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A Research on the Works of Artaki Candan, One of the Non-Muslim Composers of Turkish Music

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Abstract

The aim of the current research is the exploration of Artaki Candan's life and work. Artaki Candan is a representative of non-Muslim composers and plays an important role in the multicultural aspect of Turkish music of the period between Ottoman Empire and Republic of Turkey. The study analyzes Artaki Candan's period, musical surroundings, position in the history of Turkish music, as well as his musical style and approach. In this context, the current study introduces a list of works included in the repertoire of TRT (Turkish Radio and Television), which are vocal works by Artaki Candan. It was tried to analyze what kinds of musical features these works consist of such as form, modal struc-

ture, rhythmic features, etc. Besides, this research includes structured interviews of expert performers to assess their opinions on Artaki Candan's musical skills and the performance of works of this composer. This research about Artaki Candan's musical knowledge and compositional skills can be regarded significant for its results, according to which Candan's works are consistent with the form and aesthetics of classical Ottoman music. By preserving the traditional musical line, Candan creates sophisticated and skillful passages which enrich performing qualities of the artist.

Keywords: Turkish music; non-Muslim composers; Artaki Candan

1. INTRODUCTION

Turkish music has developed through the process of formation of a diverse cultural heritage resulting from the interactions of various cultural, religious, and ethnic backgrounds during its history. Specifically, in the period ranging from the Ottoman Empire until the Republic, the variety has become notable in relation to the diversity of the Turkish music repertoire formed by both Muslim and non-Muslim composers. In this regard, within the framework of a multicultural musical tradition, non-Muslim composers have also made a significant contribution to the formation of the Turkish music repertoire.

The current research intends to focus on the discussion of the life and music of Artaki Candan, a non-Muslim composer of Turkish music. Thus, the background of the life and musical career of the composer is presented, as well as the musical works registered in the TRT vocal repertoire of the Turkish music tradition are examined in the scope of their formal structure and characteristic features. Furthermore, an analysis of experts' opinions on the performance of Artaki Candan's works is conducted.

Osmanlı Empire is recognized as a state that encompassed multiple nations in the territory of three continents. The theocratic structure of the Ottoman State implies the priority of Islamic and customary law. In accordance with Islamic law, the societies are represented by Muslims and non-Muslims (gayrimüslims). Following the conquest of Istanbul by Sultan Mehmed II in 1453, the non-Muslims—referred to also as "Ahl al-Dhimmah," "dhimmi," or "non-Muslim subjects"—were recognized in the Ottoman Empire as millets or communities, while the individual was categorized not in regard to ethnicity or language, but in terms of religion and denominations. Muslims constituted a single millet, while non-Muslims were organized in separate millets, depending on their sect. There were communities of Greeks, Jews, Armenians, and Bulgarians living in the Ottoman Empire. Notwithstanding the difference in ethnic background and culture, these minorities had preserved their unique customs and traditions and coexisted in the same state structure for many centuries. It may be argued that these non-Muslim minorities have affected and been affected by the Turkish culture and arts. In particular, within the Turkish music culture and art, reaching its highest degree of integration with the Ottoman state, the contribution of these non-Muslims has been notable as both composers and performers. In other words, within Turkish music tradition, there was no limitation or differentiation regarding religious and ethnic identity [1, pp. 45–46]. Thus, no rigid boundaries exist with respect to religion and ethnicity within Turkish music.

The masters of Turkish fine arts do not pursue national affiliation within their artistic endeavors; they freely share "even the secret laws of art" to those who are versed in art. As a result, non-Muslim musicians that were acquainted with the musical traditions of the Ottoman Empire and grew up within them have internalized them. It can also be stated that many notable non-Muslim composers have been significantly affected by the Divan literature in terms of lyrics writing of major compositions they have created. Thus, there have been many representatives of minorities making their contribution to the development of music and arts via various artistic creations consistent with the musical culture of their times [2, pp. 348–349].

The city of Istanbul may be referred to not only as the center of Turkish music, but also as the production site of the musical culture and art of non-Muslim nations, namely Armenians, Greeks, and Jews. In particular, among Armenians, many musicians who made a contribution to Turkish music have studied and developed their musical talents. These were Komitas Vardapet, Hampartzum Limonciyan, Dikran Çuhacıyan, Kemani Tatyos Efendi, Kemani Sarkis Efendi, and Leon Hancıyan. These composers, performers, and teachers have gained their fame in the field of Turkish music both as a consequence of their musical education and as performers and musicians in fasıl ensembles. It has also been noteworthy that these musicians have made great contribution to the development and preservation of the tradition of notation system and repertoire up to nowadays through, for example, Hampartzum notation system [1, p. 2].

Besides Greek, Armenian, and Jewish musicians, there were also Italian musicologists who were engaged in the process of modernization and westernization of the Ottoman music, in particular, in establishing the Mehterhane as a modern military band. In this regard, there are such non-Muslim musicians who have made a great contribution to Turkish music, as, for example, Ali Ufkî Bey (Albert Wojciech Bobowski) in the seventeenth century, Kantemiroğlu (Dimitrie Cantemir), Zaharya Efendi in the eighteenth century, and Tanburi İzak in the nineteenth century [1, pp. 45–46].

Thus, against the background of this historical and cultural development, Artaki Candan represents another composer whose works are distinguished as a considerable contribution to the Turkish music repertoire.

