa Özkent performs with the Belgium Orchestra. In 2015 Mustafa Published a new album with The Belgium Orchestra called “Funk Anatolia”

Additionally, the 70s are subjected to samplings in the electronic music composition by DJs like Acid Pauli, The Gaslamp Killer Hey Douglas, Kabus Kerim, Barış K, Kozmonotosman, Grup Ses Beats and so on. These artists both are nourished by 70s while they are bringing their unique interpretation. One of my interviewees told that Turkish psychedelia showed itself in electronic music in two different styles, Beat Music and Electronic Dance Music (EDM) (2018). While Beat Music attempts to create beats with samples, EDM attempts to carry the music into dance hall which means that making it something more easy for listeners' ears and danceable.

Turkish DJ Hey Douglas might be the most popular and mainstream DJ in the Turkish Psychedelic music scene. His style includes funk, electronic and Anatolian pop genres. He carries out the common technique of using samples from old recordings. One of his popular songs, 1973 interestingly brings samples from Black Dog (1971) by famous rock band Led Zeppelin with Turkish traditional song "*Kalenin Bayır Düzü*" in a very funk sound. His compositions include the songs "*Deniz Üstü Köpürür*" by Cem Karaca (1973), "*Ölem Ben*" by Selda Bağcan(1986), "*Yekte*" by Zafer Dilek(1976), "*A Leyli Leyli*" (Leylim Leylim) by Fikret Kızılok(1972), "*Estarabim*" by Erkin Koray(1987) and so on.

Grup Ses Beats is another popular Turkish DJ in Turkish Psychedelic Music. His composition includes the lines from 70s Turkish Films which also called *Yeşilçam* Cinema which an enriching factor in terms of retro. As can be understood from his stage name, his focus mostly on creating beats from the samples. Kozmonotosman and Kabus Kerim are using the songs from various artist which are Barış Manço, Erkin Koray, Selda Bağcan, Özdemir Erdoğan, Neşet Ertaş and so on with their unique mixing style. Barış K has its own edits of existing 70s songs such as "*İkimiz Bir Fidanız*" by Kamuran Akkor (1975) In Barış K version, the chords of the songs are emitted which leads a more progressive effect with prolonging sounds.

German DJ Acid Pauli became popular with his mix composition of the traditional song "*Katip Arzuhalım*" with Selda Bağcan version. His composition uses the entrance guitar section as loops and towards middle leaves it entirely to Selda's voice as if he has nothing to add. It gives the impression of Acid Pauli mesmerized by the Selda's performance. Another

interesting collaboration happens to be between French DJ duo Acid Arab and Turkish bağlama artist Cem Yıldız in the song called “Still.” In the song, Karacaoğlan’s “*Behey Kara Gözli Dilber*” poem is used as lyrics. The stanza that has been used in the song has never been used any song in Turkey before. In this light, a poem from 17th century Anatolia became lyrics to 21st-century French electronic music song.

American DJ and producer The Gaslamp Killer used “*Zalim*” by Ersen(1976), “*Zeytinyağı*” by Mustafa Özkent (1973), “*Silifke*” by Mustafa Özkent(1973), “*Burçak Tarlası*” by Mustafa Özkent(1973), “*Güneşe Dön çiçeğim*” by Ersen(1973), “*Yaylalar*” by Selda Bağcan(1976), “*Yekte*” by Zafer Dilek(1976), “*Bebek*” by Sevil and Ayla(1975) in his mix album All Killer which was released by Finder Keepers. The pieces from these songs are put exactly the same with original within a sequence of sounds from global local sounds from anywhere and machinery/electronic sounds are in the mix as well.

On the other hand, the acoustic bands of Turkish Psychedelic Music spreading its influence with the names like Altın Gün, Derya Yıldırım& Grup Şimşek, Gaye Su Akyol, Baba Zula, Elektro Hafız. Altın Gün and Derya Yıldırım& Grup Şimşek are cover bands. They are performing actual Anatolian folk songs which are mostly anonymously created. Altın Gün performs cover versions of traditional folk songs like “*Tatlı Dile Güler Yüze*”, “*Goca Dünya*”, “*Kaymakamın Kızları*”, “*Goca Dünya*”, “*Süpürgesi Yoncadan*”, “*Cemalım*”, “*Vay Dünya*”, “*Halkalı Şeker*”, “*Şekeroğlan*” and so on. Altın Gün does not have any original tunes other than covers. They tend to use synthesizers and vocals with echoes and their own musical arrangement with basic rock band instruments like guitar, bass guitar, drums, and keyboards with traditional stringed instrument bağlama to create the psychedelic aura of the traditional folk songs. The band members of Altın Gün are Dutch musicians while two male and female singers are Turkish and they are based in Holland.

