

## THE USE OF MUSIC IN TURKISH CINEMA: SİNEMACILAR PERIOD

### *A utilização da música no cinema turco: sinemacilar período*

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#### Abstract

Cinema appeared in 1895. Even today, it is one of the newest arts that are being discussed. After cinema was invented, the films were shot for 30-35 years without any dialogue. Even during this period, the movies were accompanied by music, externally, with a violin or orchestra. The most important reason for this is the importance of emotion transfer in storytelling. Music, on the other hand, is the easiest way to transmit the senses to the human spirit. There is a stereotypical and universal word. "Music Is the Food of Soul." Cinema and music relationship is a self-existent and must-have relationship. In this study, in the context of the relationship between music and cinema and the necessity of this relationship, it is aimed to make determinations about how the use of music in Turkish cinema's *Sinemacilar* era, the value given to the soundtrack and the Turkish soundtrack industry. Cinema writer Nijat Özön divided Turkish cinema into certain periods. One of these periods is the period of *Sinemacilar* covering the period starting from 1952 until 1960. The reason for choosing this period; Turkish cinema made an effort to create an identity in this period. Some film writers accept the period of the *Sinemacilar* as the beginning of Turkish cinema. Because, according to them, the main movies of Turkish cinema started to be produced in that period. In the study, the content analysis method will be used by scanning the literature. Contributing to the literature is another goal.

#### Resumo

O cinema apareceu em 1895. Ainda hoje, é uma das artes mais recentes que estão a ser discutidas. Após a invenção do cinema, os filmes foram rodados durante 30-35 anos sem qualquer diálogo. Mesmo durante este período, os filmes eram acompanhados de música, externamente, com um violino ou orquestra. A razão mais importante para isto é a importância da transferência de emoções na narração de histórias. A música, por outro lado, é a forma mais fácil de transmitir os sentidos ao espírito humano. Há uma palavra estereotipada e universal. "A música é o alimento da alma". A relação entre cinema e música é uma relação auto-existente e obrigatória. Neste estudo, no contexto da relação entre música e cinema e da necessidade desta relação, pretende-se fazer determinações sobre como a utilização da música na era *Sinemacilar* do cinema turco, o valor dado à banda sonora e à indústria turca da banda sonora. O escritor de cinema Nijat Özön dividiu o cinema turco em determinados períodos. Um destes períodos é o período de *Sinemacilar* que abrange o período que vai de 1952 até 1960. A razão da escolha deste período; o cinema turco fez um esforço para criar uma identidade neste período. Alguns escritores de cinema aceitam o período do *Sinemacilar* como o início do cinema turco. Porque, segundo eles, os principais filmes do cinema turco começaram a ser produzidos nesse período. No estudo, o método de análise de conteúdo será utilizado através da digitalização da literatura. Contribuir para a literatura é outro objetivo.

**Palavras-chave:** *Banda sonora; trilha sonora no cinema turco; trilha sonora no período Sinemacilar.*

**Keywords:** *Soundtrack; soundtrack in Turkish cinema; soundtrack in Sinemacilar period.*

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## INTRODUCTION

There is no culture without music. Today, even societies that are primitive without technology have traditional music. Because they are people who form societies, gathered around the same culture, and people are beings who reflect their feelings on their communication. There is emotion in human expression. Emotion is the reason for the existence of music. Every music carries a person. Music is the art of Aktaran emotions.

Another art of Aktaran emotion is the cinema. Cinema also contains emotion. In this context, it serves the same purpose as music. Both are considered art. Cinema is not only an art in itself but also an art that can interact with other arts. It contains quotations from many art branches. However, a different art that it is directly related to is the art of music.

Cinema appeared in 1895. Even today, it is one of the newest arts that are being discussed. After cinema was invented, the films were shot for 30-35 years without any dialogue. Even during this period, the movies were accompanied by music, externally, with a violin or orchestra. The most important reason for this is the importance of emotion transfer in storytelling. Music, on the other hand, is the easiest way to transmit the senses to the human spirit. There is a stereotypical and universal word. "Music Is the Food of Soul." Cinema and music relationship is a self-existent and must-have relationship.

