

The Composer Teoman Alpay, Who Built a Bridge between Eastern and Western Music, and His Song ‘Samanyolu’

Filiz Yildiz

Dr. Öğr. Üyesi, Afyon Kocatepe Üniversitesi Devlet Konservatuvarı, Afyonkarahisar/Türkiye

filizyildiz@aku.edu.tr, ORCID: 0000-0002-7427-419X

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Abstract: It is known that while it is possible to come across musicians who are interested in, compose and perform a single type of music throughout their lives, it is also possible to come across those whose production is quite extensive in terms of performance and composition. Teoman Alpay is among our composers who draw attention with his variety of production with his new and original works that emerge as we research. Teoman Alpay has gained an important place in Turkish music culture with many different and original aspects such as his life, works and the characteristics of his works. It has been stated that graduating from a conservatory that provides Western music education did not prevent him from producing works in the field of traditional Turkish music, and even that he served as a bridge between tonal and modal music. In addition to taking lessons from the Turkish Five, it is thought that working with traditional Turkish music composers such as Cevdet Çağla and Yesari Asım Arsoy shaped these productions. This study focuses on the background and composition process of Teoman Alpay's perhaps most well-known work in Turkish pop music. Content analysis technique was used in this qualitative and descriptive study. It is thought that the study contributes to the field and is original.

Keywords: Teoman Alpay, composition, background.

INTRODUCTION

When you hold the sheet music of a work that has emerged from the dusty pages of history, unseen by anyone before and found only in the hands of a few select collectors, you might find yourself drawn into surprising thoughts. Many questions arise one after another, such as its history, artistic value, composer, the process of its composition, its publication, performances, recordings, and recognition. Sometimes, even the background of very well-known works sparks curiosity. When the composition process of a piece, the accuracy or inaccuracy of previously acquired information, the judgments shaped by lived experiences, and its effects on the performer, interpreter, listener, and even the viewer are considered, entirely different conclusions may emerge. Music is not merely a process between the composer and the performer. The audience and the listeners are also integral parts of this process. All the elements that could influence the interpretation of a piece are seen as part of the performance. Therefore, knowing the realities behind a piece is considered important.

LITERATURE REVIEW

In this study, the song “Samanyolu,” which is renowned enough to be placed at the top of a list of the best 100 Turkish pop songs of the century, and its composer Teoman Alpay are examined. There is a common belief that, in our country, not enough studies have been conducted specifically on individual works, in addition to composer biographies. For instance, there is still uncertainty regarding the composer of Samanyolu. In this study, which utilized qualitative, descriptive, and oral history methods as well as the structured interview technique, information was gathered regarding the composer's life, personality, works, and the

composition process of the “Samanyolu” piece. Additionally, the composer's works were analysed using content analysis and presented in tabular form. All collected data were processed and interpreted. Content analyses are research syntheses that play a significant role in disseminating the investigated knowledge and shaping future research, policies, practices, and public perception (Suri & Clarke, 2009, cited from Çalık & Sözbilir, 2014, p. 34). Moreover, considering the scarcity of comprehensive analyses on musical readiness and curricular depth in Turkish music education, the methodological framework of this study aligns with recent findings that highlight the need for more structured, evidence-based evaluations of music instruction, especially in teacher training programs (Özgül, 2023). Such an approach is essential not only for understanding composers like Teoman Alpay, but also for addressing the broader cultural and educational gaps in how music is taught and preserved.

POPULAR MUSIC

“Regardless of its purpose, for music to reach a wide audience today and gain a popular character, it must be processed within the industry and turned into a commercial product. The 20th century, a time when the concept of popular culture came to the forefront, became the strongest period for popular music and the music industry that shaped it, thanks to the development of mass media, the record industry, and the film industry. Although the traces of the popular music phenomenon date back much earlier, it must be acknowledged that it took on a different dimension after the 1950s. Moreover, popular music, which drew significant interest from the younger population, intertwined with the lifestyles presented by popular culture, playing a role in narrowing the cultural scope of traditional and classical music” (Küçükkaplan, 2015, p. 22-23).

Dorsay draws a connection between popular music and mass art: “In the past century, music became a mass art in a way not seen in previous centuries. While reflecting what it took from the 20th century, it also shaped the century itself. It has been said many times but let us repeat it once more: without knowing jazz, the Charleston era, the era of big bands, rock 'n' roll, sentimental European music, British bands, symphonic rock, or folk-protest rock, it is impossible to grasp the 20th century” (2003 p. 12).

