

The Study on the Marches Composed for the 100th Anniversary of the Republic of Türkiye

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Abstract

The purpose of this research is to examine the marches composed for the 100th anniversary of our republic and published on YouTube, a video sharing and social media platform. The 100th anniversary of the Republic was welcomed with great enthusiasm in Türkiye and thousands of projects coordinated by the state institutions were carried out. The most notable of these projects are the creation of a special logo containing the number 100, the infinity sign and the crescent and star, and the realization of the 100th Anniversary Anthem Composition and Poetry Competition. In addition to this competition organized by the Presidential Directorate of Communications, municipalities and various educational institutions organized march competitions, and various pop singers composed marches and published them in the media, resulting in dozens of 100th Anniversary marches. While the marches published on YouTube and analyzed in this study were scanned and detected, the search filter was determined according to their relevance. The top 15 marches according to their number of views were examined. Marches were examined according to the full name of the march, songwriter and composer, number of views, tonality, vocal ranges, solo/choir vocalization criteria. A descriptive survey model was used in the research and the results were revealed by the descriptive analysis method. It has been determined that the most watched 7 of the first 15 marches were composed by pop singers other than Fazıl Say. In terms of vocal ranges, it is noteworthy that the march that belongs to the widest pitch limit with the third octave G and the fifth octave D (G3-D5) is the most watched march. When we look at the published marches in general, it is concluded that pop singers showed great interest in composition.

Keywords: Music, March, Composition, 100th Anniversary, 100th Anniversary March

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1. Introduction

In terms of historical development, marches are generally associated with military bands. The initial reasons for the emergence of military bands include facilitating communication and motivation within the army or similar groups, as well as intimidating the enemy. According to Gleason (2015), as the number of warriors increased, the importance of the military band's role became more significant. Initially, music was created with just a drum and a simple brass instrument to synchronize soldiers' steps, which later evolved into the march form. Marches are typically written in time signatures of 2/4, 4/4, and 6/8. Say (2002) defines a march as a functional piece of music suitable for the marches of human communities. In addition to marching songs, which fall under the category of educational music, marches that aim to unite society in patriotism/history, as well as national anthems representing countries, hold a significant place in this diversity. "Marches appear as a type of song sung by various segments of society in both primary and secondary education stages, as well as on national days, ceremonies, and various events, addressing the topics of nationalism, patriotism, national unity, national history, and national identity" (Gorgoretii, 2020:145). Looking at the historical development of national anthems, it can be said that they emerged in parallel with the emergence of nation-states. Köşker (2014) mentions that the national anthems of Japan and the Netherlands date back further than the national anthem of England, which has

been used as a national anthem since 1745 and is cited as the oldest national anthem in sources. Even before the composition of our national anthem, the "Independence March," our marches were already part of the military music repertoire. "During the 95-year period from the establishment of Muzika-yı Hümayun to the declaration of the Republic (1828-1923), many of our esteemed musicians composed marches" (Küçüköncü, 2013:39).

In response to a particular need, marches play an important role in strengthening feelings of citizenship and enabling groups of people coming together to sing songs with patriotic sentiments. Especially in America, the performance of anthems by military bands at various festivals and the enthusiastic participation of the public in singing these anthems are noteworthy. "The U.S. Department of Defense has 6,000 musicians serving in military bands, making it the state institution with the highest number of musicians employed in America" (Gleason, 2015:39). In this sense, America can be considered as one of the best examples of the alignment between anthems and citizenship. Countries like France and the UK also place significant importance on marches in this regard.

In our country, following the establishment of the republic, it was emphasised in national education councils that we have a limited repertoire of national marches and there is a need for new ones. With the republic came a series of revolutions in education, culture, and music, leading to significant advancements in our anthem repertoire. According to Sonsel and Özbek (2023), when looking at marches composed in the last century in general; it is observed that anthems related to strengthening national sentiments predominantly focus on battlefronts in the national independence war, various cities within the country, historically significant figures, the Republic and its achievements, and Atatürk. Additionally, marches related to various educational institutions stand out; examples include the Harbiye Marşı, Öğretmen Okulları Marşı, and Köy Enstitüleri Marşı (Ziraat Marşı).