Born in 1885 in the city of Thessaloniki as Artaki Terziyan, the composer was Armenian by origin. The father of the artist, Azarik Terziyan, was a rich barber in the mentioned region of the Ottoman Empire. At a very young age, Artaki showed a growing interest in the tunes and sounds of music; however, in fear of him becoming "a mere musician," his father tried to keep Artaki away from musical education. Having finished his education at the Thessaloniki Idadi (high school), his family sent him to Istanbul for further medical education at the age of fifteen. Enrolled into the Imperial School of Medicine (Tıbbiye), Artaki, inspired by the musical passion, managed to save pocket money to buy a qanun and learn to play this musical instrument rather quickly. However, having shown the extraordinary musical talent, specifically

his passion for playing qanun, Artaki left the Imperial School of Medicine, choosing music instead. Thus, having no systematic music training from any music teacher, he later returned to Thessaloniki where he spent his childhood years. Being a talented musician, he had only one mentor who taught him the craft of the ud, vocal performance (hanende), and composition. Thus, together with his teacher Selânikli Ahmet Efendi (1868–1927), who was known as an ud performer, vocalist (hanende), and composer, Artaki learned to perform many songs using the method of meşk. Later on, being a member of Ahmet Efendi's fasıl ensemble, he began performing the qanun. Having worked in Thessaloniki for some time, the musician came back to Istanbul and found his place in the fasıl ensemble of Kemani Tatyos Efendi. However, being a participant in the commercial music sector, the artist does not appear to like what was called a "piyasa style," meaning the degenerate performance. It is also known that the artist offered sincere and carefully chosen advices to young musicians, warning them about this type of style [3–5].

Artaki Candan's cooperation with Kemeçeci Aleko and Mısırlı İbrahim Efendi is also worth mentioning. Known for his perfect playing and strict compliance with the established performance standards, Artaki was regarded as the master of the qanun. Being an active participant in the activity of Istanbul Municipal Conservatory since its founding, Candan worked there for many years as a performer in its performance ensemble. Besides his excellent work as a performer, Candan proved himself as an excellent composer of many artistic creations. Being the period when gramophone discs became a popular phenomenon, he became a conductor of the recording company "Sahibinin Sesi" (His Master's Voice); thus, thanks to his efforts, many valuable compositions entered the repertoire. Moreover, the artist took part as a qanun accompanist in hundreds of records produced in this company [3, 5, 6].

Because of his kind, refined, and courteous character and his emotional and warm nature, his inner circle called him Candan; this name became inseparable from the artist. The composer who had an honor of taking part in dinner meetings of Mustafa Kemal Atatürk was awarded his surname "Candan" after introduction of the Surname Law by Atatürk. Artaki Candan became known not only as an experienced performer, but also as a respected composer whose works have become the favorite of the public. Together with other great musicians of that time, such as Fahire Fersan, Refik Fersan, and Münir Nurettin Selçuk, Candan has toured in several Arab countries and has acquired the status of a cultural ambassador of music [5, p. 144].

Being a composer of nearly fifty works, Artaki Candan contributed to the Turkish music with a number of valuable creations, which were performed and acclaimed by many performers. In this sense, Deniz Kızı Eftelya's stage and discographical performances of compositions by Artaki Candan can be mentioned [3, p. 36].

As a composer known for his exceptional musical talents, numerous works of Artaki Candan have gained popularity and wide popularity. Analyzing his compositions, one would see that the works are recognized as rather difficult to play. In this regard, Artaki Candan, the mastermind of Istanbul gentleman with his refined character, has managed to penetrate into the emotions of the society of his time and successfully reflected it in his music [7, p. 329]. On January 30, 1948, the composer died of bladder cancer. Being buried in the Armenian cemetery in Şişli, he was mourned by numerous people and a group of artists. In accordance with his will, Artaki Candan's last work, Bayati peşrev, was performed during his funeral [2, p. 398].

The purpose of this study is to provide some information on the life and musical career of Artaki Candan, a non-Muslim composer of Turkish music; to analyze his works registered in the TRT vocal music repertoire; and to examine the musical elements such as form, makam, and usul in his compositions. In addition, the aim of the paper is to define Artaki Candan's compositional style and to analyze the opinions of experts on performing the works in question.

This research also pursues the goal of analyzing the musical elements applied in the compositions by Artaki Candan with the aim of defining their characteristics. Finally, it is seen as essential to analyze Artaki Candan's works in terms of performance, providing useful recommendations on how to approach these compositions and serving as a reference for future research in this field.

Despite the fact that there is a considerable number of researches in Turkish music literature dedicated to the lives, musical output, and works of various composers, it can be stated that the issue of non-Muslim composers in Turkish music and their contribution is not thoroughly investigated. Limited information on one of them—namely, Artaki Candan—with regard to his life, musical style, and compositions prevents from evaluating his role and place in the Turkish music tradition properly.

Consequently, the problem of the research is limited to the need to acquire sufficient knowledge in relation to Artaki Candan's life, musical identity, and compositions; the lack of a comprehensive evaluation of his musical output; and the lack of detailed analysis of the musical structure and performance aspects of his compositions.

In this sense, the research is focused on a systematic identification of works registered in the TRT vocal music repertoire and analysis of these works in terms of musical characteristics such as form, makam, and usul. The goal of the research is to emphasize distinctive features of the style of the composer, technical aspects of his works, and suggestions on how to perform his compositions.

The entire population of this research is represented by non-Muslim composers who have produced works within the

Turkish music tradition, and vocal compositions of these composers which constitute the Turkish music repertoire. The sample of this research includes the works by Artaki Candan included in the above-mentioned population. Additionally, expert opinions on performing his works, collected within the scope of this research, include those of performers and academics engaged in research activities in the field of Turkish music.