Say explains the changes and transformations in the second half of the 20th century as: “The spread of market music, but more significantly, the social-cultural devastation caused by internal migration, which began to affect millions in the 1950s, and external migration, which grew rapidly in the 1960s.” (2008 p. 237).

“Although it did not directly contribute to the original character of pop music, the arrangement trend opened a new channel in the perception of popular music, breaking the resistance against singing in Turkish during a time when it was frowned upon. At the same time, it played an important role in increasing interest in popular Western music. So much so that many Turkish classical music vocalists performed in this genre and recorded albums. Zeki Müren and Nesrin Sipahi are prominent examples of this. Following the widespread popularity of these works, more popular songs were written, incorporating Turkish music elements but largely moving beyond the classical style in structure. Composers like Yusuf Nalkesen, Erol Sayan, and Teoman Alpay, who were criticized by some for allegedly contributing to the 'degeneration' of

Turkish music, created notable works in this style. Teoman Alpay's *Nasıl Geçti Habersiz*, *Buruk Acı*, *Erol Sayan's* unforgettable songs, *Kadehinde Zehir Olsa* and *Ömrümüzün Baharı Birlikte Geçsin*, and *Yusuf Nalkesen's* *Veda Busesi* and *Dargın Ayrılmayalım* are examples of songs that gained great popularity during this period” (Küçükkaplan, 2015, p. 44).

Müzeyyen Senar also draws attention to the characteristics of this period: “However, the rapid global developments and, in parallel, the differentiation and opening of Turkey to the world created differences in the musical and aesthetic understanding of new generations. After the 1960s, important composers emerged in Turkish music. Although they were significantly influenced by the composers of the previous era, they created entirely new works” (Dikici, 2005 p. 227).

Senar includes Teoman Alpay among these composers.

Ayas highlights an aspect of this change, stating, “*Alaturka* was, on one hand, the city's popular music. It was being pursued as a commercial endeavor” (2018 p. 311).

Significant works of popular music were produced by composers of Turkish classical music (a term we prefer in this study). Among the first names that come to mind are *Erol Sayan*, *Avni Anıl*, *Selahattin İçli*, *Yusuf Nalkesen*, *Zeki Müren*, and *Teoman Alpay*.

ON THE EAST AND WEST

Teoman Alpay studied at a conservatory where Western music education was provided, yet he made a name for himself and earned a living as a composer of Turkish classical music. Unlike the past conflicts and marginalizations between those involved in Turkish and Western music, or even between Turkish folk and classical music, Alpay was able to carve out a path where he could express himself freely. Both Eastern and Western music offer valuable elements, especially for a composer.

Atay supports this perspective, stating: “The West evaluates, and we love. However, being merely opposed to the West doesn't align with our universality. As Turks, it seems we oppose the West to feel different, to reject the notion of being barbaric or backward. Yet, we can embrace both the East and the West. By doing so, we enrich our culture. Perhaps unknowingly, we are undermining this universal trait that could enrich us” (2018 p. 130).

Teoman Alpay's Western music education undoubtedly influenced his works. His wife, *Ruhsar Renda Alpay*, explains this aspect of the composer as follows:

“*Meydan Loruessé's* first editions must be obtained. In the European first edition, he is introduced as the 'composer who built a bridge between Eastern and Western music.' His mother played the oud, while Teoman Alpay played the piano. Later, Alpay took oud and violin lessons. His oud teacher was *Yesari Asım Arsoy*, and his violin teacher was *Cevdet Çağla*. His diploma should be at TRT.”

Doğuduyal offers significant insights into the creative world of Teoman Alpay, emphasizing the unique abilities of composers: “A composer is the artist who can best utilize emotional intelligence. To the natural talent he possesses, he adds the mastery, skill, and experience needed to practice his profession. He equips himself with aesthetic values, thinking and

researching beauty” (2016 p. 33). This suggests that Alpay’s formal education, mastery, and accumulated experience significantly shaped his creative output.

Yılmaz Küçüköncü, a music educator who performed with Teoman Alpay, draws attention to the composer's remarkable skill in prosody, underscoring his deep knowledge of both Turkish and Western music traditions. He highlights Alpay’s ability to blend these traditions seamlessly in his compositions. (https://www.youtube.com/channel/UC7U4U4Af99wfAjaei_-saIw/videos)

FILM MUSIC

“Music created for stage plays and radio dramas, as well as for films, is inherently programmatic music; that is, it corresponds to the events in question and only rarely captures an autonomous musical form... Numerous composers have created film music. For example, D. Milhaud (20 films), A. Honegger (over 30)” (Michels & Vogel, 2021 p. 509).