Some marches are highly valued and widely accepted by the public, loved, and therefore frequently performed and continue to be performed. It can be said that after the İstiklal Marşı, the most performed and widely known march is the Izmir March. According to Solmaz (2023), this march is actually a piece dating back to the Ottoman period, originally known as "Kafkas Dağlarında Çiçekler Açar" during the Ottoman era and transformed over time, undergoing changes in its lyrics to become the Izmir March in the early 19th century. Since the lyricist and composer of the piece could not be identified, it is considered anonymous. Along with the Izmir March, another popular march is the 10th Year March. As the name suggests, the lyrics of this march were written by Faruk Nafiz Çamlıbel and Behçet Kemal Çağlar in the 10th year of the Republic, in 1933, with music composed by Cemal Reşit Rey. Marches have been composed for significant anniversaries related to the Republic. Although not as popular as the 10th Year March today, examples like the 50th Year March, 75th Year March have been composed in relevant years and performed repeatedly. According to Çuhadar (2023), the 50th Year March is one of the most accurate marches ever written in terms of prosody. The 100th anniversary of the Republic was met with great enthusiasm in Turkey. The largest official parade in history took place, and thousands of projects coordinated by state institutions were realised. A logo design, followed by a march and poetry competition, drew public attention and a wave of excitement engulfed the entire country. The acceptance received by the 10th Year March could be seen as setting expectations for a 100th Year March. The organisation of the 100th Year March Competition by the Turkish Presidency of Communications and the participation of over 400 works in the project can be considered as an indication of the magnitude of interest.

After the state's highest institution announced a national march competition, various other institutions also organised march competitions, capturing the attention of many composers and musicians. As live broadcasts on television channels announced and played the ranked marches, some singers showcased their self-composed marches at concerts and on social media, resulting in the emergence of numerous centennial marches. This study aims to analyse marches composed for the 100th anniversary of our republic, which have been shared on YouTube, a video-sharing and social media platform. During the search for relevant marches on the platform, the "relevance level" icon was selected in the filtering section. The presence of the terms "100th Year" or "Republic" in the titles of the marches was not taken into account. The most viewed/listened video of the same marche was examined. The videos shared by the composers, performers, or the official institution were already the most viewed/listened videos, providing the most accurate information about their credits. While mentioning the composers or performers of the pieces, they may occasionally be referred to as singers. Referring to these individuals as singers, who have won the hearts of millions and proven themselves, is not intended to belittle or underestimate them; rather, it is considered an appropriate professional designation.

1.1 Analysis of Marches

Table 1. Credits and Rankings of the Top 15 Marches Based on View/Listen Counts

March Number	The Name of the March	Composer	Lyrics	View Counts on YouTube
1	Parla (100. Yıl Marşı)	Norm Ender	Norm Ender	3.5 Million
2	Sen Rahat Uyu	Tarkan	Tarkan	2.6 Million
3	100. Yıl Marşı	Fazıl Say	Ayten Mutlu	1.5 Million
4	Cumhuriyet Marşı (100. Yıl Marşı)	Soner Arıca	Soner Arıca	1.3 Million
5	Hatırla Sevgili Ülkem (100. Yıl Marşı)	Boran Duman	Boran Duman	1.1 Million
6	Cumhuriyet Sonsuza Dek!	Ege	Ege	1.1 Million
7	100. Yıl Özgürlük Marşı	Sedat Kunduracı	Sedat Kunduracı	1 Million
8	100. Yıl Cumhuriyet Marşı	Kıraç	Kıraç	932 Thousand
9	Yüzüncü Yıl Marşı / CSO	İlker Kömürcü	İlker Kömürcü	854 Thousand
10	İkinci Yüzyıl	Kenan Doğulu	Kenan Doğulu	612 Thousand
11	100. Yıl Marşı	Orhan Koyuncu	Orhan Koyuncu	585 Thousand
12	100. Yıl Marşı	Paul Dwyer	Ali Murat Kalburcu	538 Thousand
13	100 Yılda Yüz Akıyla	Erol Evgin	Selma Çuhacı	451 Thousand
14	100. Yıl Marşı	Bilal Ziya Tekin – Huri İnalöz Tekin	Bilal Ziya Tekin	256 Thousand
15	Cumhuriyet 100. Yıl Marşı	Neşe Aydınlar	Neşe Aydınlar	151 Thousand

The Yüzüncü Yıl Marşı, which is located at number 9 in the marches, was selected as the first place as a result of a competition organized by the Presidency of Communication. The composer of the march, İlker Kömürcü, is an academician and music educator. The march was performed live on television and broadcasted to the public. The 100. Yıl Marşı, ranked 3rd on the table, is by Fazıl Say, distinguishing itself from other works due to being composed by an artist with a composer identity. The majority of the 15 marches listed are works of well-known singers in Turkey. It is observed that the march named Parla, ranked first, has received great admiration and reached a viewing figure of 3.5 million in a short period of 3 months. The titled 100. Yıl Özgürlük Marşı, located at number 7 among the marches, was performed by the singer Kıraç but belongs to Sedat Kunduracı.

