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The group of musicians
known as cemaat-i
mutribân referred to in
the sources as being

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employed on a daily basis at the Ottoman Court during the reign of Süleyman the magnificent included singers known as gûyende (hânende) in addition to avvad (udi), kobuzi, kemançeci, kanuni, çengi and nâyi.

MUSIC AT THE OTTOMAN COURT

Music of the Ottoman Court: Makam, composition and the early Ottoman

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(Interc Turtleback–
January 1, 1996 by
Walter Feldman
(Author)

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Chapter 1-1

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Music of the Ottoman
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Keywords: Ottoman

Court Music Identity,

Westernization

Movement,

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Mehterhane, Muzıka-yı
Humayun. The court,
which is the center of
the Ottoman Empire,
was not only the center
of the state but it was
the center of art as
well. After the
Ottomans had enlarged
its territories to rule

WESTERN EFFECTS AND RESPONSES IN OTTOMAN COURT MUSIC ...

Ottoman court music
has a large and varied

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system of modes or scales known as makams, and other rules of composition. A number of notation systems were used for transcribing classical music, the most dominant being the Hamparsum notation in use until the gradual introduction of western notation.

Music of Turkey - Wikipedia

Ottoman classical

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music, also known as Turkish classical music, was developed in Istanbul and other major Ottoman cities and towns through the palaces and Sufi lodges of the Ottoman Empire. Above all a vocal music, Ottoman music traditionally accompanies a solo singer with a small instrumental ensemble. In recent times, instruments might include turkish tanbur,

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ney, klasik kemençe,
keman, kanun, or other
instruments.

Sometimes described
as monophonic music,
the variety of
ornamentation and ...

Ottoman classical music - Wikipedia

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Music in the Ottoman
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Feldman is an
important contribution
to Turkish music
studies. Drawing upon
an eclectic range of
sources, the author
documents the
formation of a
distinctive Ottoman

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musical style during
the 17th century,
showing the symbiotic
relationship between
sound and society
within that frame.

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Court and Mevlevî
Order Music played an
important role at the
Ottoman court in
Istanbul and at the
Anatolian princely
courts, where the

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Ottoman sultans and princes initially modeled their courts on those of the Tîmûrids, a Turko-Mongol empire (ca. 1370-1507), and the Safavids, a Persian dynasty (1501-1722).

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“Music, Light and Flowers: The Changing Aesthetics of Ottoman Architecture,” *Journal of Turkish Studies* 32/1

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