Teoman Alpay is among the most renowned composers in Turkey. He has composed music for well-known films such as *Samanyolu*, *Sarmaşık Gülleri*, *Seven Ne Yapmaz*, and *Buruk Acı*.

"Another important factor in the popularity of these songs is the melodrama genre, which saw intense interest in the 1970s. Films embellished with songs featuring famous actors played a significant role in the popularity of these types of songs, similar to how they contributed to the development of arabesque music that peaked in the late 1970s. 'Samanyolu,' written by Teoman Alpay with music composed by Metin Bükey, stands out as one of the defining songs of the era. Created for the film of the same name, this piece became very popular and was recorded by Berkant. The record sold extremely well and won the first platinum record award in Turkey. 'Samanyolu' was later performed internationally by Patricia Carli and David Alexander Winter” (Küçükkaplan, 2015 p. 44-45).

Melodrama is defined as “a stage work based on the technique of supporting speech with music” (Say, 2022 p. 341). Significant films of the period, such as *Feride*, *Gülizar*, and *Mavi Boncuk*, were made in this style.

Özpazarcık articulates the emotions of the era with the following words: “It was always like that... While wandering through the emotional orbit of these films (or books), it felt as if different kinds of relationships were experienced on another planet. In one way, it was unattainable; in another, it prompted the question, ‘Why shouldn’t I experience such love?’ Love—was it a utopia? No, it was real. At that time, ‘the woman of our dreams’ could appear at any moment from around the corner” (1998 p. 65).

Özpazarcık describes the *Samanyolu* film and the audience's characteristics as follows: “The film begins. Familiar emotions, familiar actors... The ‘international actor’ Hülya Koçyiğit and Ediz Hun emerge from the novels of Kerime Nadir... In such films, audiences approach cinema with caution, always prepared: one in hand, one in pocket (most were white and embroidered). Despite all that is experienced, the great love, trapped in the hands of the damn screenwriter, comes to a helpless end while the first handkerchief has already soaked through. As one is dragged from sorrow to sorrow with great excitement, the handkerchiefs, destroyed by the lurking monster of sorrow, eagerly reach out to the source of tears once more during the reunion

scene of the girl and the boy, and the clasps would come undone completely. Since everyone cries with love during these scenes, no one holds a grudge against anyone else; after the film ends, eyes meeting would convey a silent message of ‘I share your pain; don’t ask, I cried a lot too...’, forming a bond of friendship” (1998 p. 67-71).

Dorsay portrays the 1970s and the impact of films by stating, “The 1970s were built upon such a foundation. There was plenty of material and examples available. Yet, undoubtedly, the true breakout years of Turkish pop music were the 70s... The original or adapted pieces of that era have embedded themselves in the collective consciousness of our nation, unlikely to easily fade away. Just like the Turkish films of those years and their actors, who are still treated like stars in society” (2003 p. 270).

According to Özden, “Regardless of the type of film, the commercial nature of cinema compels filmmakers to produce a film primarily with the audience in mind: producers are aware that they need to prepare a film of the type that the audience desires” (2020 p. 222).

METHOD

This study employed a qualitative descriptive research design incorporating oral history and structured interview techniques. The primary aim was to explore the life, artistic background, and compositional process of the composer Teoman Alpay, with particular focus on his iconic work *Samanyolu*. Data were collected through structured interviews with individuals who had personal and professional connections to the composer, including his spouse, as well as through document analysis of archival materials, musical scores, and recordings.

In addition, the study utilized content analysis to examine and interpret the stylistic and musical characteristics of Alpay’s compositions. A comprehensive table was developed to present the composer’s selected works, including details such as the title of the song, lyricist, composer, and makam (modal structure) of each piece. These data provided a clearer understanding of the musical framework and cultural influences embedded in Alpay’s works.

FINDINGS

Teoman Alpay

Teoman Alpay was born in 1932 in Çanakkale. He won the ud exam opened by Ankara Radio and joined the radio's ensemble of instrumentalists. He rose to become the youngest head of Turkish music broadcasts in Turkey and briefly served as the director of Erzurum Radio. He is a composer of Turkish music. Alpay's work titled ‘Nasıl geçti habersiz o güzelim yıllarım’ was selected as the song of the year in 1972, while in the following years, his works ‘Gökyüzünde yalnız gezen yıldızlar,’ ‘Buruk Acı,’ and ‘Sarmaşık gülleri’ also achieved notable success. In 1997, Teoman Alpay's piece ‘Kalbimi kıra kıra’ was chosen as the favorite work by Istanbul FM listeners, and he received a Golden Plate Award at the Atatürk Cultural Center. Alpay also has many beloved works, including ‘Samanyolu’ and ‘Sevmekten kim usanır.’ He was married to Ruhsar Alpay and was the father of two children. He passed away on February 13, 2005 (Ak, 2014 p. 495-496).