The current research has some limitations concerning Artaki Candan's life, his musical identity, and his compositions. Information about Artaki Candan's life and musical career is limited to written sources and archival documents. Works of Artaki Candan are identified within the limits of those that constitute the TRT vocal music repertoire; other compositions or those lost in time are out of the scope of the analysis. Data on Artaki Candan's works used in their analysis refer to the written scores and other written sources; variations of performances are not included in the analysis. The analysis of works carried out in the current research focuses on fundamental musical elements, such as form, makam, and usul, as well as elements connected to the relationship between lyrics and musical compositions and aspects of performance practices. Expert opinions provided in the current research are limited to evaluations by a specific number of performers and academics; therefore, the findings cannot be generalized. Finally, the research is carried out during a specific period, and data and sources that are not accessed are not included in the research process.

1.1. METHOD

The current research was done on the basis of a descriptive design and document analysis models, both of which belong to qualitative research methods. It is known that qualitative research is a type of methodological approach where the goal of investigation lies in the depth analysis of people's experiences and the meaning attached to them. Within qualitative research, the researcher considers phenomena in their natural environment adopting a holistic approach [8, p. 39].

In turn, in collecting data in this research, the document analysis method was used. Document analysis presupposes systematic examination and interpretation of data taken from written sources, as well as visual and electronic media. Thus, it allows a researcher to obtain understanding of the context of events and find answers to questions posed with regard to them [9, p. 150].

Firstly, in carrying out the research, information about the biographical aspects of the composer, his musical identity, and professional career was accumulated by reviewing literature and archives. Primary data of the research include works created by Artaki Candan and stored in the TRT vocal music repertoire. Works to be included into analysis were selected on the basis of criteria of accessibility and authenticity. Score copies of Artaki Candan's works stored in the TRT vocal music repertoire have been provided as evidence.

According to the principles of Turkish music theory, musical elements of Artaki Candan's works such as form, makam, and usul were defined. Obtained data were then analyzed and interpreted.

Besides, structured interviews were held with six expert musicians and academics in the area in order to obtain their opinions concerning the interpretation of Artaki Candan's works. Structured interviews are a flexible approach to gathering data, which is carried out following predetermined themes, but at the same time, it allows asking additional questions in response to interviewees' statements [10, pp. 165–168]. Obtained data were analyzed through descriptive analysis.

Conducted in such a way, the research allowed revealing the composer's stylistic characteristics, elements associated with performance practices, and contributions of works to performers.

2. RESULTS

In this section, the compositions by Artaki Candan are shown in Table 1 based on their title, lyrics composer, makam, usul, and forms. These works are analyzed within the context of the music knowledge of that time period. Moreover, the results of the interviews conducted with some experts in vocals and instruments about Artaki Candan's composing style and works are also included here.