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## **1. THE BIRTH OF CINEMA**

People found the photo in the 1830s for the need to record the moment. Photography has undergone long processes and technological innovations since it was discovered. Then people discovered that the memories can be animated by moving the photographs, and the cinema was born through a new technological process. One of the first definitions of the cinema is the moving photo frames. Because the moving image in the cinema is created by moving the 24 frame photo per second. Each 1-second image reflected in the cinema screen consists of 24 photo frames.

It is accepted that the cinema started with the screening of the Lumiere brothers. The Lumiere brothers (Auguste and Louis Lumiere) performed a 10-movie show at the *Grand*

*Cafe* in Paris for a fee in December 1895 with their invented cinematograph device (Teksoy, 2005; Pearson, 2008; Özön, 2010). The most important reason why the beginning of the cinema is accepted as this event is that the first paid film screening was made.

In the same period, there are many people who work to produce devices similar to the Cinematograph device. One of the most well-known is Edison. Edison was also busy marketing the Kinetoscope / Kinetograph machine at that time (Paerson: 2008, 31). However, Edison's camera, even though it moves the photo frames, offers the possibility of monitoring for one person and is a heavy machine. One of the definitions of the cinema is that it is a recreational vehicle used by more than one person. Edison's machine could not come to the fore because it did not meet this feature.

The first films shown are short films consisting of actual images such as the garage entrance of the train, the gardener who wateres the garden, the baby who is eating food, the workers leaving the factory (Paerson, 2008, p. 35; Teksoy, 2005, p. 31). These films have document features. These films have document features. They are realistic movies. In 1902, George Melies shot the movie *A Trip to the Moon* (Paerson, 2008, p.37; Teksoy, 2005, pp. 36-37) and gave the first example of the genre which will later be described as Fictional Film.

The films shot until the 1930s were shot silently due to the lack of sound technology in the film strip. *The Jazz Singer* movie, which was accepted as the first audio (dialogue) movie, was shown in New York on October 6, 1927 (Nowell-Smith: 2008,

245. By Erdogan and Solmaz, 2005, pp.76-77; Kaya, 2016, p. 82) that is, it is shown without dialogue. However, even if the movies were shot quietly, music was used in the movies even in the first screening. Lumiere accompanied the music with piano in the screenings of the brothers at the *Grand Cafe* (Aktaran Erdoğan and Solmaz, 2005, p. 75).

Cinema spread to almost the whole world in 1 year after December 1895. Cinema, which was regarded as middle class entertainment and was not respected in the early days, has become a big industry in 10 years rather than being a fair entertainment.

### *1.1. Emergence of Cinema in Turkey and A Brief Overview of Periods*

To Turkey cinema machine, came during the Ottoman Empire. One year after its invention, it has spread all over the world and came to the Ottoman State. Eugeni Promio, one of the operators of Lumiereles, came to Istanbul in 1896 and filmed in Golden Horn and Bosphorus (Teksoy, 2005, p. 65; Özön, 2010, pp. 31-33). Promio's views on the subject are as follows (Teksoy, 2005, pp. 65-66, Özön, 2010, p. 32):

Osmanlı İmparatorluğu'na yaptığım geziye gelince, kamerayı bu ülkeye sokmada karşılaştığım zorluğa başka hiçbir yerde rastlamadım. Abdülhamit yönetimindeki o dönemde, kolla çalıştırılan her aygıt tehlikeli sayılıyordu. İmparatorluğun sınırlarından geçebilmem için elçisinin araya girmesi ve kimi görevlilerin ellerine sanki yanlışlıkla tutuşturduğum paraları geri almayı unutmam gerekti. Böylece İstanbul, İzmir, Hayfa, Kudüs ve başka kentlerde çalışabildim.

