



An Analysis of Hüseyin Sadeddin Arel's Musiki Mecmuası*

Hüseyin Sadeddin Arel'in Musiki Mecmuası Üzerine Bir İnceleme

ABSTRACT

This research article examines the contributions of Musiki Mecmuası, published under the leadership of Hüseyin Sadeddin Arel, to the Turkish music tradition and music publishing. The study utilizes archival research, literature review, content analysis, and historical analysis. The findings demonstrate that Musiki Mecmuası was not merely a music journal but also a decisive publication in the modernization, institutionalization, and academic development of Turkish music. Arel's editorial role and contributions to music theory and education made the journal a pioneering publication in its field. In conclusion, Musiki Mecmuası stands out in the Republican era with its effort to reconstruct the theoretical heritage of classical music within a modern understanding of Turkish music. This article purposes to fill a significant gap in the history and cultural transformation of Turkish music publishing. In this context, the publication policies, content, and impact of Musiki Mecmuası on the music community of its time are evaluated within a holistic perspective, revealing the magazine's functions in both theoretical production and cultural transmission. Musiki Mecmuası served as a platform for intellectual debate within the music community of its time. It served as an educational tool that facilitated the systematic transmission of traditional knowledge and served as a foundation for modern music education approaches. Furthermore, it has been determined that Musiki Mecmuası serves as a fundamental resource, providing continuity in music education literature and fostering theoretical and applied studies.

Keywords: Hüseyin Sadeddin Arel, Musiki Mecmuası, Turkish music, Republican era, Music publishing

ÖZET

Bu araştırma makalesi, Hüseyin Sadeddin Arel'in öncülüğünde yayımlanan Musiki Mecmuası'nın Türk musikisi geleneğine ve müzik yayıncılığına yaptığı katkıları incelemektedir. Çalışmada, arşiv taraması, literatür incelemesi, içerik analizi ve tarihsel analiz yöntemleri kullanılmıştır. Bulgular, Musiki Mecmuası'nın yalnızca bir müzik dergisi değil, aynı zamanda Türk musikisinin modernleşmesi, kurumsallaşması ve akademik nitelikler kazanması noktasında belirleyici bir yayın organı olduğunu göstermektedir. Nitekim Arel'in editöryal rolü, müzik teorisi ve eğitimine ilişkin katkıları, mecmuayı alanında öncü bir yayını haline getirmiştir. Sonuç olarak Musiki Mecmuası'nın, Cumhuriyet dönemi Türk musikisi anlayışında klasik musikinin kuramsal mirasını modern bir anlayış uyarınca yeniden inşa etme çabasıyla öne çıktığı görülmüştür. Bu makale, Türk musikisi yayıncılığının tarihine ve kültürel dönüşümüne ilişkin önemli bir boşluğu doldurmayı hedeflemektedir. Bu doğrultuda, Musiki Mecmuası'nın yayın politikaları, içeriği ve kendi döneminin müzik çevreleri üzerindeki etkileri bütünlüklü bir perspektif dâhilinde değerlendirilmiş, derginin hem teorik üretim hem de kültürel aktarım bağlamında üstlendiği işlevleri ortaya konulmuştur. Musiki Mecmuası kendi dönemin müzik çevrelerinde düşünsel bir tartışma zemini oluşturmuştur. Mecmua, hem geleneksel bilgilerin sistematik bir biçimde aktarılmasını sağlayan hem de modern müzik eğitimi yaklaşımlarına kaynaklık eden bir öğretim materyali işlevi görmüştür. Ayrıca, bu yönüyle Musiki Mecmuası'nın müzik eğitimi literatüründe süreklilik sağlayan ve kuramsal ve uygulamalı çalışmaları besleyen temel bir kaynak niteliği taşıdığı da tespit edilmiştir.

Anahtar Kelimeler: Hüseyin Sadeddin Arel, Musiki Mecmuası, Türk musikisi, Cumhuriyet dönemi, Müzik yayıncılığı.