Table 1. Works of Artaki Candan

ORDER	Title Of The Work	Lyricist	Makam	Usul	Form
1)	Ne kadar gözyaşı döktüm o gözün üstüne ben	Unknown	Acemaşiran	Ağır Aksak	Song
2)	Aşkın sesini ilk o güzel seste işittim	Unknown	Acem Kürdi	Sengin Semai	Song
3)	Kimseye faş eylemezdim söylemezdim derdimi	Unknown	Acem Kürdi	Curcuna	Song
4)	Dağlarda inleyen dereler gibi	Unknown	Bayati	Aksak	Song
5)	Rûhumda bahar açtı onun sebebi sendin	Y. Sinan Ozan	Ferahnâk	Semai	Song
6)	Aşkınla harâb olduğumu söyleyebilsem	Y. Sinan Ozan	Eviç	Sengin Semai	Song
7)	Adalarda gezer durur edalı	Unknown	Hicaz	Sofyan	Song
8)	Bazı günler ruhumu ağlat da geç	Mustafa Nafiz Irmak	Hicaz	Sofyan	Song
9)	İsterim dizinde yatmak isterim	Muallim İsmail Hakkı Bey	Hicaz	Aksak	Song
10)	Kalmadı sinemde takat sevdiğim gelmez misin	Unknown	Hicaz	Devri Hindi	Song
11)	Ne olursun beni seven	Unknown	Hicaz	Düyek	Song
12)	Sensiz gecenin var mı sabahı bilemezdim	Y. Sinan Ozan	Hicaz	Türk Aksağı	Song
13)	Kırlırdı oyuncak olsa bile	Y. Sinan Ozan	Hicazkâr	Aksak	Song
14)	Lütfeyle güzel gel de benim gönlümü şad et	Unknown	Hicazkâr	Curcuna	Song
15)	Ben bir köylü kızırım	Unknown	Hüseyini	Curcuna	Song
16)	Çekilmez doğrusu gayri cevri cihanın	Unknown	Hüseyini	Müsemmen	Song
17)	Sen bir çapkınsın cicim	Unknown	Hüseyini	Aksak	Song
18)	Yetti gayrı çektiğim baht-ı siyahımdan	Unknown	Hüseyini	Ağır Aksak	Song
19)	Aşk'ın halini zalim bilmiyor	Unknown	Hüzzâm	Curcuna	Song
20)	Hicranla geçen günleri hasretle anarken	Unknown	Hüzzâm	Sengin Semai	Song
21)	Kirpiklerinin her teli bir katre taşırken	Y. Sinan Ozan	Hüzzâm	Sengin Semai	Song
22)	Son hâtıra aşkımda kalan bir sarı saçtı	Mustafa Nafiz Irmak	Hüzzâm	Türk Aksağı	Song
23)	Şeb-i hüznümde hayalinle teselli bulurum	Artaki Candan	Hüzzâm	Ağır Aksak	Song
24)	Vuracak sine arar gizlice tiğ-i nigeğin	Ruhi Vamık Girgin	Hüzzâm	Aksak	Song
25)	Bağladı ömrümü kumral saçının tellerine	Unknown	Karcığâr	Aksak	Song
26)	Bu gece çamlarda kalsak ne olur	Avram Naum	Karcığâr	Aksak	Song
27)	Bülbül sesi ah oldu bu yıl fasl-ı baharda	Mustafa Nafiz Irmak	Karcığâr	Türk Aksağı	Song
28)	Her zaman bir olur mu ey hunzir nigâhım	Melahat Pars	Karcığâr	Sofyan	Kanto
29)	Ay dalgalanırken suların oynak izinde	Vecdi Bingöl	Kürdilhicazkâr	Türk Aksağı	Song
30)	Artık ne siyah gözlerinin gölgesi kaldı	F. Nafiz Çamlıbel	Kürdilhicazkâr	Sengin Semai	Song
31)	Cismin gibi ruhunda güzel zannedip ey mah	Artaki Candan	Kürdilhicazkâr	Sengin Semai	Song
32)	Bağlandı gönül bir güzele bağlar içinde	Bedri Ziya Aktuna	Kürdilhicazkâr	Türk Aksağı	Song
33)	Esmir yüzü kumral saç şakrak sesi vardı	Unknown	Kürdilhicazkâr	Belirsiz	Song
34)	Gitti gelse gamda bitse tükense	Unknown	Kürdilhicazkâr	Curcuna	Song
35)	Göz önünde çürüdü mah ü harab oldu tenim	Unknown	Kürdilhicazkâr	Curcuna	Song
36)	Hani ya sen benimdin niye döndün sözünden	Unknown	Kürdilhicazkâr	Aksak	Song
37)	İmtidâd-ı aşkıma çeşmi siyahındır sebep	Unknown	Kürdilhicazkâr	Ağır Aksak	Song
38)	Kanun-i dilin her teli sazınla safadar	Unknown	Kürdilhicazkâr	Yürük Semâi	Song
39)	Parlıyor fikrim o parlak gözlere baktıkça ben	Unknown	Kürdilhicazkâr	Ağır Aksak	Song
40)	Yetmez mi tükenmez mi acep bunca meşakkat	Unknown	Kürdilhicazkâr	Türk Aksağı	Song
41)	Ey gönül bahçesinin gonca gülü şen güzeli	Unknown	Mahur	Aksak	Song
42)	Bir yanık bakışla aldı göynümü	Unknown	Muhayyer	Müsemmen	Song
43)	Ey hayali gözden gitmeyen dilber	Mustafa Reşit Bey	Nihâvend	Semai/Yürük Semai	Song
44)	Bugün deli divaneyim tükendi ah ü zarım (Sevda Kantosu)	Unknown	Nihâvend	Semai	Kanto
45)	Koklasam saçlarımı bu gece ta fecre kadar	Mustafa Nafiz Irmak	Nihâvend	Aksak	Song
46)	Geçti o gülünç aşk u heves ey dil-i şeyda	Mustafa Reşit Bey	Nevâ Kürdi	Yürük Semai	Song
47)	Aşkımın hep yıkılınca siteminle temeli	Unknown	Sabâ	Ağır Aksak	Song
48)	Bekler beni her gün susamış ecelim var	Y. Sinan Ozan	Sabâ	Türk Aksağı	Song
49)	Şen gözlerinin şi'rine ben kalbimi verdim	Y. Sinan Ozan	Sûz-Nâk	Yürük Semâi	Song
50)	Sevdama yakın gel beni eller gibi tutma	Mustafa Nafiz Irmak	Uşşak	Curcuna	Song
51)	Sonbaharın çiçekleri yavaş yavaş soluyor	Unknown	Uşşak	Semai	Song
52)	Bayati Peşrev	Artaki Candan	Bayâti	Düyek	Peşrev

Source: TRT Archive, <https://www.devletkorosu.com> (Accessed: 22.10.2025) Divan Makamı:
<https://divanmakam.com> (Accessed: 29.10.2025)

The use of form in Artaki Candan's works is presented in the Table 2.

Table 2. Form Use in Artaki Candan's Works

Form	Number of Works
Song	49
Kanto	2
Peşrev	1

When analyzing the works of Artaki Candan in light of form issues, it should be noted that all the compositions of the artist are in the song (şarkı) form except for one peşrev and two kantos. The reasoning behind this can be explained

according to the musical features of the period in which he lived. Starting from the 19th century —the "Romantic Period" of Turkish music— the song form gained popularity mainly because of the compositions of Hacı Arif Bey, who made the form popular with his music. Before that change, the song form had been created based on the principles of classical forms. That is, composers of classical style usually used the song form together with other forms such as kâr, beste, ağır semai, and yürük semai. But due to the contribution of Hacı Arif Bey to Turkish music, a change took place. Works that would appeal to a larger audience started to be composed. Because of this change, the song form drew a lot of attention. Many composers after Hacı Arif Bey worked in this form. Prof. Dr. Selahattin İçli also notes that the Armenian composers who appeared in the musical environment in the late 19th and early 20th centuries produced many works in the song form, especially in the context of fasıl music. He also adds that these composers learned songs and compositions of composers of the classical period but they were mostly inspired by Hacı Arif Bey and Şevki Bey for about 100-150 years [6, p. 48]. For this reason, it can be said that Artaki Candan has also been influenced by this style and worked mainly in the song (şarkı) form. But since he was an artist of qanun instrument, it is surprising that apart from the peşrev in Bayati, he did not compose any compositions in other instrumental forms. This is strange since he is a very talented musician of the qanun instrument. Perhaps the reason for this case lies in his musical education through meşk from Selânikli Ahmet Efendi who was also an instrumentalist, a singer, and a composer. Although his teacher was also an instrumentalist, the songs were his favorite compositions as a composer, and he taught Artaki Candan in this vocal-repertoire oriented style. Moreover, the frequent activity of Artaki Candan in the fasıl ensembles of the commercial music world may have helped him compose many valuable compositions in fasıl music.