Table 2. Performance of Anthems (Solo/Choir)

March Number	The Name of the March-Composer	Performance of the March Solo/Choir/Ensemble/Vocalist Accompaniment
1	Parla (100. Yıl Marşı) - Norm Ender	Solo-focused choir
2	Sen Rahat Uyu - Tarkan	Solo and solo-focused choir
3	100. Yıl Marşı - Fazıl Say	Choir
4	Cumhuriyet Marşı (100. Yıl Marşı) - Soner Arıca	Choir Solo-focused choir
5	Hatırla Sevgili Ülkem (100. Yıl Marşı) - Boran Duman	Solo and solo-focused choir
6	Cumhuriyet Sonsuza Dek! - Ege	Solo and solo-focused choir
7	100. Yıl Özgürlük Marşı - Sedat Kunduracı	Solo, choir, and solo-focused choir
8	100. Yıl Cumhuriyet Marşı - Kıraç	Solo and solo-focused choir
9	Yüzüncü Yıl Marşı / CSO - İlker Kömürcü	Choir
10	İkinci Yüzyıl - Kenan Doğulu	Solo, choir, and solo-focused choir
11	100. Yıl Marşı - Orhan Koyuncu	Solo and solo-focused vocalist accompaniment
12	100. Yıl Marşı - Paul Dwyer	Soloists and soloist-focused choir
13	100 Yılda Yüz Akıyla - Erol Evgin	Solo and solo-focused choir
14	100. Yıl Marşı - Bilal Ziya Tekin/ Huri İnalöz Tekin	Soloist group
15	Cumhuriyet 100. Yıl Marşı - Neşe Aydınlar	Soloist group

When examining Table 2, it is understood that the composers have followed quite different paths in terms of the rendition of anthems. However, the most preferred rendition style is seen to be "solo and predominantly solo-choir". Works such as Fazıl Say's "100. Yıl Marşı" and İlker Kömürcü's "Yüzüncü Yıl Marşı" have been performed solely with a choir accompanied by an orchestra. While it is observed that all works have been orchestrated and recorded with professional capabilities, renditions in the style of pop music or rock music have also been identified. Nevertheless, it is generally seen that in order to be suitable for march character, the path of rendition with a choir has been taken. In the videos, it is seen that famous march owners perform their works themselves.

Table 3. The Tonalities of the Marches

March Number	The Name of the March-Composer	The tone of the March
1	Parla (100. Yıl Marşı) - Norm Ender	G Minor
2	Sen Rahat Uyu - Tarkan	G Major
3	100. Yıl Marşı - Fazıl Say	A Minor / E Minor
4	Cumhuriyet Marşı (100. Yıl Marşı) - Soner Arıca	C Sharp Minor
5	Hatırla Sevgili Ülkem (100. Yıl Marşı) - Boran Duman	F Minor
6	Cumhuriyet Sonsuza Dek! - Ege	C Minor
7	100. Yıl Özgürlük Marşı - Sedat Kunduracı	E Minor
8	100. Yıl Cumhuriyet Marşı - Kıraç	E Minor
9	Yüzüncü Yıl Marşı / CSO - İlker Kömürcü	B Minor
10	İkinci Yüzyıl - Kenan Doğulu	C Minor
11	100. Yıl Marşı - Orhan Koyuncu	E Minor
12	100. Yıl Marşı - Paul Dwyer	B Minor
13	100 Yılda Yüz Akıyla - Erol Evgin	E Minor
14	100. Yıl Marşı - Bilal Ziya Tekin/ Huri İnalöz Tekin	D Minor
15	Cumhuriyet 100. Yıl Marşı - Neşe Aydınlar	B Flat Minor

As shown in Table 3, the most preferred tonality is E Minor. It is observed that in Fazıl Say's piece, which starts in A Minor, continues and ends in E Minor. When it comes to performing pieces in their original tonalities, the preference for tones marked with 1 or 2 alterations is considered meaningful. However, the fact that Neşe Aydınlar's composition "Cumhuriyet 100. Yıl Marşı" is in a 5-flat tone sets it apart from the others.