INTRODUCTION

Turkish music (*Türk musikisi*) has, for centuries, stood at the center of diverse cultural, aesthetic, and theoretical debates throughout both the Ottoman and Republican periods. Particularly in the twentieth century, the necessity of reconstructing music theories, terminology, and the methods of transmitting the music education system along with addressing existing deficiencies was strongly felt. In the face of the scientific framework of Western music, Turkish music required a new perspective, mode of expression, and institutional structure grounded in its traditional

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How to Cite This Article

Kor Gümüşkaynak, G. & Güngör, İ. (2026). An analysis of Hüseyin Sadeddin Arel's musiki mecmuası. *International Social Sciences Studies Journal*, (e-ISSN:2587-1587) 12(2), 195-202. DOI: <https://doi.org/10.5281/zenodo.18818799>

Arrival: 22 December 2025
Published: 28 February 2026

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* This article is derived from a portion of the first author's doctoral thesis in art entitled "Türk Musikisi Geleneğine Katkı Sağlayan Modern Bir Yayın Organı: Hüseyin Sadeddin Arel'in Öncülüğündeki Musiki Mecmuası," completed under the supervision of the second author.

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knowledge. In this context, *Musiki Mecmuası*, published under the leadership of Hüseyin Saadettin Arel as the official journal of the Advanced Turkish Music Conservatory (*İleri Türk Müziği Konservatuarı*), greeted its readers with its first issue dated 1 March 1948. The journal established a systematic platform for theoretical discussions while simultaneously fulfilling an important function as a publication that both documented and contributed to the modernization process of Turkish music. Indeed, with a publication life spanning nearly sixty years, the journal stands as one of the longest-running periodicals in the world, and it encompassed essential material that shaped the musical sociology, music education policies, and cultural dynamics of its era. Moreover, in terms of its vision and mission, *Musiki Mecmuası* placed particular emphasis on music education one of the major shortcomings of the period and made significant contributions to society's perception of music and to music education. Almost every issue was structured and published in the form of a textbook. Its authors consisted of leading figures in the field, who produced numerous essays critiquing music policies, presenting knowledge on music education, and offering proposals. At the time the journal was published, there were no conservatories providing formal Turkish music education; Turkish music was sustained only through the efforts of municipal conservatories and music societies (*musiki cemiyetleri*). Considering all these factors, it becomes clear that the journal occupied a position guiding the nation's musical culture and education.

The main sections constituting the journal's content included editorial discussions, open correspondence columns featuring letters from readers, new musical scores, informative and critical essays, lecture notes by Hüseyin Saadettin Arel, interviews, and biographical pieces. In particular, Arel regularly published his lecture notes on Turkish Music Theory (*Türk Müziği Nazariyatı*), along with his theoretical studies on both Turkish and Western music, with the intention of contributing to the elimination of deficiencies in the field of music education. In this sense, he used *Musiki Mecmuası* as an educational tool. Within the open correspondence section, theoretical questions posed by individuals living in various regions and cities of the country regarding music, as well as requests for difficult-to-access scores, instrumental methods, and other informational needs, were addressed. *Musiki Mecmuası* made significant contributions both to musical performance practice and to the formation of the literature. Most importantly, it ensured the preservation and transmission of these contributions to the present by recording them in written form. At the same time, the journal reflected the cultural and socio-economic conditions of society. Through its content, we can observe the economic, social, and cultural dynamics of music, their relationship with society, and phenomena such as technology and industry.

Despite the substantial interest that *Musiki Mecmuası* attracted during the period in which it was published, it is evident from the limited number of theses and articles written about it today that the journal has not received the recognition it deserves. The inadequate reflection of the journal upon contemporary Turkish musicology represents a significant deficiency. It is a serious problem that a periodical which shaped numerous dynamics has been accorded such limited space in the literature. Although the existing scholarship has addressed Arel's individual theoretical studies, it has not sufficiently examined how *Musiki Mecmuası*, as a publishing medium, transformed the tradition of Turkish music, contributed to its institutionalization, and particularly what role it played in the process of theoretical standardization. The rich content housed within the journal has constituted a high-quality archive up to the present day. Given that we still benefit from *Musiki Mecmuası* in theses, articles, and various scholarly works, it is essential that music researchers accord the journal the scholarly esteem it merits. From this perspective, the aim of the present article is to clarify how *Musiki Mecmuası* contributed to the theoretical, institutional, and aesthetic transformation of Turkish music. To this end, qualitative methods based on the survey model were employed, and the data obtained through archival and literature research were analyzed in a comparative manner.