The application of makam in the works of Artaki Candan is shown in the Table 3.

Table 3. *Makam Use in Artaki Candan's Works*

Makam Name	Number of Works
Kürdilihiczakâr	12
Hicaz	6
Hüzzâm	6
Hüseyni	4
Karcığâr	4
Nihâvend	3
Acem Kürdi	2
Sabâ	2
Hicazkâr	2
Uşşak	2
Bayati	2
Eviç	1
Acemaşiran	1
Ferahnak	1
Mahur	1
Suzinak	1
Muhayyer	1
Nevâ Kürdi	1

It is noticed that Artaki Candan mostly made use of Kürdilihiczakâr makam when composing his pieces. For instance, it is seen that there are twelve works of Artaki Candan in Kürdilihiczakâr makam in the repertoire of TRT. In this case, it can be suggested that, due to the fact that the makam was developed and systematized by the great Hacı Arif Bey in that period, composers in the same period were affected by such a tendency and became interested in composing more works in Kürdilihiczakâr makam. It should be mentioned that Artaki Candan's student, Zehra Bilir, mentioned in her memoirs that "his most loved composition was the Kürdilihiczakâr makam work named 'Bağa girdim kamişa su ne yapsın yanmışa'". Hence, one can say that Artaki Candan showed a preference towards Kürdilihiczakâr makam.

Following the Kürdilihiczakâr makam, it is understood that there are other makams which are used quite frequently by Artaki Candan. These makams include Hicaz and Hüzzam makams. For example, it is observed that Artaki Candan composed six works in both makams. Besides these, four works in Hüseyni and Karcığâr makam, three works in Nihâvend makam, two works in Rast makam, two works in Segah makam, two works in Buselik makam, one work in Şuarköçek and Uşşâklık makam. Makams mentioned above are still widely used by composers nowadays. Thus, it is understood from Table 3 that the composer used only 18 makams during his life period. Such an observation can be explained by the composer's personal interest and preference for particular modal structures. Moreover, taking into consideration the interrelation between lyrics and makam, it can be concluded that Artaki Candan was interested in selecting and using particular makams according to the lyrics of his compositions.

Table 4 shows the use of usul in Artaki Candan's works.

Table 4. *Usul Use in Artaki Candan's Works*

Usul Name	Number of Works
Aksak	10
Türk Aksağı	7
Curcuna	7
Ağır Aksak	6
Sengin Semai	6
Semai	4
Yürük Semai	3
Sofyan	3
Düyek	2
Müsemmen	2
Devri Hindi	1

As it can be seen from Table 4, it should be stated that due to Artaki Candan's predilection to write songs (şarkı), he preferred to use small usuls in Turkish music while composing his works. Therefore, one can assume that he most often used the Aksak usul, Türk Aksağı usul, Curcuna usul, Ağır Aksak usul, and Sengin Semâi usuls. The preference of such usuls, which include an aksak structure, may be considered to be the result of the adaptation of the rhythmic pattern of the poems to the composition rhythms. Thus, it is clear that the choice of usul in this case has been associated with establishing prosodic-musical concordance between the poem lyrics and the composition.

The lyricists who were chosen by Artaki Candan are listed in Table 5.

Table 5. *Lyricist Selection in Artaki Candan's Works*

Lyricist's Name	Number of Works
Unknown	28
Y. Sinan Ozan	7
Mustafa Nafiz Irmak	5
Artaki Candan	2
Mustafa Reşit Bey	2
Muallim İsmail Hakkı Bey	1
Ruhi Vamık Girgin	1
Avram Naum	1
Melahat Pars	1
Vecdi Bingöl	1
F. Nafiz Çamlıbel	1
Bedri Ziya Aktuna	1

From the results of the research given above, it is possible to conclude that the composer Artaki Candan preferred to compose songs with anonymous lyrics. As it was said before, in Turkish music, there are composers who choose to create songs in collaboration with poets who have a similar artistic and literary approach as they do. But in relation to Candan, it seems that he preferred not to concentrate on specific poets and used lyrics according to their artistic value. From the number of lyricists whose name was found in his works, it became clear that Candan used most often the lyrics of such artists as Y. Sinan Ozan and Mustafa Nafiz Irmak. At that, he set lyrics of his own poems for two songs.

Below, you will find the results of interviews held with professional singers and instrumental musicians about Artaki Candan's composition style and his works.