An interview with Teoman Alpay's wife, Ruhsar Renda Alpay, will provide insight into the composer's personality. Alpay married Ruhsar Renda Alpay on May 25, 1981. There is a 26-

year age difference, but it was not an issue. Teoman Alpay was born on July 3, 1933, making him a Cancer, while Ruhsar Renda Alpay, born on December 15, 1958, is a Capricorn. Their first meeting was facilitated by her father, and they met for the first time at Teoman Alpay's house. Ruhsar's father was a printer and a well-known journalist.

Ruhsar Renda Alpay describes her husband as follows:

Teoman Alpay is seven generations from Çanakkale. He was born in 1933 in Çanakkale. His father is Ahmet Bican Alpay, a lawyer, and his mother is Zehra Alpay, a housewife. He has one older brother, Jandarma Colonel Mehmet Fehmi Alpay.

He graduated from 18 Mart Primary School in the center of Çanakkale, where he also wrote the school anthem. He completed his middle school education at the school where the current teacher's house is located and finished high school in Balıkesir. He started music at the age of 12.

From 1953 to 1959, he studied for six years in the composition department of Hacettepe University Ankara State Conservatory. His classmates included Bülent Arel and İlhan Usmanbaş, and he took lessons from artists known as the “Turkish Five.”

In 1953, he moved to Ankara and began attending the conservatory while also working as a clerk at the General Directorate of Press and Broadcasting before TRT. In short, he both worked and studied. His teachers would talk among themselves, saying he might surpass even ‘today's Dede Efendi.’

While studying, he wrote the piece ‘Mavi Gözlü Sarışın Kız’ (Blue-Eyed Blonde Girl) in 1955. As the piece started to be played on the radio, Alpay began to gain recognition.

In 1956, while still studying, he was married to Sabahat Bora, the secretary of Refik Ahmet Sevilgil, the director of the General Directorate of Press and Broadcasting. He had one son (Ahmet Bora, who has passed away) and one daughter (Zerrin Alpay, who has also passed away) from his first marriage.

He became the founding director of Erzurum Radio and later worked as the head of music publications in Ankara. In 1965, he left Ankara and moved to Istanbul.

After his father's death in 1977, he settled in Çanakkale. He divorced in 1979 and married me in 1981.

As the era of film music began in Istanbul, Alpay's recognition increased with works such as ‘Samanyolu,’ ‘Sarmaşık Gülleri,’ ‘Seven Ne Yapmaz,’ and ‘Buruk Acı,’ among others.

He often had a serious expression and rarely smiled. He did not speak much. He did many good deeds for others, did not care much about money, and had a dependency on alcohol.

Teoman Alpay's Famous Songs and Modalities

Tablo 1. Teoman Alpay's famous songs and modalities

Makam	Song Title	Lyrics	Music
Acem Aşiran	Aynı Sevgiyle Aştık	Teoman Alpay	Teoman Alpay
Acem Kürdi	Bana Kollarını Uzat Sen	Sadık Şendil	Teoman Alpay
	Bende Mazide Kalan	Teoman Alpay	Teoman Alpay
	Dökmüş Seherin Meltemine İtrını Yıldız	Tevfik Nevzat Çağdaş	Teoman Alpay
	En Sonunda Sen Benimsin	Teoman Alpay	Teoman Alpay
	Sönmesin Işıklar Yüzün Görünsün	Halit Çelikoğlu	Teoman Alpay
Buselik	Laleler Her Yıl Açar	Mahmut Nedim Güntel	Teoman Alpay
Hicaz	Çok Yalnızım	Hikmet Münir Ebcioğlu	Teoman Alpay
	Güldeste	Mevlana- Türkçesi: M. Önder	Teoman Alpay
	Haberimiz Yok	Halit Çelikoğlu	Teoman Alpay
	Nasıl Geçti Habersiz	Nihat Açar	Teoman Alpay
	Nasılsınız	Halit Fahri Ozansoy	Teoman Alpay
	Saçının Tellerine	Esen Özbek	Teoman Alpay
	Sende Mi Gidiyorsun	Hikmet Münir Ebcioğlu	Teoman Alpay
	Bağından Her Güzel Bir Gül Seçerdi	Faruk Nafiz Çamlıbel	Teoman Alpay
Hüzzam	Benim Ne Günahım Var	Hikmet Münir Ebcioğlu	Teoman Alpay
	Böyle Mi Esecekti Son Günümde Bu Rüzgâr	Teoman Alpay	Teoman Alpay
	Bu Gece Son Gecemiz	Hasan Özcan Balım	Teoman Alpay