THE FOUNDING OF *MUSIKI MCMUASI*: PURPOSE, VISION AND EDITORIAL PRINCIPLES

First published on 1 March 1948 on the basis of the ideas of Hüseyin Saadettin Arel, *Musiki Mecmuası* initially included articles on both Turkish and Western music. The journal's content took shape under such headings as the history of Turkish and Western music, *nazariyat* (music theory), the physical and aesthetic dimensions of music, sound systems, instruments and instrumental methods, composers' biographies, and religious, military, and folk music forms. This scope was supported by news reports, interviews, surveys, critiques, and polemical writings, and was at certain times further enriched visually using photographs. Over time, the emphasis shifted increasingly towards Turkish music, and the periodical subsequently evolved into a journal in which works and articles on Turkish music were predominantly published (Özcan, 2020, pp. 263–264).

Musiki Mecmuası was, above all, a periodical that placed at the center of its vision and mission the aim of remedying the lack of musical knowledge in society. The series of articles entitled *Türk Müziği Nazariyatı Dersleri* (Lessons on Turkish Music Theory), which Hüseyin Saadettin Arel began to present to readers from the very first issue, directly served this aim and systematically addressed the fundamental topics of music theory,

particularly interval theory. At the same time, the texts included in the correspondence column, where letters sent by readers to the journal were published, reveal how the inadequacy of music education in society was reflected in the pages of the periodical. In these sections, letters sent to the journal from different cities and regions of the country, such as Sivas, Ankara, and Istanbul, were reproduced, and demands such as the need for methods for various instruments, the lack of sources related to *nazariyat* education, and access to scores were answered. In general terms, *Musiki Mecmuası* functioned not only as a medium for teaching music theory but also as a cultural and educational platform that sought to interact with its readers and respond to their expectations (Yıldırım, 2016). In its first issue, the journal articulated its mission as follows:

Among us, it has become a tradition for newly launched journals to present themselves to the reader with long, dazzling programs. Yet how many periodicals can we name in our publishing life that have fulfilled [their promises]? Thinking of this, we preferred to come forth not with words, but directly with our work. The “*Musiki Mecmuası*” you hold in your hands expresses our thoughts with an eloquence stronger than a flood of talk... And it does so not by saying “we will do,” but by saying “we have done”! The soundest [promises] are those that have already been realized. (*Musiki Mecmuası*, 1948, p. 2).

Holding the title of the second longest-running music journal in the world and the longest-running in Turkey, *Musiki Mecmuası* has, from its first issue onwards, made significant contributions to the repertoire of *Türk musikisi* through the scores it published, and it has also included numerous research and analytical studies in its pages (Yıldırım, 2016). The sales policy of *Musiki Mecmuası* was based on a membership system. Subscribers who became members of the journal received it by post in return for a specified fee. Membership certificates were also sent to readers as part of the subscription; through these documents, information was provided about journal fees and reminders were issued regarding the duration of subscriptions. A general assessment of all issues of the periodical shows that each issue contained recurring sections, that some texts were continued as serials, and that, at various times, publications were devoted both to well-known composers and to amateur musicians. Many of the articles were of a scholarly nature and were written from an informative, inquisitive, and critical perspective (Şenzybek, 2022, pp. 360–361).

AREL’S EDITORIAL ROLE

Arel, who began his publishing career in the field of periodical journalism, founded three different journals over the course of his life. The first of these was *Şehbal* (1909–1914), a bi-weekly intellectual journal that was regarded as one of the most successful examples of its kind in its period and continued for a total of one hundred issues. The second journal, published in 1939 and lasting only one year, was *Türklük*, which he produced together with İsmail Hami Danişmend. This journal, which was published monthly, consisted predominantly of writings on Turkish history and included material on *Türk musikisi*. Its lifespan, however, was limited to fifteen issues. The third journal Arel published was *Musiki Mecmuası*, launched in 1948. Although the periodical was founded largely in line with his own views, the position of managing editor (*yazı işleri müdürü*) was assumed by Laika Karabey. The journal was initially printed as a monthly publication and later continued to be issued quarterly by Arel’s student, Etem Ruhi Üngör (Sanal, 1991, pp. 352–354).