Derya Yıldırım & Grup Şimşek performs cover versions of traditional folk songs like “*Nem Kaldı*”, “*Oy Oy Emine*”, “*Üç Kız Bir Ana*” and one Anatolian Pop song, “*Gurbet*” (original version belongs to Özdemir Erdoğan), their original composition with the famous poem “*Davet*” which is written by one of the most famous Turkish poet Nazım Hikmet, a few original tunes. Similar to Altın Gün, bağlama which is played by Derya Yıldırım is used with

basic rock band instruments like guitar, drums, and keyboards. Her album cover shows Derya Yıldırım is in the shape of bağlama and the background green gives retro vibes. Derya Yıldırım is France based Turkish singer while the members of Grup Şimşek, two members are French and one member is British and the band based in Hamburg, Germany.

Gaye Su Akyol and her band are Turkish and they are based in İstanbul, Turkey. She does not do covers but writes her original music with the heavy influences from Psychedelic Rock Music, Anatolian Pop Music, and Turkish Classical Music. Her composition includes traditional instruments like *bağlama*, *kanun*, and *ud*. Her vocal style is heavily influenced by Turkish Classical Music which is different than Turkish Folk Music. The maqam music shows itself through her singing voice which is described as *nağme* in Turkish. She also uses the mythological appearance of Anatolian pop of the 70s with very long boots and long capes. In her video clip of the song “*İstikrarlı Hayal Hakikattir*”, she drives *dolmuş* which is Turkish transportation minibuses which are widely used in urban or country areas. The *dolmuş* filled with images from past which makes the minibus very retro. By the time bağlama solo ends, she raises the bağlama in the air in a way that she is very proud of it. It is clear that she integrates the myth of Anatolian Pop into her image.

Elektro Hafız is another popular artist of Turkish Psychedelic music. He performs electronic bağlama with Anatolian folk melodies into funk style and he creates original tunes. His album published by Pharaway Sounds, Spanish record label which specifically focuses on Turkish Psychedelia and Iranian music from the 70s.

Baba Zula is formed in 1996 and it is the oldest band among the Turkish Psychedelia movement. They described their music in their website as follows:

Baba ZuLa’s music is in fact Psychedelic Istanbul Rock’n Roll that rolls in a way that westerners haven’t heard so frequently since the late ’60s rock epoch. They are the unrivalled masters of 21st century Turkish psychedelic music Baba ZuLa share their legacy with us through their music, a music born out of Istanbul and influenced by the memories of Istanbul passed on to them from generations past.¹³

Baba Zula uses traditional stringed Turkish instruments rather than guitar, bass guitar, keyboards. They also carries traditional Anatolian folk clothing into their live stage similarly Gaye Su Akyol. They also creating the mythical appearance of Anatolian folk in the stage.

Australian indie band King Gizzard & the Lizard Wizard is another popular band which is influenced by Anatolian folk timbres. As I mentioned in the first chapter, they produced their own unique microtonal guitar in order to reach in-between sounds of Anatolian folk music. Their song “Sleep Drifter” (2017) in their 2017 album “Flying Microtonal Banana” was heavily influenced by the traditional Turkish song “*Kara Toprak*” by very famous folk poet and singer Aşık Veysel. The other songs from King Gizzard & the Lizard Wizard are original tunes. Still, they use microtonal sounds which makes the sounds of the song very similar to any kind of Anatolian pop song.