	Çok Bekledim Akşam Seni	Mustafa Nafiz Teoman Alpay Irmak
	Hatıra Defteri	Teoman Alpay Teoman Alpay
	Hiç Farkın Yokmuş	Ahmet Selçuk Teoman Alpay İlkan
	Kapatma Meyhaneci	Teoman Alpay Teoman Alpay
	Kıskanırım	Hikmet Münir Teoman Alpay Ebcioğlu
	Ömrün Sona Eerse	Teoman Alpay Teoman Alpay
	Sürülmez Sefa	Teoman Alpay Teoman Alpay
Kürdili Hicazkâr	Ah Bu Sevda Beni Mahv Etti	Hikmet Münir Teoman Alpay Ebcioğlu
	Ben Sana Aşığım	Halit Çelikoğlu Teoman Alpay
	Seninle Başım Dertte	Hikmet Münir Teoman Alpay Ebcioğlu
	Tez Geçse De	S. Arik Teoman Alpay
Muhayyer Kürdi	Ağlayan Bir Yolcu Var	Teoman Alpay Teoman Alpay
	Ayrılmalıyız Artık	Teoman Alpay Teoman Alpay
	Ben Bir Kuru Yaprakım	Aldemir Sipahi Teoman Alpay
	Benim Güzel Beyaz Gülüm	Teoman Alpay Teoman Alpay
	Kalbini Kır Kır	Teoman Alpay Teoman Alpay
	Mazide Kaldı	Teoman Alpay Teoman Alpay
	Rüya Gibi Bir Aşk Yaşadım	Teoman Alpay Teoman Alpay
	Rüya Gibi Silinse	Hayati Teoman Alpay Yıldızdoğlu
	Sarmaşık Gülleri	Teoman Alpay Teoman Alpay
	Siyah Gözlerinde Özlem Yaşı	Y. Güngör Teoman Alpay Özden
	Tahta Masa	Sedat Ergintuğ Teoman Alpay
Nihavent	Bahar Geldi Gül Açıldı	Teoman Alpay Teoman Alpay
	Bu Gece Kısmet Kime	Hikmet Münir Teoman Alpay Ebcioğlu

	Çoktan Pişmanım Ama	Nemika Mürseliç	Teoman Alpay
	Dışarda Bir Yaz Yağmuru	Hikmet Münir Ebcioğlu	Teoman Alpay
	Dün Göztepe'nin	Hüseyin Mayadağ	Teoman Alpay
	Engin Sularda Es De	Teoman Alpay	Teoman Alpay
	Falcı	Teoman Alpay	Teoman Alpay
	Gel Diyorsan Gelirim	Halil Sözer	Teoman Alpay
	Gökyüzünde Bulut Gönlümde Bulut	Şahin Candır	Teoman Alpay
	Gökyüzünde Yalnız Gezen Yıldızlar	Hikmet Münir Ebcioğlu	Teoman Alpay
	Gün Gelir Gidersen Çok Şey İstemem	Teoman Alpay	Teoman Alpay
	Uzun Yıllar Sevip	Teoman Alpay	Teoman Alpay
	Yalancısın	Teoman Alpay	Teoman Alpay
	Yanlış Zamanlarda Yanlış Yerdeyiz	Sadık Atay	Teoman Alpay
	Yolların Yokuşunda	Teoman Alpay	Teoman Alpay
Rast	Hava Ilık Güneş Var	Teoman Alpay	Teoman Alpay
	Ömrümde Bütün Sevgi Sona Erdi	Teoman Alpay	Teoman Alpay
	Sevmekten Kim Usanır	Hikmet Münir Ebcioğlu	Teoman Alpay
Segâh	Arel İçin	Münip Pekin	Teoman Alpay
	Farkı Yok Bir Cennet- i Abadın	Faruk Nafiz Çamlıbel	Teoman Alpay
	Gurbet İçimde Bir Ok Her Şey Bana Yabancı	Türkan Şoray	Teoman Alpay
	Meyhaneci	Teoman Alpay	Teoman Alpay
Zirgüleli Suzinak	Gözlerinden Gönlüme İlk Bir Bahar İndi	Esen Özbek	Teoman Alpay
Şevkefza	Endamına Ram Oldu Gönül	Teoman Alpay	Teoman Alpay