There are different opinions about the first movie screening. Cinema writer Giovanni Scognamillo wrote in his book that the first film screening in the Ottoman State was made in the Ottoman palace by the French painter Bertrand to the family of Sultan Abdülhamit (1987, Özön: 2010, pp. 33-34). Ayşe Osmanoğlu, daughter of Sultan Abdülhamit about the cinema screening in the palace, explains the following (Özön, 2010, 34):

İtalyanlardan başka Bertrand ve Jean adında iki Fransız daha vardı. Bertrand taklit ve hokkabazlık yapar, her sene babamdan izin isteyerek Fransa'ya gider, birtakım yeni şeyler öğrenip gelirdi. Saraya sinemayı bu getirmiştir. O zamanki sinemalar şimdiki gibi değildi. Perde büyük fırçalarla iyice ıslatılır, küçük parçalar gösterilirdi. Bu parçalar pek karanlık görülür, filmler bir dakikada biterdi. Bununla *beraber çok yeni bir şey olduğundan hoşumuza giderdi.*

Another view on the first film screening was that it was held in late 1896 or early 1897 by Sigmund Weinberg, the Ottoman representative of Pathe, at the Sponeck Brewery in Beyoğlu, where non-Muslims lived in Istanbul (Kaplan, 2008, p.740; Teksoy, 2005, p. 66; Scognamillo, 1987, p.12; Özön, 2010, p.35).

To Turkey has come early to the cinema machine. However, making the first Turkish movie took a long time. Likewise, the opening of the first Turkish movie theater business took a long time. The reason of this; economic reasons and religious prohibitions. The first cinema hall of which the operator is Turkish is opened by Cevdet and Murat Beyler on March 19, 1914 in the name of National Cinema in Istanbul (Tekso, 2005, p. 66; Scognamillo, 1987, p.15; Özön, 2010, p. 40).

It took a long time to shoot the first Turkish movie. There are different opinions among the film writers for the first Turkish film. One section accepts Fuat Uzkınay's *Fall of the Russian Monument* in 1914 (Kaplan, 2008, p.740. Scognamillo (1987, p. 21; Özön, 2010, p.4951) as the first film shot by a Turk. The other section argues that Macedonian Manaki brothers started filming in 1907 and as the director who made the Turkish film, they will be the films of the Manaki brothers (Aktaran Sayda, 2017, p. 140). The reason for this conflict stems from the fact that the Manaki brothers were not originally Turkish. The film, shot by one of the borders of Turkey and the Ottoman subjects, are not considered as the first Turkish film.

Although the first feature film production was started by Sigmund Weinberg, the films could not be completed. Although Sigmund Winberg wanted to film theatrical plays called *Leblebici Horhor* and *Marriage of Himmet Ağa's*, he could not complete the films due to the outbreak of World War I (Özön, 2010, pp. 52-54; Scognamillo, 1987, p. 22; Kaplan, 2008, p. 740.). The first feature films that have been completed are the *Claw* and *Spy* movies that Sedat

Simavi completed in 1917 (Özön, 2010, pp. 55-57; Scognamillo, 1987, pp. 22-23,26; Kaplan, 2008, p. 740; Saydam, 2017, p. 102).

The films shown in Turkish Cinema were silent and non-dialogue films as everywhere. However, music was played while playing movies in the halls. Soundtrack is also an important element for Turkish Cinema. The piano sound accompanied the films throughout the film (Aktaran Kaya, 2016, pp. 80-81).

Türk sinema yazarı Nijat Özön, Türk sinemasını *sinemanın girişi, ilk adımlar, tiyatrocular, geçiş çağı ve sinemacılar* şeklinde bölümlere ayırmıştır (Özön, 2010, p.27; Saydam, 2017, p. 123). *Sinemacılar dönemine* daha sonra ayrı bir başlıkta değinilecektir.

Turkish film writer Nijat Özön has divided Turkish cinema into sections such as *sinemanın girişi, ilk adımlar, tiyatrocular, geçiş çağı and sinemacılar* (Özön, 2010, p. 27; Sayda, 2017, p.123). *The period of sinemacılar* will be mentioned later in a separate title.