2.1. THE VIEWS OF EXPERTS ON ARTAKI CANDAN'S ROLE AS A COMPOSER OF TURKISH MUSIC

Expert I: The composer Artaki Candan is recognized mainly as a songwriter or composer of the song (şarkı) genre, and created compositions in a fairly limited number of makams that he constantly used. Although he was a skilled qanun player, virtually all his compositions belong to the song genre. His only instrumental composition was written during the last years of his life, namely the Bayati Peşrev composition. Regarding the structure of his compositions, it is generally observed that he followed the traditional scheme of constructing a song, i.e., A + B + C + B (zemin, nakarat, meyan, nakarat), and had a powerful melodic line, successful choice of lyrics, and rich expression style. He mainly used the lyrical quatrains, with 11-syllable, and especially 14-syllable, poetic structures. Candan demonstrated an excellent selection of lyrics for his compositions. Concerning this issue, in addition, he used usuls with aksak rhythmic features quite often in his works. In general, as mentioned above, although the composer was mainly a composer of the song genre, his works are marked with a "classical" character in accordance with the musical tendencies of the period in which he lived. Moreover, it should be

noted that in his compositions he did not apply composed instrumental interludes (aranağme) at all; in cases where they existed, they are viewed as conventional ("beylik") usuls, adapted to fit his melodic line at a later stage due to the traditional fasıl performance format. As regards the connecting instrumental phrases (bağlantı saz cümleleri) in his compositions, it is interesting to note that they have a short, transparent character, and flow pleasantly and naturally, remaining within the bounds of the chosen makam and melody, i.e., they do not disrupt musical continuity in the performance. Moreover, it is worth emphasizing that the connecting instrumental phrases used in different compositions have quite diverse structures that do not resemble each other and therefore do not bore the audience. In summary, in this way, it can be concluded that his compositions are timeless and are able to remain equally accessible and artistic for different times.

Expert II: Artaki Candan can be considered as one of the composers who strictly followed the principles of the classical style of Turkish music and created truly beautiful works, as well as established the connection between makam and lyrics in them with great success. Although he was not very popular, he occupied an admirable place from the point of view of artistry and professionalism of composition. Regarding this matter, the composer used the classical makams of Turkish music very consciously and according to the strict rules in his works. In addition, although he strictly followed the principles of the melodic line (seyir) of the makam, the author made sure that the melodies flowed smoothly and memorably. Therefore, the composer can be referred to as an artist who continued the classical line of composition understanding. Being one of the composers who represent the multicultural character of Ottoman/Turkish musical tradition, he contributed greatly to its artistic and technical development. Thus, in this case, he represents the universal character of Turkish music.

Expert III: Artaki Candan is one of the composers whose works have a very unique style of their own. In his works, besides the element of dynamism and liveliness, there is a noticeable level of emotionality. In addition, his compositions are extremely hard to play, but, on the other hand, at the same time, are very enjoyable in their interpretation. As for me personally, performing his compositions is one of the invaluable experiences for me.

Expert IV: When considering Artaki Candan as a composer from this side, it should be noted that melodic phrases used in his compositions have a very organic structure and are completely consistent with the traditions of Turkish music, as well as having the unique character inherent in them. The unique and unusual originality of melodic constructions, as well as the simplicity of used musical phrases combined with complicated and elegant melodic phrases that are easy to remember, clearly demonstrate his compositional skills.

Expert V: Artaki Candan is one of the significant composers of the song (şarkı) genre in the Republic period. This composer has been highly respected among musicians for the successful combination of high technical skills and emotionality in his compositions.

Thus, as it can be seen, to perform his compositions correctly, vocal and instrumental performers must necessarily have extensive knowledge of makam theory and performance skills.

Expert VI: Artaki Candan is a composer of particularly prominent compositions in the song (şarkı) genre. Integrity between melody and lyrics in his works plays an important role. All his works include traditional motives and have mature structures.

2) Your opinion on Artaki Candan's use of makam and modulations (geçki) in his compositions.

Expert I: Regarding the usage of makam in his works, it is observed that Artaki Candan used 15 different makams in composing. This can be explained by the fact that these makams are some of the most commonly preferred makams in composing of the song (şarkı) genre. In his works, the composer did not usually make distant modulations (geçki) or used them only in the meyan part of the composition. As far as the modulations he used in the other parts of the compositions are concerned, he generally stayed within the same or close makam. In addition, the modulations he uses are relatively safe, connected with the melodic line and accompanied by the smooth and comfortable transition phrases that allow musical continuity. At the beginning of the compositions, Artaki Candan uses melodic phrases that allow him to emphasize his preference for the certain makam (particularly, in the first line of a quatrain). Besides, the skillful usage of characteristic makam tones and, consequently, the chosen makam in the compositions demonstrates the compositional abilities and knowledge of the author. Also, it is worth mentioning that various poetic expressions are enhanced by the composer using different means (modulations, accentuation, fermata, glissando effect).

Expert II: The use of makam and modulations by Artaki Candan in his works testifies to the fact that he was a knowledgeable composer of classical Turkish music. In general, the composer strictly follows the characteristic melodic line (seyir) of the makam used. Moreover, using the dominant tone, the end-tone (durak), as well as the secondary cadence tones (asma karar), the composer ensures a noticeable perception of the characteristic qualities of the makam. Such an approach indicates the compliance of the composer with the classical stylistics of composing. Regarding his modulations, he avoids excessive complexity and tries to stay in the same makam family or adjacent makams when making them, ensuring thereby the completeness and integrity of the composition. As regards the use of modulations, the composer aligns them with the semantic background of the lyrics used. Modulations become particularly pronounced and vivid in those parts of compositions where an emotional upsurge takes place. However, the composer uses the modulations in accordance with the established rules for composing Turkish music and does not apply any experimental or innovative approach. Despite

that, these modulations do not make his compositions monotonous in any way, proving thereby his excellent technical abilities and the balanced composition of the work. Overall, he was a composer preferring the traditional use of makam and its clear manifestation in his works through modulations.