Uşşak	Dalgalar Sahilleri	Teoman Alpay	Teoman Alpay
	Gittin Gideli Ruhuma Hep	Teoman Alpay	Teoman Alpay

Ruhsar Renda Alpay states that Teoman Alpay's compositions were chosen as number one through public voting and that his music featured in well-known films such as *Sarmaşık Gülleri*, *Kalbimi Kır Kır* (My Documented Beloved), *Seven Ne Yapmaz* (What Would a Lover Not Do), and *Samanyolu* (Milky Way).



Şekil 1. Teoman Alpay (Ruhsar alpay arşivinden)



Şekil 2. Teoman Alpay (Ruhsar alpay arşivinden)

TEOMAN ALPAY'S HANDWRITING

Değişmeli cürduna
2'45"

HİCAZ
(GÜLDESTE)

Söz : Mevlana
Türkçesi: M. Önder
Müzik : Teoman Alpay

(Aranağme)

On the Song "Samanyolu"

According to Doğuduyal, “every piece of music is a representation (representamen). Its object is not the listener themselves, but the feelings it evokes in them (qualsigne). In other words, a work is revealed through the feelings it stirs in the listener” (2016 p. 36).

Tunca explains the impact and emotions of the song ‘Samanyolu’: “At one point, we all fell in love with 'Samanyolu,' and we declared our love through 'Samanyolu'... We cried with 'Samanyolu,' and we laughed with 'Samanyolu'” (2014 p. 138).

For many years, ‘Samanyolu’ was thought to be the work of Berkant, recorded under the name Metin Bukey, but it is known to be composed by Teoman Alpay. Since the day it was composed, it has remained an unforgettable piece. Today, it is a song that one of the three major sports teams, Fenerbahçe Sports Club, plays for thousands of people in the stadium before their matches.

The song has been associated with Berkant for years. Tunca states that Berkant captured hearts with the song ‘Samanyolu’ (2014 p. 138).

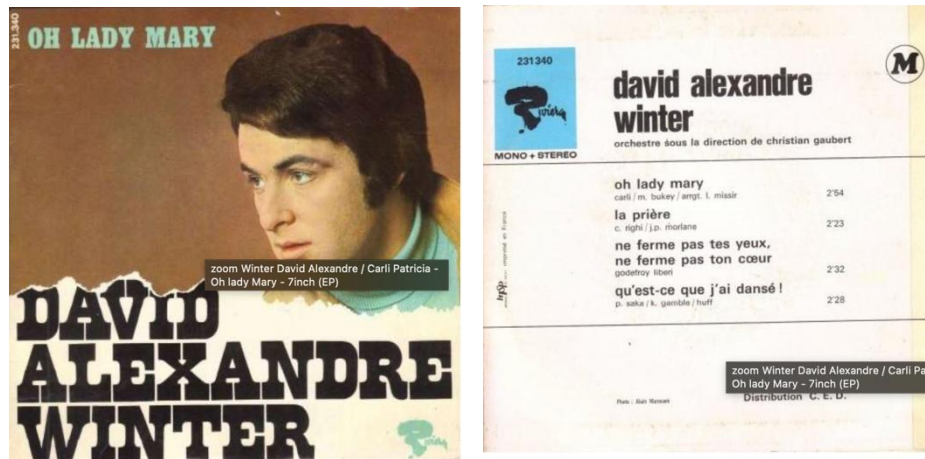
Atay suggests, “perhaps forgetting is essential” (2018 p. 90). Discussions about the ownership of the song ‘Samanyolu’ seem, in a way, to be a topic people wish to forget. Amidst experiences, memories, and realities, the piece is recognized as belonging to Metin Bükey.

Küçükkaplan states that the lyrics of the song belong to Teoman Alpay, while the composition is attributed to Metin Bükey (2015 p. 44).

Dorsay places the song ‘Samanyolu’ at the top of the list of the 100 best Turkish pop songs of the century. He notes that the piece was composed by Metin Bükey, the lyrics were written by Teoman Alpay, and it has been performed by artists such as Berkant, Zümrüt, and Özdemir Erdoğan. He also mentions that it was adapted under the title "Oh Lady Mary" by Patricia Carli and sung by David Alexander Winter (2003 p. 431).