### a) İlk Adımlar Period (1914-1922)

This period, which is called *ilk adımlar* by Nijat Özön, is between 1914 when Fuat Uzkınay made his first Turkish film and between 1922, when Muhsin Ertuğrul made his first film and started the *tiyatrocular period*. After the film shot by Fuat Uzkınay in 1914, the Central Army Cinema Department was established in the Ottoman State in 1915 (Özön, 2010, pp. 51-52; Kaplan, 2008, p.740). The film production work, which did not have the opportunity to start with private enterprises, started to be done by the state. As the manager of this institution, Sigmund Weinberg, who is the Ottoman representative of Pathe company, who organizes the first cinema shows, establishes the first ever open cinema showroom, is appointed, and Fuat Uzkınay is appointed for the assistance of Sigmund Weinberg (Özön, 2010, p, 52; Scognamillo, 1987, p. 19). Although Sigmund Weinberg wanted to make two films, *Leblebici Horhor* and *Marriage of Himmet Ağa's*, who were feature films in this period, they could not complete the films after the war broke out (Özön, 2010, pp. 52-54; Scognamillo, 1987, p. 22; Kaplan, 2008, p.740). The films shot in this period are as follows chronologically (Özön, 2010, pp. 47-69; Scognamillo, 1987, pp. 25-33; Kaplan, 2008, p. 740):

- *The Fall of the Russian Monument*, known to be Fuat Uzkınay in 1914.
- *The Claw* film, which was the first feature Turkish film shot by Sedat Simavi in 1917.
- The second *Spy* movie shot by Sedat Simavi in 1917.
- The first Historical film attempt by Sedat Simavi in 1918 is the *Alemdar Vakası* film.
- *Mürebbiye*, directed by Ahmet Fehim in 1919.
- The second film of Ahmet Fehim, made in 1919, is *Binnaz*.

- *Bican Efendi Vekilharç, Bican Efendi Mektep Hocası, Bican Efendi Vekilharç, Bican Efendi School Teacher, Bican Efendi Dava Vekili* and *Bican Efendi Damat* are the films that was made by Şadi Fikret Karagözoğlu in 1921.

### b) Tiyatrocular Period (1922-1939)

The reason for giving this name to the period; everything from acting to directing is under the control of theater players (Özön, 2010, p. 75). This period is also called Muhsin Ertuğrul period. Because the only director of the period was Muhsin Ertuğrul, known as theater actor. Muhsin Ertuğrul has been the only person directing in Turkish cinema for 17 years. It has even been the subject of speculations that he took Turkish cinema in one hand and did not let anyone make films. It is also accused of preventing the development of Turkish cinema (Scognamillo, 1987, p. 37). 20 films were shot during the theater period. Although most of the films were made by Muhsin Ertuğrul, 2 films were made by Turkish poet and writer Nazım Hikmet. Films shot during the *tiyatrocular period* are as follows (Scognamillo, 1987, pp. 38-39; Özön, 2010, pp. 97-115; Kaplan, 2008, p. 740):

- *İstanbul'da Bir Facia-i Aşk* or by other name *Şişli Güzeli Mediha Hanımın Facia-i Katli* movie made by Muhsin Ertuğrul in 1922.
- *Boğaziçi Esrarı*, or by other name *Nur Baba*, movie made by Muhsin Ertuğrul in.
- *Ateşten Gömlek* movie made by Muhsin Ertuğrul in 1923.
- *Leblebici Horhor* movie made by Muhsin Ertuğrul in 1923.
- *Kız Kulesinde Bir Facia* movie made by Muhsin Ertuğrul in 1923.
- *Sözde Kızlar* movie made by Muhsin Ertuğrul in 1924.
- *Ankara Postası* movie made by Muhsin Ertuğrul in 1928.
- *Kaçakçılar* movie made by Muhsin Ertuğrul in 1929.
- *İstanbul Sokaklarında* movie made by Muhsin Ertuğrul in 1931.
- *Bir Millet Uyanyor* movie made by Muhsin Ertuğrul in 1932.
- *Cici Berber* movie made by Muhsin Ertuğrul in 1933.
- *Fena Yol* movie, made by Muhsin Ertuğrul in 1933.
- *Karım Beni Aldatırsa* movie made by Muhsin Ertuğrul in 1933.
- *Söz Bir Allah Bir* movie made by Muhsin Ertuğrul in 1933.
- *Düğün Gecesi* movie made by Muhsin Ertuğrul in 1933.
- *Bataklı Damın Kızı Aysel* movie made by Muhsin Ertuğrul in 1934.
- *Leblebici Horhor* movie made by Muhsin Ertuğrul in 1934.