THE JOURNAL’S CONTRIBUTION TO REPUBLICAN-ERA MUSICAL MODERNIZATION, MUSIC EDUCATION, AND THEORETICAL MUSIC WRITING

Within the framework of the ideology of nation-building and modernization in the Republican period, the innovative musical understanding that emerged from debates on cultural identity also found reflection in the content of published works. In this way, it was aimed to establish harmony between traditional elements and the newly reconfigured forms of social life. Entering the publishing sphere during a period in which such conceptual tensions were being experienced, *Musiki Mecmuası* sought both to guide theoretical debates and to contribute to the process of musical modernization in the Republic. Indeed, the fact that the journal’s early issues consistently featured the works of both Turkish and Western composers demonstrates that efforts to transmit the notational system of Western music, regarded as “universal music,” to Turkish music performers and enthusiasts were being accelerated through such publishing activities (Yıldırım, 2016).

The issues of *Musiki Mecmuası*, which reflect the essence of an extensive musical library accumulated over a lifetime, constitute an important source for accessing the musical knowledge of the period. By presenting a notation-based, systematic *musiki nazariyatı* in a manner that could easily be grasped even by individuals with an average level of knowledge, the journal facilitated the transfer of musical knowledge to wider audiences and rendered such knowledge more accessible. As the product of a long and meticulous scholarly endeavor, the series of articles published under the title *Türk Musikisi Kimindir?* (To Whom Does Turkish Music Belong?) constitutes a comprehensive response to claims that seek to ascribe Turkish music to Arab, Persian, Byzantine, or Indian cultural

traditions. Authored by Hüseyin Sadeddin Arel, this text advances a strong thesis grounded in historical and scientific data concerning the origins of Turkish music. In this respect, it has assumed the function of a lasting reference source for debates within the field. At the same time, through the assertion that Turkish music is not a tradition borrowed from other cultures but one that carries its roots within a historical continuity extending from the Sumerians to the present, the journal contributed to debates on musical modernization and cultural identity. In this sense, it functioned as an influential organ shaping the reflections of both modernization ideology and national belonging in the field of music (Yiğitbaş, 1956, p. 100).

Situated at the center of debates on musical modernization in the Republican period, *Musiki Mecmuası* drew attention not only with its theoretical writings but also with its comprehensive content that responded to the performance and educational needs of the time. In this context, the “four-stringed *kemençe* quintet,” envisaged as the foundation of the orchestras to be activated by the composers who would construct the polyphonic Turkish music of the future, was presented as a symbolic example (Sencer, 1956, p. 104). In his article entitled “*Kemençe Beşlemesi Hakkında Hatıralar ve Düşünceler*” (Memories and Reflections on the *Kemençe* Quintet), published in *Musiki Mecmuası* on 1 August 1948, Arel writes:

“For a long time, I have observed that the *kemençe* has not been able to attain a place in our music commensurate with its value, and I have thought that, were this instrument to be developed without impairing its distinctive characteristics, it could be entrusted with important functions” (1948, p. 5).

This statement underscores that traditional instruments should not be neglected but rather should assume their place within the modernization process; it also encourages the reinterpretation of Turkish music while preserving its historical accumulation.

The articles published in the journal opened diverse aspects of music to scholarly discussion by addressing subjects such as prosody in Turkish music, the translation of classical sources such as *Etrâb-ül Âsâr* into contemporary Turkish, and the examination and performance methods of notational examples written nearly three centuries earlier by Ali Ufki Bey and preserved in the British Museum. In this regard, the journal functioned almost as a school for those eager to learn Turkish music and for those interested in this musical tradition; the scores it published were prepared in accordance with European standards, thereby eliminating notational inconsistencies. Another significant contribution of the journal was its inclusion of debates demonstrating the compatibility of the frequently criticized monophonic structure of Turkish music with polyphony. By drawing attention to the institutional deficiencies that manifested particularly within the framework of music education and by clearly revealing this need, *Musiki Mecmuası* stands as a documentary testimony to the historical process of musical modernization (Sencer, 1956, p. 104).