Dorsay states: “I believe that the work 'Samanyolu' by Metin Bükey and Teoman Alpay, sung by Berkant, deserves a special place... The fate of this piece will be different from all the others mentioned, and its composition will be the source of the internationally recognized hit song 'Oh Lady Mary,' remembered mostly through the interpretation of David Alexander Winter, thanks to the efforts of Patricia Carli. Additionally, it is a very special song that achieved significant sales for us, perhaps the best-selling Turkish pop music 45 of those years. It will be released in 1968 and will break new ground in Turkish pop music.

In June 2002, during the opening of a club named Ginger, my dear friend Erol Büyükburç told me that this song was initially brought to him, but the jazz-oriented artists working in his orchestra at that time deemed the piece 'too simple' and prevented it from being recorded. Such events are sometimes seen in music history!... This would undoubtedly be Berkant's fortune, and this humble artist would become immortal with this composition. Just like the chorus, “Bir şarkısın sen/Ömür boyu sürecek/Dudaklarımda yıllarca düşmeyecek” (2003: 269-270).



In the work published by Winter, the composer is credited as M. Bukey. (<https://img.cdandlp.com/2015/04/imgL/117476597-2.jpg>)

In the first example below, the work is credited as ‘Music by Metin Bükey,’ with no mention of the lyricist. In the second example, however, it specifies: ‘Lyrics by Teoman Alpay, Music by Metin Bükey’.

Segâh Fantazi

USÛL: Semâi
SÜRE: 3.00

SAMAN YOLU

MÜZİK: Metin Büyükey
SÖZ :

ARANAĞME

SEN KAL BI MIN MEH TA BI SIN GÜ NE Şİ SIN
YIL LAR GEÇ SE BİTME YE ÇEK BEN DE SEV SIN
RU HUN UN VAZ GE ÇİL MEZ BİR E Şİ SIN
BİR ŞAR KI SIN SEN Ö MÜR BO YU SÜ RE ÇEK
DU DAK LA RIM DAN YIL LAR CA DÜ Ş ME YE ÇEK

Sen kalbimin mehtabısın, güneşisin
Yıllar geçse bitmeyecek, herde sevgin
Bir şarkısın sen ömür boyu süreceksin
Dudaklarımdan yıllarca düşmeyecek
Ruhum kalbim senin, ömrüm senin
Yıllar geçse bitmeyecek herde sevgin
Nazarat

Uzaktalara kaçarsak seninle bir
Bir gün ~~elbet~~ göze gelir bu sevgimiz.

ACEMKÜRDİ ŞARKI
Sen kalbimin mehtabısın..

SAMANYOLU

Söz: TROMAN ALPAY
Müzik: METİN BÜKEY

USÛL: SEMÂİ

ARANAĞMESİ . . .

1- SEN KAL.. Bİ MIN MEH Tİ Bİ SIN GÜ NE Şİ SIN...
2- RU HUM.. SE NİN KAL BİM SE NİN ÖM RÜM SE NİN...
3- U ZAK.. LA RA KA ÇI VER SEK SE NİN LE BİZ...
SEN RU.. HU MUN VAZ GE ÇİL MEZ BİR E Şİ SIN...
YIL LAR.. GEÇ SE ÖL ME YE ÇEK BEN DE SEV GİN...
BİR GÜN.. EL BET GÜ ZE GE LİR BU SEV Gİ MİZ...
BİR ŞAR KI SIN SEN.. Ö MÜR BO YU SÜ RE ÇEK...
DU DAK LA RIM DAN... YIL LAR CA DÜ Ş ME YE ÇEK... D.C. SON.

Sen kalbimin mehtabısın, güneşisin
Sen ruhumun vazgeçilmez bir eşisin
Bir şarkısın sen, ömür boyu süreceksin
Dudaklarımdan yıllarca düşmeyecek

Ruhum senin kalbim senin, ömrüm senin
Yıllar geçse bitmeyecek herde sevgin
Bir şarkısın sen, ömür boyu süreceksin
Dudaklarımdan yıllarca düşmeyecek

Uzaktalara kaçarsak seninle bir
Bir gün elbet göze gelir bu sevgimiz
Bir şarkısın sen, ömür boyu süreceksin
Dudaklarımdan yıllarca düşmeyecek

According to his wife, Ruhsar Renda Alpay, the information provided is entirely incorrect. She states:

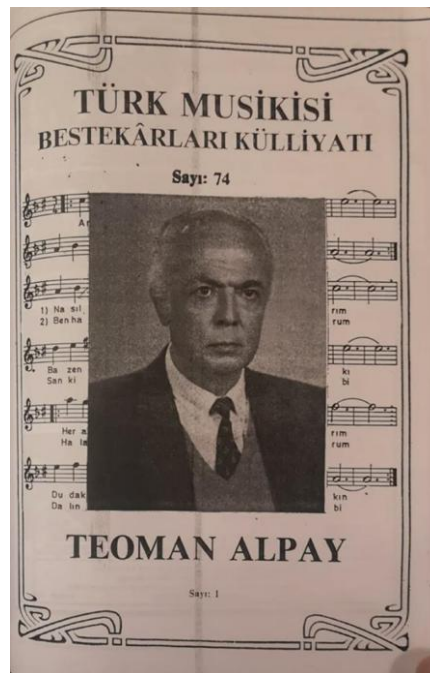
“In 1967, Teoman Alpay and Metin Bükey established a record label named 'Televizyon Plak.' The name comes from the film 'Bir Şarkısın Sen,' which is an adaptation of Muazzes Tahsin Berkant's novel. The song gained recognition from this film.”

Hasan Çakıcı is making a documentary about Teoman Alpay's life. In the documentary, it is said that he gave the song 'Samanyolu' to Metin Bükey due to financial constraints. It is emphasized that Metin Bükey made a lot of money from this piece. Müjde Ar, on the other hand, states that the composition of 'Samanyolu' does not belong to Metin Bükey and that she witnessed its actual creation. Years later, she expresses her satisfaction at the rectification of this injustice. The documentary also mentions that the composer regained all copyright for 'Samanyolu' through a court decision. (https://www.youtube.com/channel/UC7U4U4Af99wfAjaei_-saIw/videos)

Regarding the claim that they composed the song together with Aysel Gürel, Ruhsar Renda Alpay states:

“Aysel Gürel, a playwright and lyricist, was a tenant below us. Teoman Alpay did a lot of good for the family of Müjde and Mehtap Ar, as well as Aysel Gürel. It is not true that they composed 'Samanyolu' together. There were also claims that the song resembles an Icelandic fishermen's song.”

In the 74th issue of the *Turkish Music Composers Anthology*, Teoman Alpay is featured. The first of his works to be presented is the sheet music for the song "Samanyolu." The composition and lyrics are credited to Teoman Alpay.



Rahmi Kalaycıoğlu, the composer he describes as “today's great composer,” states: “I have known you closely for 46 years. With the ud you see in your hand, you have composed many beautiful and lasting works. Among them, there is one that has crossed the borders of Turkey

and reached as far as America and Europe. This work is known to everyone as 'SAMANYOLU.' Many of my friends, with whom I spent long years in Cologne, Germany, are familiar with it” (Date Unknown: 28).

General Characteristics of the Work

The tanbur performer Burhan Keskiner provided the following information about the work:

Work: Sen Kalbimin Mehtabısın, Güneşisin

Makam: Acem Kürdi

Form: Şarkı (without meyan)

Usul: Semai (3/4)

Metronome: -

Lyricist: Ali Teoman Alpay (b. July 29, 1933, Çanakkale - d. February 11, 2005, Çanakkale)

Composer: Ali Teoman Alpay (b. July 29, 1933, Çanakkale - d. February 11, 2005, Çanakkale)

Makam's Scale and Expansion: The Acem makam scale is formed by the combination of the Uşşak makam scale and the Kürdi tetrachord on the Dügah note. The scale expands upwards with the Kürdi tetrachord on the Muhayyer note.

Makam's Features: A small flat (mücennep bemol) is used for the Kürdi note.

Alterations Used in the Work: -

Melodic Movement: Descending

Development of the Work: The performance begins on the Acem note, with a hold on the Çargah note after moving down to the Dügah note. The piece continues with stays on the Hüseyini and Kürdi notes, concluding with a Kürdi flavor on the Dügah note.

Teoman Alpay is buried in the Çanakkale Asri Cemetery. Even on his gravestone, the lyrics of the "Samanyolu" song are inscribed.



SUGGESTIONS

A Teoman Alpay Art House should be established. His typewriter, clothing, handwritten scores, and all musical scores from records, cassettes, and CDs can be exhibited in this space.

Musical analysis studies of his works can be conducted.

Research can be done on the domestic and international recordings of his songs.

Teoman Alpay can definitely be explored as a graduate thesis topic.

The complete oeuvre of the composer, who has many well-known works besides "Samanyolu," can be examined, focusing on the creative processes behind the compositions.

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