These names are published by European centered global music labels like Finders Keepers. While Finders and Keepers reissuing mostly old recordings, these labels are publishes emerging artists. Glitter Beat two albums of Gaye Su Akyol, “*Hologram İmparatorluğu*” (2016), “*İstikrarlı Hayal Hakikattir*”(2018) and second album of Altın Gün, “*Gece*” (2019) the latest album of Baba Zula “*XX*” (2017). Bongo Joe Records publishes Altın Gün’s first album “*On*” (2018), Derya Yıldırım&Grup Şimşek’s album “*Kar Yağar*” (2019). Spanish Record Music label Pharaway Sounds which is mentioned above also both reissues the 70s Anatolian pop and publishes the new artists such as Elektro Hafız.

Through these artists that are mentioned above it can be argued that Anatolian pop becomes a retro activity for both Turkish and global music scene. For Turkish musicians and listeners, all these artists are in their living memories of childhood. As my interviewees mentioned that they always knew this music, they were familiar with it because they were born into it. One of my interviewee mentions his father and his uncle were friends with band members of Moğollar (2018). One of the interviewees mentions that even though he was into western heavy metal music when he was a teenager, Anatolian pop was deeply integrated into his musical influences (2018). Other interviewee says that for music nerds these recordings of Anatolian pop were always treasured even before its global popularity (2018). Another interviewee also says that he was affected by the genre since his childhood (2019). Anatolian pop was always something familiar for the Turkish music scene even though it disappeared in the 80s.

One of the interviewees says that: “Those times [the 70s] the recording technologies were expensive. When the musicians were in the recording studio, they had to be perfect. For this reason, there were imperfections but these imperfections were not fixed. These imperfections sounded sincere. Everything was more organic and warmer. In the contemporary age, musicians are trying to reach for perfection. They make the best of the opportunities of studios have” (2018). It is interesting to see his input which shows there is a link between warmness and the music production of the past. I analyze this input as the longing for past, nostalgia and retro as a fantasy which plays out with connotations of the sincere emotions related to old technologies. Jean Hogarty finds similar evidence with her interviews with fans: “Older formats represented the closest one could get to physically grasping, smelling and hearing the authentic structure of feeling of those unlived eras” (Hogarty, 2016; 110). It seems that the older technologies are associated reality more real feelings. On the contrary, the accessing older music is possible through new technologies: “They view contemporary practices of downloading and streaming as cold, ephemeral and unmemorable, but the contradiction, of course, is that they often discovered and now “remember” their beloved older music through the new technologies of today” (Hogarty, 2016; 109). This is one of the inconsistent point about the retro phenomenon of the contemporary age. It is the new technologies that enables such old and forgotten songs to resurface. The accessibility that the new technologies offer is the key factor to disseminate of the music. For instance, Spotify published a song list which is called “Psych Turk” in July 2019. In the list, there are names from the 70s such as Erkin Koray, a brand new star of Turkish Psychedelia, Gaye Su Akyol, Electronic Music artists Hey Douglas, Grup Ses, and Israeli band Boom Pam with another collaboration with Turkish Singer Melike Şahin. These names are gathered under one label “Psych” while they all have different styles and background. They are even active in different times. What enables such opposition to exist together is digital sphere through Spotify. This kind of activity on the internet leads discoveries of both new and old artists of the genre.

For global listeners, even though these names aren’t in their living memory, the sound texture of Anatolian pop have reminiscent power on them as well. Gabriel Skoog, whom I come

across while I was searching for literature wrote his Ph.D. dissertation on Anatolian Pop in the University of Washington, says:

“When I was first exposed to Anadolu Pop and Rock I was blown away by the few recordings to which I gained access. Here was music full of genre cues drawn from many sub-styles of Rock and Roll such as Psychedelic, Folk and progressive rock. Yet it was a music that also contained many musical elements to which I had not heard previously. This mixture of the familiar and the exotic drew my interest, and I began to consider studying Anadolu Pop in earnest.” (Skoog, 2017, p.7)

Another example which drew my attention from English music writer Daniel Spicer who wrote an entire book on Anatolian pop music:

“I could barely believe my ears. The music I discovered was a major revelation, and spoke to me in a powerful way. Here was a whole world of hitherto uncharted sounds that blended several of my abiding musical passions: psychedelia, progressive rock, funk and folk with distant echoes of Indian raga and weird, non-western tunings. It reminded me of a dream I’d had as a teenaged comic book fanatic, in which I found an old fashioned wooden chest that turned out to be full of super hero titles that I’d never heard of. .. found my unknown superheroes: amazing, larger than life characters parading improbable fashions, impressive moustaches and hair styles to dies for..”(Spicer, 2018, p.i)

These examples show that the rock and roll sounds in Anatolian pop creates the affinity while the unknown sounds bring a mysterious and exotic layer to it. I argue that Anatolian pop’s profound effect firstly comes from its being something old and something retro. Secondly, the sounds are strange to western ears. The nostalgia and the fantasia of being old integrated with a non-western mystery to add on the mythical musical genre with its superhero artists. In this light, Turkish Psychedelia created its own mythology.