- *Milyon Avcıları* movie made by Muhsin Ertuğrul in 1934.
- *Güneşe Doğru* movie made by Muhsin Ertuğrul in 1937.
- *Aynaroz Kadısı* movie made by Muhsin Ertuğrul in 1938.
- *Bir Kavuk Devrildi* movie made by Muhsin Ertuğrul in 1939.
- *Allah'ın Cenneti* movie made by Muhsin Ertuğrul in 1939.
- *Tosun Paşa* movie made by Muhsin Ertuğrul in 1939.

In 1939, there were changes in Turkish cinema. As of this year, new private production companies have been established and new directors have started filming (Özön, 2010, p. 115).

Cinema writers see the year 1939, when directors such as Faruk Kenç, who received education on cinema or photography from Europe, started filming, as the end of the *tiyatrocular period*. Muhsin Ertuğrul, the only director of the *tiyatrocular period*, continued to make films in the same line during the *geçiş period* until 1953. His movie *Istanbul Streets* (1931) is the first sound movie of Turkish cinema (Özön, 2010, p. 103). The last film he made is also the *Halıçı Kız*, which is also the first color film of Turkish cinema (Scognamillo, 1987, p. 39).

### **c) Geçiş Period (1939-1952)**

*The geçiş period* covers between 1939 and 1952. The main feature of the period, unlike the *period of tiyatrocular*, which was the previous period, the only director period has ended, and the directors who have received cinema education have started to shoot movies. Known directors; Faruk Kenç, Baha Gelibevi, Şadan Kamil, Turgut Demirağ, Şakir Sırmalı, Çetin Karamanbey, Aydın G. Arakon, Orhon M. Arıburnu (Özön, 2010, p. 128; Scognamillo, 1987, pp. 73-104; Kaplan, 2008, p.741).

### **d) Sinemacılar Dönemi (1952-1960)**

A conscious cinema was not made in Turkish cinema until 1950 and no effort was made to create a cinema identity. Turkish cinema existed without the language of cinema from 1914 to 1950 (Özön, 2010, pp. 194-195). In this respect, Turkish Cinema has started to develop very late and it is still a cinema that has not been an industry exactly. While American cinema was shooting *King Kong* in 1933, the situation in Turkish cinema still could not go beyond shooting a theater show without camera movements. Sinemacılar



period is the period when Turkish cinema tries to find identity. These directors during the period, reflecting the culture of Turkey have committed to making movies. These directors are more profound in terms of intellectuality than previous periods. When looking at the *tiyatrocular period* and *the geçiş period*, the movies are shot as if they were shooting the theater play. There is no camera movement and dynamic editing. However, in the period of filmmakers, films began to be shot in accordance with the language of cinema.

Sinema diliyle neyi nasıl ve neden anlatmak sorularının yanında, malzeme ve teknik yapılanış eksiklikleri, az sayıda sinema ve sinemayı bilen kişi, yabancı film rekabeti gibi durumlar sinemanın başlıca sorunları arasındadır o dönemde de. Bu sorunlardan anlaşılacağı üzere bir hazırlık aşaması olarak görülmektedir. Bütün bunların yanında sinemada oyuncu, artık tiyatrocular olmak ve dekor da tiyatro dekoru olmak zorunda değildir. Gereğinde sokak ya da başka platformlar kullanılabilir. Ayrıca kameraların hareket kazanması, montajın ve ses alıcılarının gelişmesi sinemacılar dönemini bir önceki dönemlerden ayıran teknik gelişmelerdir (Aktaran Erdoğan and Solmaz, 2005, p. 26).

The first movie of *the sinemacılar period* is accepted as "Kanun Namına" movie made by Lütfi Ömer Akad in 1952 (Özön, 2010, pp.153-155,158-163; Kaplan, 2008, p. 741; Scognamillo, 1987, pp. 129,131). With this film, Akad pioneered the introduction of Turkish cinema in a new way. The use of cinema language differs from *tiyatrocular period* with sharp lines in terms of technical elements, stage arrangement, acting and fiction (Özön, 2010, p. 166; Kaplan, 2008, 7p. 41; Scognamillo, 1987, pp. 129,131).