Table 4. Vocal Ranges of the Marches

March Number	The Name of the March and the Composer	Vocal Ranges
1	Parla (100. Yıl Marşı) - Norm Ender	G3-D5
2	Sen Rahat Uyu - Tarkan	D4-A5
3	100. Yıl Marşı - Fazıl Say	A3-F5
4	Cumhuriyet Marşı (100. Yıl Marşı) - Soner Arıca	C#4-F#5
5	Hatırla Sevgili Ülkem (100. Yıl Marşı) - Boran Duman	F4-F5
6	Cumhuriyet Sonsuza Dek! - Ege	E4-E Flat 5
7	100. Yıl Özgürlük Marşı - Sedat Kunduracı	E4-E5
8	100. Yıl Cumhuriyet Marşı - Kıraç	E4G15
9	Yüzüncü Yıl Marşı / CSO - İlker Kömürcü	B3-F Sharp 5
10	İkinci Yüzyıl - Kenan Doğulu	C4-C5
11	100. Yıl Marşı - Orhan Koyuncu	D Sharp 4-B4
12	100. Yıl Marşı - Paul Dwyer	D4-E5
13	100 Yılda Yüz Akıyla - Erol Evgin	A3-D5
14	100. Yıl Marşı - Bilal Ziya Tekin/ Huri İnalöz Tekin	D4-B Flat 4
15	Cumhuriyet 100. Yıl Marşı - Neşe Aydınlar	F4-A Flat 5



As shown in Table 4, the march with the widest range of notes is the third-ranked march by Fazıl Say. The note range consists of 13 notes. The second march with the widest note range includes two separate marches; the first-ranked one by Parla and the ninth-ranked one by İlker Kömürçü. Both marches have a note range of 12 notes. The 11th and 14th marches in the table are written in a small range of six notes, making them the marches with the narrowest note range.

2. Conclusion

The exciting impact of the 100th anniversary of the establishment of Turkey and the proclamation of our Republic has been widely observed in government institutions and among the public. Competitions have been organised that encompass the dream of introducing a much-loved march following the National Anthem, the March of Izmir, and the 10th Year March. Various artists, musicians, or singers have composed marches. Marches have been composed for the tenth, fiftieth, and seventy-fifth anniversaries of the Republic, but creating a 100th Anniversary march has attracted many composers. Consequently, numerous marches have emerged. The march declared as the winner in the competition opened by government institutions has been shared with the public on various channels and platforms. Izmir Metropolitan Municipality cancelled the competition it opened on the subject without concluding it, and then commissioned Fazıl Say to compose the 100th Anniversary March. However, Say's march has faced criticism for days despite being loved and appreciated. Say's march, which is the oldest 100th-anniversary march published outside of Boran Duman's Remember My Beloved Country (100th Anniversary March) released three years ago, has driven many composers/musicians/singers to create music due to the time of its release and the significant amount of criticism it received, making it one of the reasons for the emergence of numerous 100th-anniversary marches today.

As shown in Table 4, the march with the widest vocal range is Fazıl Say's march, which is ranked third. The vocal range is within a 13-note range. The second widest vocal range is observed in two separate marches; the first one is Parla, ranked first, and the other is İlker Kömürçü's march, ranked ninth. Both marches have a vocal range of 12 notes. The 11th and 14th marches in the table are written in a narrow range of minor sixths, making them the marches with the narrowest vocal ranges.

The most widely used social media platform in our Türkiye is YouTube. According to a report, YouTube is the most used social media channel with 55%, followed by Facebook with 53% (İlhan and Aydoğdu, 2018:142). The rankings of the most liked 15 marches based on their views on YouTube have revealed which marches are the most popular. Norm Ender's march "Parla" has been the most viewed march. This march has also caught the attention of the Turkish Football Federation, and it was planned for Norm Ender to perform it at the Super Cup Final in Saudi Arabia on December 29, 2023, alongside the National Anthem. However, the match was cancelled in the final hours and postponed to an undetermined future date. Despite the vocal range dropping to G3 and rising to D5, which exceeds the usual vocal ranges for marches, it did not hinder the march's popularity. A similar situation applies to Say's march. Therefore, it may be considered necessary to reconsider the vocal range limitations specified in the competition regulations for marches. It is noteworthy that all marches that made it to the top 8, apart from Fazıl Say's march, were composed by pop or rap artists. The presence of millions of followers of these artists on YouTube and the prevalence of popular music elements in the mentioned top 8 works have influenced this situation.

The point to consider here may be whether a work claimed to be superior in terms of quality can reach and be liked by more people by being delivered to a celebrity. It has been observed that marches are mostly sung solo with a choir in the background. However, only the anthems of Say and Kömürçü, which are arranged symphonically, are performed without a soloist or vocalist, but with a choir. While the most preferred tonality is E Minor, only one march was found to be in a major tonality. Considering that the Tenth Year March, one of the most liked marches, is composed in a major tonality, this is noteworthy. Various national newspapers have featured news about the anthems, and music has occasionally found its place in the country's agenda. This aspect has been found to be pleasing.

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