Expert III: It should be noted that one of the unique features of the works of the composer is the dynamism. Of course, modulations are sometimes rather unexpected ("surprising"); nevertheless, he manages to create them in such a skillful manner that neither the performer nor the audience faces difficulties in grasping them.

Expert IV: Artaki Candan's use of makam in his works is based on their compatibility with one another. The melodic phrases selected by the composer perfectly reflect the main qualities of the chosen makam. Regarding his modulations, Artaki Candan manages to establish connections between them skillfully with melodic adornments, avoiding any forced elements. In this way, he manages to successfully highlight his preference for the particular makam in the work.

Expert V: First of all, it should be noted that the use of makam and modulations by Artaki Candan proves that he has a high degree of knowledge in makam theory. One more characteristic feature of the use of makam should be noted here: its advanced level of use.

Expert VI: The use of makam in his works was quite deliberate and was supplemented by modulations.

Your opinion and suggestions about the performance and interpretation of Artaki Candan's compositions.

Expert I: As mentioned above, evaluations and opinions of specialists may differ depending on the performance skills of the performer, whether it is instrumental or vocal. Nevertheless, it can be said in general that performers must know about the interaction of lyrics with makam, as well as about the harmony of melody and rhythm. Furthermore, it is necessary for them to realize how a simple melody was gradually transformed into a complex one, and then again became simple. The consistency of accentuations in the entire work without weakening the melodic line, as well as the ability to transmit this technical peculiarity to the audience, will provide additional interpretive possibilities.

Expert II: On first sight, his compositions are perceived as quite simple and light, but in fact, they pose significant difficulties during their performance because of their musicality and complexity. The difficulty of these compositions lies in that they are not complicated by any spectacular passages, but, on the contrary, in their subtlety in terms of the makam, melodic line, and expressiveness. The relationship between lyrics and composition is the determining factor in performance. Hence, proper diction, syllable accentuations, and text expression are necessary during performance. As for his modulations, they are performed very skillfully by Artaki Candan, and it is not easy for the performer to perceive them and reproduce them in his/her performance. For the composer often does modulations in an absolutely natural and invisible way for the audience, and for its perception and reflection, one must accurately perceive the scale and seyir of the modulated makam; otherwise, his composition may become monotonous. Besides, modulations can sometimes interfere with the interpretation of the song since the composer does not give much freedom to perform ornamental figures in his works. The slightest mistake in intonation or breath will spoil everything and thus reveal the actual level of professionalism of the performer. Finally, performing works of the composer composed in slow *usul*, it is quite difficult to perform them properly in terms of their rhythm because of lack of balance in the rhythmic pattern. Any change in tempo and accentuations will ruin the performance. Therefore, Artaki Candan's compositions are quite demanding for beginner musicians since the performer should have maturity and not be prone to exaggerations in performing. Overall, these compositions should be performed at a very moderate tempo and analyzed in terms of makam and seyir. Special attention should be paid to modulations, and they should be performed deliberately.

Expert III: His compositions are quite difficult to interpret; nevertheless, a virtuoso performer, with a large vocal range, will find it especially enjoyable to perform them.

Expert IV: In general, although the composer Artaki Candan is known as a composer who pays much attention to the simplicity of his melodic structures and the consistency of makam and his melodic flow, one can observe the considerable level of technical complexity behind this simplicity and melodic fluidity. The correct realization of the melodic construction and rhythmic structures of his works is required from both vocalists and instrumentalists. In addition, they should also master various elements of ornamentation such as portamento, grace note (*çarpma*), and trios rhythmically performed by the composer. Finally, it is necessary for the performers to devote additional time to performing some works composed by Artaki Candan since these compositions require additional effort in preparation in order to perform them properly.

Expert V: In general, his compositions are of a high technical level. Having been an accomplished qanun player himself, the composer created his vocal compositions with the same mastery and melodic subtlety as the instrumental ones. In order to perform the compositions by Artaki Candan, the performer must possess a good theoretical base in musical notation and makam theory. Having reached the technically correct performance of the composition, it is also necessary to emphasize the emotional depth of the song by performing it with the prescribed tempo and nuance.

Expert VI: In the vocal compositions, the composer applies complex modulations to agile melodic phrases. Thus, performing them requires high vocal plasticity of the performers. The composition should be practiced slowly and step-by-step. Having gained agility, the composition can be played correctly only with the combination of lyrics and melody. Performers of vocal compositions by Artaki Candan must be highly qualified soloists because of a high level of emotional

intensity contained in the agile melodic phrases of the songs.

CONCLUSION AND RECOMMENDATIONS

The result of the analyses carried out on the works and approaches of the non-Muslim composer in the field of Turkish music is that there are a total of 52 works that are attributed to the composer in the repertory list. Of these, 49 works belong to the "şarkı" form, 1 work belongs to the "kanto" form, and 1 belongs to the "peşrev" form. According to results, among the composer's works, the makam that was preferred the most frequently by the composer is "Kürdilihicazkâr". Following this, "Hicaz" and "Hüzzam" makam come into question. In terms of usul choice, the type that comes first is "aksak", then "Türk Aksağı", "Curcuna", "Ağır Aksak", and finally "Sengin Semai". As for the choice of lyrics for works, in most cases, the lyrics of the composer belong to unknown lyricists. Among the known lyricists, the lyrics of two poet names named Y. Sinan Ozan and Mustafa Nafiz Irmak have been found to be more frequent than others. In addition to the known lyricists, it has also been concluded that Artaki Candan himself created the lyrics for two of his own works.