Other directors who try to make films after Lütfi Ömer Akad are Metin Erksan, Atıf Yılmaz, Osman Seden (Scognamillo, 1987, pp. 129,131; Kaplan, 2008, p. 741; Özön, 2010, p.173). In order to see the development in Turkish cinema, the Thirsty Summer film directed by Metin Erksan received the Golden Bear award at the Berlin Film Festival (Kaplan, 2008, p.742; Erdoğan and Solmaz, 2005, p.121).

The 1960s were the years when the cinema language was learned, and the 1960s was the period when the directors began to form their own style. Metin Erksan, Lütfi Ömer Akad, Atıf Yılmaz are the directors who managed to use the cinema language correctly. One of them is Halit Refiğ, which will come to the fore in the 1960s.

## 2. MUSIC USAGE IN SINEMACILAR' PERIOD

There is not enough information in the literature about the use of music in Turkish cinema. There are interviews with some cinema writers and there are superficial writings in the books of cinema writers. In the texts in the literature, the information included in the movie advertisements of the period was used as a source. The birth of cinema has been in the form of silent cinema. When we look at the history of Turkish cinema, there is silent cinema for the first time. However, silent cinema and soundtrack should not be confused. Soundtrack was also used in silent films. Voice cinema (the movie dialogue) began in the year 1930 in Turkey but is on par with the history of film music film screenings. The sound, the dialogue, in Turkish cinema started in 1931 with the movie "On the Streets of Istanbul" by Muhsin Ertuğrul. With the arrival of sound in the cinema, the soundtrack has now been added to the movie during the film's fiction, and the accompanying orchestras lost their importance as the production companies that preferred the sound movie in the production increased. Although there is no sound in the films, music is made on the film with an orchestra or single instrument during film screenings (Erdoğan and Solmaz, 2005, pp. 103-104; Aktaran Kaya, 2016, pp. 80-81). The development of film music in Turkey has been different from other countries. Eastern countries begin to use the western technique, but soundtrack is made in Turkish cinema using both the eastern and western techniques (Kaya, 2016, p. 80).

In the first years of *the sinemacilar period*, there are a few people who deal with the soundtrack. These people are artists such as Orhan Barlas, Muzaffer Sarısözen and Ruhi Su, who approach films with a folkloric approach instead of original soundtrack. (Aktaran by Kaya: 2016, 83-84). However, new composers appeared in the 1960s. Konuralp wrote the following (Transmitted by Kaya, 2016, p. 84):

1960'lar Türkiye'sinde yeni besteciler de ortaya çıkmıştır. Bu isimlerden birisi Yalçın Tura'dır. Tura, ilk film müziğini Ziya Metin'in *Namus Düşmanı* adlı filmi için yapmıştır. 1965'de film müziği piyasasına Metin Bükey girmiştir. Bükey, Halit Refiğ'in yönettiği *Haremde Dört Kadın* ve Metin Erksan'ın yönettiği *Sevmek Zamanı* filmlerinin müziklerini arkasından Cahit Berkay film müzikleri yapmıştır.

Between 1930 and 1950, Turkey has had to take the film out of Egypt. So Egyptian films have found market opportunities in Turkey. As a result, also in movie theaters in Turkey, while singing produced in Egypt began to appear melodrama films and Turkish producers have also begun to imitate these films (Aktaran Erdogan and Solmaz, 2005, p. 108).

However this, it caused the increase of Egyptian films and the spread of Egyptian songs. Since the *Aşkın Gözyaşları* movie, which was shown in 1938, was highly appreciated, the Press and Broadcasting Directorate banned the singing of the songs in Egyptian movies in Arabic. whereupon the film adaptation of the music industry was born in Turkey (Aktaran Erdoğan and Solmaz, 2005, p.108).

The most important feature of *the sinemacılar period* is the effort to make an original cinema by exploring the use of cinema language. So appropriate to Turkey's geography stories in movies, costumes, scenic elements have been used. Another search for originality was in the soundtrack (Erdoğan and Solmaz, 2005, p. 112).