Looking at the examples that are given above from both local and global Turkish psychedelia practitioner, the impact of retro and nostalgia is significant in the revival. Simon Reynolds and Mark Fisher linked nostalgia to the concept of hauntology. Originally, Derrida conceptualize hauntology as an element “neither living nor dead, present nor absent: it spectralizes” (Derrida, 1994, p.51). Through this conceptualization Both Reynolds and Fisher argues that nostalgia and retro culture prevents creating a new and original sounds. Reynolds claims the popular music of contemporary age looks like a museum: “In the 2000’s the pop present became ever more crowded out by the past, whether in the form of archived memories of yesteryear or retro-roc leeching off ancient styles” (Reynolds, 2011, p. x). Fisher gives an example with famous German electronic music band Kraftwerk: “Kraftwerk used technology

to allow new forms to emerge, the nostalgia mode subordinated technology to the task of refurbishing the old. The effect was to disguise the disappearance of the future as its opposite” (Fisher, 2015, p.67). On the other hand Svetlana Boym argues: “Some thought that the modern metropolis would provide enough excitement and stimuli to quell people’s longings for the rustic life. Yet this did not come to pass. Instead, nostalgia accompanied each stage of modernization, taking on different genres and forms, playing tricks with timetables” (Boym, 2001, p.346). Boym’s ideas can be considered as opposing to what Reynolds and Fisher complain about music does not progress because of retro culture. The idea of progress is parallel with modernist thinking with the linear understanding of time. Because nostalgia is a contradiction to this understanding, the doctors in 19th century though nostalgia was something they should cure. The contemporary culture on the other hand celebrates nostalgia through retro culture. “What is crucial is that nostalgia was not merely expression of local longing, but result of a new understanding of time and space that made the division into “local” and “universal” possible” (Boym, 2011, p.11). In this light, Boym’s approach to the notion of nostalgia is overarching to explain and understand the retro culture which also gives birth Turkish Psychedelic Music. Through the feeling of nostalgia global and local listeners may experience the similar taste in a retro music movement. As a supportive idea to my argument, Svetlana Boym argues as follows:

“Perhaps what is most missed during historical cataclysm and exile is not the past and the homeland exactly, but rather this potential space of cultural experience that one has shared with one’s friends and compatriots that is based neither on nation nor religion but on elective affinities.” (Boym, 2001, p.53)

This suggests that cultural experience which relies on familiarity might be more effective than territorial or national connotations. In Anatolian pop’s case nation, territory and other cultural backgrounds related to these concepts play second fiddle when they are compared to elective affinities such as the sounds of rock and roll, the mystery or affinity of folk music and the feeling of nostalgia.

In third chapter, I attempt to illustrate the contemporary Turkish psychedelic music scene with its Turkish and international artists, bands and record labels. In order to explore Turkish Psychedelia all popular names and bands are analyzed through the content analysis. The

impact of retro culture on gaining popularity of Turkish psychedelia is also a significant aspect of the phenomenon. The case of Turkish Psychedelia illustrates a phenomenon which old and new, electronic and acoustic, local and global interacting each other in a creative resources. With this last chapter, I attempt to cover every aspect that led to revival of Anatolian pop as Turkish psychedelia and the reasons behind its becoming popular in the global music scene.



5. CONCLUSION

In this thesis, I attempted to explain the revival of Anatolian Pop as Turkish Psychedelia through following Anatolian Pop and Turkish Psychedelia's trajectory from past to contemporary age. I focused on the question what explains 70s Anatolian Pop's popularity in the global music scene when the genre disappeared in Turkey almost forty years ago. To give an answer I come up with two trends as an explanation for revival of Anatolian pop. These are retro culture and digital culture. I examine the books and articles that issues these two subjects. To examine the specific case of Turkish Psychedelia I interviewed with musicians, I analyzed their inputs throughout the thesis where their comments were relevant to the subject. I also benefited from the books which focuses on history of Anatolian pop in order to have historical background. Bringing together all of these information I explored the phenomenon of revival of Anatolian pop.