Concerning the services rendered by *Musiki Mecmuası* in the field of education and their reflection among its readers, Laika Karabey stated in her article entitled “*Mecmuamız Beşinci Yaşına Girerken*” (As Our Journal Enters Its Fifth Year), published in issue 49 of the journal in 1952: “Among the services rendered by the Advanced Turkish Music Conservatory (*İleri Türk Musikisi Konservatuvarı*) in our country, one of the most valuable is *Musiki Mecmuası*, which it publishes solely with scholarly and artistic aims.” She continued as follows (1952, p. 3):

Musiki Mecmuası differs from the orally delivered courses at the conservatory in that it enters, like a travelling teacher, every corner of the country, offering information on the scientific and artistic aspects of music to all who desire it. There is keen interest in, and considerable benefit derived from, the knowledge thus presented. Many readers write letters to the editorial board, asking numerous questions on matters of science and art, and their difficulties are resolved. Another service of the journal is its appreciation of the tendency toward composition grounded in scientific principles in every part of the country, and the fact that it has begun to obtain serious results in this direction. New amateur composers send us their works from the remotest corners of the country in order to receive our critiques and evaluations, and they progress step by step in line with these recommendations. Prior to the publication of our journal, except for the works of Dr. Suphi Ezgi, no composer in any part of Turkey, whether professional or amateur, had produced and written works in accordance with scientific principles. Today, all the scores submitted to the editorial board are written in conformity with scientific rules. To appreciate the scale of this remarkable progress, it is sufficient to recall the previously deficient state of notation in our music. As can also be seen in the correspondence section of our journal, there is extensive detail concerning the evaluation of these scores.

In issue no. 61 of *Musiki Mecmuası*, published in 1953, Hüseyin Sadeddin Arel’s article entitled “A Look Back at Five Years” (*Beş Senelik Maziye Bakış*) expresses the journal’s contribution to music education and its related services as follows (1953, p. 3):

Whether I myself write in *Musiki Mecmuası* or whether others do so, I take great pleasure in observing that our readers have become attached to it through their intellectual curiosity; that they analyze every kind of issue related to Turkish music with a truly astonishing level of comprehension; and that they submit their questions to the editorial board. Indeed, no sincere person can deny that the journal has brought about changes in the field of national music which may well be described as revolutionary.

In the continuation of the same article, Arel lists some of the services undertaken by *Musiki Mecmuası* under the following headings (1953, p. 4):

- a) Introducing fundamental innovations in both instrumental and vocal music; that is, constructing works upon scientific and artistic principles, writing their notation in accordance with scholarly rules, and placing forms such as *beste*, *şarki*, *peşrev*, and *semai* upon solid foundations.
- b) In response to certain violinists who, disregarding established method, disrupted the tuning system of the instrument and used the “Do–Sol–Fa–Sol” tuning, which appears in no method book, restoring, during the concert of the Advanced Turkish Music Conservatory, the instrument’s original and traditional tuning system of “Sol–Re–La–Mi.”
- c) Reforming the *kemençe*, adopting its enriched four-stringed form, and incorporating it into instruction.
- d) Taking great care to ensure that scores are written in conformity with scientific principles.
- e) Resolving, at long last, the bowing confusion that had become an insoluble Gordian knot on the violin, though arising merely from a lack of method, and ensuring the consistent unification of bowing technique.
- f) Although the *Ali Ufki* manuscript housed for centuries in the British Museum in London—containing the notation of many Turkish musical works from more than three hundred years ago—had been ignored by all official bodies and remained a foreign curiosity, the Advanced Turkish Music Conservatory nevertheless succeeded, despite its limited means, in immediately obtaining photocopies of this collection. Despite countless obstacles, and despite resistance from those who sought to challenge scholarly authority, the Conservatory has pursued with firm determination the struggle to create and advance a polyphonic Turkish music.

In issue no. 25 of the journal, published in 1950, the following statements appear:

Among the major and almost visibly evident services of *Musiki Mecmuası* may be counted the dissemination, to even the remotest corners of the country, of the principles and rules of Turkish music grounded in positive science, expressed in the most easily comprehensible language. Many individuals, solely by reading on their own the theoretical lessons published in our journal, have attained familiarity with the scientific foundations of Turkish music. We have witnessed many examples of this. For instance, at the end of the 1948–1949 academic year of the Advanced Turkish Music Conservatory, a student from the Technical University entered the examination relying only on what he had learned from the theoretical lessons in our journal and succeeded in receiving a full score (*Musiki Mecmuası*, 1950, p. 3).