In this context, the invaluable contributions of Artaki Candan to the field of Turkish music and culture have been proven by the expert opinion of vocal and instrumental performers of Artaki Candan. First of all, it has been stated that, even though Artaki Candan was a qanun performer, he composed his works mostly in the form of "şarkı" and he used a very narrow selection of makams while composing his works. It is pointed out that his works are composed following the traditional "şarkı" composition method without any deviation from the classical tradition. It is seen that the artist's compositions pay meticulous attention to selecting the right lyrics, creating melodies with an original structure, and using melodic motifs in technically advanced form. In these technically advanced compositions, it is observed that the composer gives intense feelings parallel to technically agile passages. With regards to aesthetics, it is concluded that balance and fluidity are the main features of the compositional style. In addition to all of these, it has been stated that the composer succeeded in establishing the relationship between lyrics and makam so successfully that he managed to create works that are not monotonous, naturally flow, and that contain easily memorable melodies. Thus, it was said that the works of Artaki Candan have been composed so beautifully and artistically that they would last until forever and could be appreciated by different generations.

According to the experts' evaluation, the use of makam and modulation (geçki) technique of Artaki Candan indicates that he has a comprehensive knowledge of music theory and practice. In addition to this, his skill in constructing his melodic lines has been noted in a positive way. While constructing his melodies, it has been pointed out that he always follows the natural course of progressions of makams and uses the important tones that constitute makam in accordance with traditional laws. It has been emphasized that the first part of Artaki Candan's works is clearly based on the chosen makam. Modulations applied by him are generally towards nearby makams. In addition, these modulations are moderate and not difficult. Thus, it can be said that these moderate modulations increase the overall structural stability of his compositions. Expert I also emphasized that the transitions from the modulated tone back to the main melody are made naturally and smoothly. According to Expert IV, it can be said that the ability to use makam by Artaki Candan originates from the compatibility between the selected makams for a specific composition. Namely, the mutual compatibility between the makams, which he has chosen to compose his works, enables him to make a modulation smoothly, which makes his compositional technique better. It has been indicated by Expert III that the works of the composer are dynamic in structure and that there are sudden modulations in some of them but still they are made in such an organic way that it is not disturbing for listeners. Other than these evaluations, it has been stated by Expert II that Artaki Candan uses melodies that enhance the poetic emphasis of the lyrics in a specific way in order to achieve a balanced combination of lyrics-melody.

When taking into consideration the views and recommendations of experts regarding the technical and interpretative aspect of Artaki Candan's works, it has been stated that his works contain some elements that make them hard for the performer. For instance, even though the composer himself was a qanun player, the composer has composed his vocal pieces like instrumental pieces. In this sense, the performer must have good knowledge of musical notation and makam theory as a first step. Secondly, the performer should also know how musical phrases are built up in accordance with lyrics-makam and melody-rhythm relationship. Besides, Expert III indicated that wide vocal range is also essential in order to perform the works of Artaki Candan. According to him, those who have wide vocal range find it extremely enjoyable to interpret the pieces of Artaki Candan.

These works, which should be studied especially with attention, are suitable for advanced performers but challenging yet pedagogical for inexperienced ones. For instance, according to Expert II, the difficulty of performing Artaki Candan's works lies in makam usage and subtle melodies. It is accepted by all experts that the technical passages increase the difficulty of the pieces. However, in addition to the technical passages, the combination of the passages with the composer's unique style in terms of makam and modulation (geçki) creates an additional level of difficulty. Here, the performer should be able to execute the rhythmically agile passages as well as articulate the pitch that is required for the selected makam. Expert II also emphasizes that limited space for ornamentations is another feature that makes the performance harder because small mistakes, such as wrong pitch and breath, are immediately observable in the performance. In addition, in works in which

slow usul types are used, the performance is made harder by making it more difficult to perform rhythmically balanced in accordance with usul. In order not to lose the character of the piece, attention should be paid to avoid tempo change and improper emphases in the performance of works.

While performing the pieces of Artaki Candan, the pieces should initially be studied by solfeggio with divided passages and slow tempos. Here, attention should be paid to analyze each makam and its modulations, particularly its makam-seyir. Then, in the next stage of study, attention should be focused on breathing properly, interpreting musical phrases, and articulating the lyrics correctly in the performance of the pieces with lyrics. Besides, attention should be paid to emphasize syllabically, correctly articulate the lyrics, and get immersed into the character of the music in order to understand the composer's message. Artaki Candan's works can be interpreted artistically only if the unity of lyrics and melody is achieved and vocal agility is provided by pitch correctness. According to Expert VI, since these compositions include intense emotions and are based on technically agile melodies, they should be performed delicately.

To summarize, Artaki Candan, one of the non-Muslim composers of Turkish music, is a composer that made an important contribution to the aesthetic and technical values of Turkish music. So, in this respect, it is understood that Turkish musical culture is inclusive and universal. Compositions of Artaki Candan are important in the development of agility (acelite) in the performance of performers, particularly in the strengthening of the vocal apparatus of singers. In addition to all this, it can also be suggested that performers will benefit from the study of masterly interpretations of performers who reflect the classical tradition in their interpretations.

So, it can be assumed that all these disciplined methods of study enable a sufficient level of interpreting Artaki Candan's works. Through all these efforts, it will be easier for performers to convey their musical impressions and technical characteristics in Artaki Candan's works, and to acquire knowledge about his musical taste, approach, and emotions and ideas expressed in his works.

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