The question that I attempt to answer throughout the thesis was how and why Anatolian pop of the 70s gained recognition in the western music scene four decades after its popularity which only happened in the local music scene of Turkey. In this light, I also analyzed the contemporary artists of the Turkish Psychedelic music as a continuity of the Anatolian pop of the 70s. My findings through surveying the sources, interviewing the artists, reading the academic books and articles showed that this genre has a unique sound which contains the local sounds in the global styles and genres that makes Anatolian Pop of the 70s both something familiar and strange at the same time. This creates an allurements and an excitement for the global listeners. The local sounds of Turkish music gives original and fresh feeling into the well-known genres like rock music, hip hop and electronic music. Additionally, the rise of the retro culture in the contemporary age is another significant factor that creates affinity when it comes to popularity of Turkish Psychedelic Music in the international music scene. Anatolian pop being a genre which travels back from the past creates a mythology or fantasy within the retro culture. Through the discussions with Simon Reynolds, Mark Fisher, Jean Hogarty and the link between the concepts of nostalgia and hauntology, I illustrate the understanding of the retro culture and why the nostalgia is able to haunt to contemporary cultural products. Furthermore, I explored the impact of digital

culture, music technologies and the opportunities they bring in terms of spreading the music and the sounds. The most important impact of the digital sphere is that the accessibility. It is very easy to reach out any music from any corner of the world and from anytime period regardless of when it was produced. Moreover, the usages of these musics through sampling creates whole another door to new possible musical creations. For this reason, the effects of digital sphere and digital culture is highly crucial in terms of answering the question of how Anatolian pop of the 70s come back. In summary the answers that I elaborated throughout this thesis to the question of why Anatolian pop came back lead to three main reasons. The first one is the unique sound and style of Anatolian pop of the 70s which contains both local and global influences. Second one is the rise of the retro culture and its popularity in contemporary cultural life. And the lastly, the accessibility of the genre through digital sphere and the possibilities that digital culture provides such new creations with sampling technique.

The driving forces enable the revival of Anatolian pop can be seen as digital culture and retro culture. Digital sphere facilitates a space where the sounds are circulating and space where the sounds are created. The possibilities of music technologies, software and web sites enable to create musical pieces for musicians and make them reach to listeners. On the other hand, the rise of retro culture captures Anatolian pop due to the fact that it is a genre that comes from the past. In this context, listening Anatolian pop becomes one of the retro activities.

In the first chapter, I investigate the trajectory of the 70s Anatolian pop. The artist of the genre and the events that led to creation of Anatolian pop followed through historical and chronological perspective. It can be observed that Anatolian pop firstly comes into the picture with western Rock'n roll genre music entering Turkey's local musical scene. Not long after, the Anatolian folk songs started to influence musicians who are playing rock and roll. Anatolian pop emerged from this mentality which is bringing Rock and roll and Anatolian folk music together. Especially the 70s were the most fertile decade in terms of albums, songs and it was the period where Anatolian pop reached its peak popularity. At the same time, the 70s were the period political conflicts were quickly rising. It was inevitable for most Anatolian pop artist to become politicized. The military coup that has happened in 12th September 1980 was the turning point in terms of Anatolian pop demise. Not only the some

artists were highly politicized and had to flee country, the cultural environment became impossible to create musics and albums because of the oppression that entered everyday life with bans and laws. In addition to that, the rock and roll in the western world was also subjected to changes in terms of authenticity discussions. The market and musical industry has gained significant role in terms of creation of rock and roll. Also, many sub genres like Heavy Metal, Hard Rock, Trash metal and so on emerged as well as other genres like Disco, Techno, Hip Hop. These discussions can contribute to explain the decreasing production and popularity of the 70s Anatolian pop.