In the continuation of the same text, reference is also made to the publication in the journal of Ethem Üngör’s study on the systematic and technically accurate regulation of the mandals (levers) of the *kanun*. What is especially noteworthy here is that Ethem Üngör was himself one of the readers who had learned Turkish music theory through *Musiki Mecmuası*.

To demonstrate how far and into what unexpected areas the scientific current may penetrate, let us add the following: another of our readers, Turan Muallimoğlu from Kayseri, upon reading that study and stating that he too was engaged with the *kanun*, contacted our editorial board in order to obtain detailed information concerning the principles of improving the mandals. Thus do the seeds of science, theory, and art operate, exerting their influence in unexpected fields and with unexpected success. (*Musiki Mecmuası*, 1950, p. 3)

Within the framework of debates in the mid-twentieth century concerning the need to discuss Turkish music on a scientific basis and to approach it within an academic framework, *Musiki Mecmuası*, through both its content and its proposals and guidance, exerted an indirect influence on the establishment and development of conservatories. In issue no. 83 of the journal, dated 1 January 1955, Laika Karabey, in her article entitled “Music Without a School” (*Mektepsiz Musiki*), draws attention to the necessity for a true conservatory for Turkish music. She notes that the Istanbul Municipal Conservatory was oriented primarily toward Western music and that the limited scope of Turkish music courses prevented it from being regarded as a genuine “school.” The article makes clear the need for an Advanced Turkish Music Conservatory that would teach both the theoretical and practical dimensions of Turkish music. Although the efforts of one of the period’s leading artists, Münir Nureddin Selçuk, in this direction

are acknowledged with appreciation, it is emphasized that unless a permanent institutional structure is created beyond individual initiatives, the future of Turkish music cannot be secured. Furthermore, attention is drawn to the fact that, despite the desire of intellectually engaged young people to learn this art, there existed no school to guide them (Karabey, 1955, p. 326).

In issue no. 84 of the journal, dated 1 February 1955, an article entitled “Our Poor Music” (*Zavallı Musikimiz*) by E. T. states that one of the greatest problems facing Turkish music is the insufficient recognition by society of its potential for development and its scholarly value. The dominance of materialistic and superficial approaches prevents this musical tradition from demonstrating its true potential. According to E. T., while in the past our forebears protected and supported music, raising it to esteemed positions within the palace and honoring its artists with distinguished titles, today, by contrast, musicians do not receive the respect and recognition they deserve. For this reason, E. T. argues that Turkish music must be evaluated not only in terms of its glorious past, but also in relation to its contemporary possibilities for development. Within this framework, the necessity of approaching art upon an institutional foundation and through a systematic perspective is emphasized. In particular, the absence of formal schools has hindered the accurate transmission of both the theoretical and practical dimensions of Turkish music, thereby heightening the disjunction between performance and theory. As a result, it is asserted that the most crucial factor in safeguarding the future of this music is the existence of an educational institution (E. T., 1955, p. 358).

In the “Useful Information” (*Faydalı Bilgiler*) section of *Musiki Mecmuası*, Emre Susak compared the pitches used in the Turkish music sound system with those of the equal-tempered system of Western music. In this comparison, the unit of measurement “cent” was employed, and the size of each pitch interval was expressed numerically. Referring to the acoustic studies of Alexander Ellis and Helmholtz, it was demonstrated that the pitches of Turkish music do not fully correspond to those of the twelve-tone equal-tempered system in Western music. The resulting tables showed that when Turkish music pitches are incorporated into Western tonal structures, various incompatibilities arise, which may have negative consequences for musical coherence. This constitutes a significant example of attempts to move Turkish music beyond being merely an orally transmitted tradition and toward a written, measurable, and academic framework (Susak, 1950).

The *Nazariyat Dersleri* (Theory Lessons) that Arel published regularly in *Musiki Mecmuası* functioned not only as an individual scholarly project, but also as one of the foundational sources leading to the institutionalization of the Arel–Ezgi–Uzdilek system. The journal served as a repository for theoretical writings, facilitated the transmission of Turkish music by adopting Western staff notation, and made a major contribution to the formation of a common language between theory and performance. Through these lessons, theoretical music writing acquired a scientific, systematic, and institutional basis, and Turkish music became representable at an academic level both as a performance tradition and as a theoretical discipline. Moreover, thanks to the articles and topics published in *Musiki Mecmuası*, it is understood that the “Arel-ciler” (followers of Arel) were able to exchange knowledge on every aspect of music both among themselves and with the wider community of Turkish *makam* music (Çakı & Çolakoğlu Sarı, 2025).