The soundtrack concept changed after 1950. The practice of making music suitable for the film emerged after 1950. Before that, movie soundtracks are made by sounding the movie. According to Nedim Otyam, the first films that integrate with the film and make original music suitable for the film are; These are the films "The Conquest of Istanbul" by Aydın Arakon in 1951 and "From Lip to Heart" by Şadan Kamil (Aktaran Erdoğan and Solmaz, 2005, pp. 113-114). Nedim Otyam explains his first soundtrack experiment as follows (Aktaran Erdoğan and Solmaz, 2005, pp. 114-115):

*Çok büyük zorluklar çektik, bir kere istediğim orkestra yoktu. İstanbul'da o zaman sadece Cemal Reşit Rey' in idare ettiği yaylı sazlar orkestrası vardı. Oradan bazı enstrümanları alabildik birçoğunu alamadık fakat piyasada Beyaz Ruslar vardı onlar geldiler. Nefesli sazlarıysa – Şehir Bando'su' ydu o zaman adı - oradan yardım rica ettim onlar arkadaş verdiler. Böylelikle birbirini tanımayan kişilerden kurulu 45 kişilik bir orkestra kurduk. Sesin kaydı önemliydi. Kaydetmek için ilk sesi alacak olan arkadaş da ne olacak diye endişeliydi. Dekor merdivenleriyle bir kapalı alan yapıldı. Bunun için gemi brandaları getirdiler. O gemi brandalarıyla platonun ortasını örttüler böylece bir ses stüdyosu oluşturuldu. Bunun üzerine ben filmi izleyerek seslendireceğim dedim. Türk sineması ve Film müziği 115 Bu da çok yeni bir şeydi çünkü ondan evvel film bitiyor, dublaj yapılırken arkasından plak koyup gidiyorlardı. Film gördükten sonra sahnelere göre müzik yapacağım dedim ve nitekim de öncelikle üç parça yaptım bu üç parça hem benim sınanmamdı hem de kayıt ne olacak bilinmiyordu ve ilk filmimizi iki tane mikrofonla seslendirdik. Önce tek mikrofonla denedik. Yaylı sazların önüne doğru bir tane genel mikrofon koyduk. Bu arada yapılan kapalı odanın içinde karşıya bir çarşaf gerdiler. Bir yemek odası vardı oradan bir pencere açtılar. Oraya yazlık sinemadan gelme senkron yürümeyen bir makine koydular ama onun da kolayını bulduk. Çünkü devri biraz daha düşüktü dolayısıyla müzikler uymadı taştı. Yine ana seslendirmeyi yaparken o taşmayı nazari itibare alaraktan biraz daha erken başlayıp sahneleri yedire yedire, senkronu da düzelterek yaptık. O kayıta İstanbul'un Fethi'ni tamamen senkron olarak çektik. Filmin üç parçasını yaptıktan sonra bu iş oldu diyerek prodüktör sevindi, Şadan Kamil de bu ses oldu, kayıt*

oldu dedi. Orkestra geldi, çaldı sonra film yıkandı. Orada bütün falsolarımızı gördük, işte bu senkron meselesini hallettik. Balans konusuna gelince; hangi enstrümanlar çok geliyor hangileri az, işte o provalar esnasında ben konzertmeisterlik yapan allah rahmet eylesin Orhan Ağabey (Barlas) - Ankara'da Devlet Konservatuvarı'ndan ben okurken o Cumhurbaşkanlığı Senfoni Orkestrası'nda konzertmeister - ona bıraktım şefliği gittim, yukarıda dinledim. O zaman tek mikrofon olduğu için orkestrada bir plansman değişikliği yapmamız gerekti. Yani davulu başka yere koyduk, yaylıları bir araya topladık, daha zayıf olan enstrümanları yaylılara yaklaştırdık, teneke sazları biraz daha geriye koyduk. Bu şekilde bir plansmanla daha iyi bir dengeleme oldu, böylece birinci filmimizi bitirdik.

In Turkish cinema, the genres that were fashionable in the period were chosen as the genre of music. While foreign films were accompanied by waltzes and tangos, Turkish films were accompanied by Turkish music (Kaya, 2016, pp. 81-82). Before the 1950s, only existing tracks were made to the film as a soundtrack.

Music was used most unconsciously only in Turkish cinema in the world. Since Turkish cinema could not become an industry, naturally, the soundtrack industry was also unthinkable (Aktaran Kaya, 2016, p. 82).

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