In the second chapter, the hip hop and electronic music's sampling endeavor is followed and analyzed. The important events that led to rediscovery of Anatolian pop traced back to the 90s. Hip hop musicians started to dig the old recordings and vinyl in order to mix, sample and rap on to them. This creation technique led to many old musics to surface once again. This looking back is the main driving force behind many rediscoveries including Anatolian pop. Until this activity, Anatolian pop was a genre which was only known in Turkey in a memory which comes from childhood or distant past. With the digging activity more and more sounds from the past became a part of new compositions of hip hop and electronic music. With rise of technology, almost everybody owning a personal computer and websites like YouTube, Spotify, Soundcloud and so on, dissemination of the sounds and music genres accelerated. This technological developments which are integrated deep into our everyday life led to revival of Anatolian pop with new sounds and performing styles. For this reason, the significance of the digital culture is depicted in this chapter with the events that led the revival.

In the last chapter, Turkish Psychedelic Music in the contemporary age is elaborated thorough its acoustic and electronic bands and artists. The emerged artists and their musical and visual works are analyzed through the content analysis. In addition in this chapter how the rise of the retro culture accelerated the global popularity of Anatolian pop is analyzed through the inputs from interviewees and the personal opinions from music writer Daniel Spicer and scholar Gabriel Skoog as they are representing the foreign listeners. In this light, Anatolian pop being retro and non-western creates a myth in itself for global listeners and

musicians while it creates a nostalgic feeling and emotional connection with past for Turkish listeners and musicians. In third chapter, the influences of retro culture in contemporary age and Turkish Psychedelia is analyzed through content analysis of artists and their musical productions.

To sum up everything has been stated, the case of Turkish psychedelia reflects many aspects of contemporary cultural phenomenons, the concept of globalization and cultural exchange. We now in a world which has way of livings that creates a new cultural affinities other than territorial or national connotations. As it can be seen in the case of Turkish Psychedelia one of the new cultural affinity might be digital and analogue, old and new, local and global coexist together in a chaotic flow. With this understanding the limitless possibilities of the past, digital sphere and the possibilities of infinite local cultural products around the globe creates a new future which have the power to constantly surprise the people with the new creations and phenomenons.

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APPENDIX

The questions that I asked to interviewees follows:

- 1) Can you introduce yourself? What is your relationship to Turkish Psychedelic Music?
- 2) Why do you think this genre became popular in the global music scene? What is your comments regarding to this global popularity?
- 3) Why do you think Anatolian pop given the name of psychedelic music? Do you agree with it?
- 4) Were you interested in Anatolian Pop before it gained the popularity in contemporary age?
- 5) Do you see any difference between the 70s Anatolian Pop and today's Turkish Psychedelic Music? Do you think there are some features that did not change?
- 6) How do you see the usage of electronic music and Anatolian pop and Anatolian folk music together? What are your opinions about it? What kind of sound do you think electronic music adds to the Anatolian pop?
- 7) What influences the genre in terms of culture, space and sound in your opinion?

NOTES

¹ All the songs that are mentioned in this thesis are available online if it searched with title and the artist

² <https://www.youtube.com/watch?v=JNGp9-NVw30> Access Date: May 2019

³ Oxford Dictionary definition <https://www.oxfordlearnersdictionaries.com/definition/english/digitization> July 2019

⁴ <https://www.youtube.com/watch?v=Qxxz7Tgfsv4> Access Date: May 2019

⁵ <https://www.youtube.com/watch?v=C5lrBORB99Y> Access Date: May 2019

⁶ The interviews has been made in 2018-2019. Their names are kept anonymous

⁷ <https://www.youtube.com/watch?v=ebixsj3Arjw> Access Date: May 2019

⁸ Finders Keepers Records. <https://www.finderskeepersrecords.com/about/> Access Date: May 2019

⁹ Glitter Beat. <https://glitterbeat.com/about-2/> Access Date: May 2019

¹⁰ Bongo Joe Records. <https://www.bongojoe.ch/label> Access Date: May 2019

¹¹ <https://www.theguardian.com/music/2018/nov/02/gaye-su-akyol-istikrarli-hayal-hakikattir-review-turkish-star-deserves-big-things> Access Date: July 2019

¹² <https://www.youtube.com/watch?v=Dey1FbasFCM> Access Date: May 2019

¹³ Baba Zula. <https://www.babazula.com/bio> Access Date: May 2019