With its aim of addressing the lack of musical knowledge felt within society, *Musiki Mecmuası* through the content of readers’ letters published in the columns entitled “To Our Esteemed Readers” and “Open Correspondence with Readers” reveals how the inadequacies in music education were reflected in the journal and the ways in which the journal sought to respond to them. In these letters, the most prominent themes were the lack of instructional methods for instrumental performance, the need for books containing theoretical knowledge, criticisms of the journal itself, and above all the need for access to musical scores. For instance, in issue no. 13 of the journal, the questions submitted by Dr. Ali Sönmez from Turgutlu (only the responses were published, the questions themselves were not included) were answered as follows:

Your subscription has been renewed. The definitions given in the theory notes concerning the *Hicazmakam* and its derivatives are correct. Dr. Suphi Ezgi acknowledges and corrects his oversight on this point in the fourth volume of his valuable work, which is currently in press. Please read the article entitled ‘The Hicaz Family’ in the inner pages of this issue. We congratulate you on your interest in theory and your diligence in reaching correct knowledge. You are welcome to ask us freely about any further difficulties.” (*Musiki Mecmuası*, 1949, p. 2)

Similarly, in the same issue, the following reply was given to Dr. Sadık Yiğitbaş, who had written from Afyon:

We thank you for your kind words regarding the Advanced Turkish Music Conservatory. Among Turkish instruments, there exists a method for *tanbur* by Dr. Suphi Ezgi and another for *ney* by Avni Zaimler. Unfortunately, however, neither has yet been published. Their publication depends upon financial means, and in

any case, it is unlikely that their costs would be fully recovered. We take into consideration the point you raise regarding the publication of scores. We hope that your interest will continue.” (*Musiki Mecmuası*, 1949, p. 2)

Another example from issue no. 28 of the journal, published in 1950, is the reply given to Hasan Rıfıkı Solmaz, who had written from Ankara: “You will find what you are looking for in the subsequent sections of the theory notes. When we encounter artist-scholars such as yourself, youths with a passion for knowledge, our faith in the future grows stronger.” (*Musiki Mecmuası*, 1950, p. 2)

CONCLUSION

This article has demonstrated the place and significance of *Musiki Mecmuası*, published under the leadership of Arel, within Turkish music (*Türk musikisi*), as well as the contributions it has made to this musical tradition. Based on the findings obtained from the examination of the issues ranging from the first issue published in 1948 to issue no. 87 published in 1955, and the evaluations conducted in light of these findings, it is clear that *Musiki Mecmuası* has made multifaceted contributions to the tradition of Turkish music. These contributions may be summarized as follows:

- ✓ In a period when there were no state conservatories providing formal education in Turkish music (apart from municipal conservatories and associations/societies), and when the absence of such institutions was keenly felt, the journal assumed the role of a school for Turkish music education through the continuous and systematic publication of its content.
- ✓ It encouraged critical thought by opening to discussion the problems within the Turkish music tradition, the inadequacies of education, the deficiencies in the use of notation, and various other issues related to the field. In doing so, it contributed to the development of an innovative perspective within Turkish music.
- ✓ Within the journal were published numerous texts consisting of instrumental methods for various Turkish instruments, as well as Arel’s theory lecture notes. Under the insufficient conditions of music education in the period, these writings responded to a major need and provided highly valuable contributions to Turkish music education.
- ✓ Many of the writings published in the journal by different authors continue today to serve as sources for theses, articles, and other academic studies, thereby offering significant scholarly contributions.
- ✓ It enhanced the level of musical knowledge within society and increased public interest in music. This contribution is clearly observable in the content of the readers’ letters published in the journal.
- ✓ Through the valuable academic content it published over many years, the journal created an archive and left a rich legacy to today’s music researchers, interested readers, performers, and composers, thus making a substantial contribution to the literature.

All these findings indicate that *Musiki Mecmuası* achieved far more than merely functioning as a publishing medium; rather, it rendered significant services to Turkish music and to its development.

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