

Manifestations of the Ottoman influence on the art of music in Algeria

مظاهر التأثير العثماني على فن الموسيقى بالجزائر

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Abstract

For long periods of time, music played an important role in the relations of societies as a means of cultural communication, and it is possible to talk about the musical interactions of close cultures, in the era of countries that ruled geographical areas outside their borders, and the matter clearly applies to the Ottoman Empire, which succeeded in extending its musical civilization through influence .and the influence of the areas that were under its protection, and this is what allowed us to see the remaining influence in the field of music resulting from the mixing of Arab and Turkish civilization.

The reason I chose this topic was as a result of the interest of studies and research related to the Ottoman presence in Algeria in the political aspects and military developments, but the writings that dealt with the cultural aspects. The position of the Ottomans towards local culture received only a small share of these research interests, especially those related to art in all its forms.

Keywords: Ottoman influence; art; musique en Algérie; relations culturelles,

ملخص:

لفترات زمنية طويلة، لعبت الموسيقى دورًا مهمًا في علاقات المجتمعات كوسيلة للتواصل الثقافي، ومن الممكن الحديث عن التفاعلات الموسيقية للثقافات المتقاربة، في زمن الدول التي حكمت مناطق جغرافية خارج حدودها، والأمر ينطبق وبشكل واضح على الدولة العثمانية التي نجحت في مد حضارتها الموسيقى من خلال التأثير والتأثر بالمناطق التي كانت تحت حمايتها، وهذا ماسمح لنا أن نرى ماتبقى من تأثير في مجال الموسيقى والمترب عن تمازج بين الحضارة العربية والتركية.

وسبب اختياري لهذا الموضوع، كان نتيجة اهتمام الدراسات والابحات المتعلقة بالتواجد العثماني بالجزائر بالجوانب السياسية والتطورات العسكرية غير أن الكتابات التي تناولت الجوانب الثقافية، وموقف العثمانيين من الثقافة المحلية، لم تنل سوى قسطا ضئيلا من تلك الاهتمامات البحثية، وخاصة ماتعلق بالفن بجميع أشكاله.

كلمات مفتاحية: التأثير العثماني؛ الفن؛ الموسيقى في الجزائر؛ العلاقات الثقافية.

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1. Introduction

Undoubtedly, it is agreed upon by historians that the period of ottoman rule was characterized by many features that made it distinctive and clearly different from other periods in Algerian history. what confirm this opinion is the consensus among scholars that the ottoman period stood on its own, gaining its political, economic, social, and even cultural character.

The long duration of Algeria's subjugation to ottoman rule allowed for cultural exchange and the influence to Turkish music on Algerian music, which continues to be evident in many of its maqams and melodies. Additionally some of the musical instruments were also adopted from Turkish music.

To what extent did the ottomans contribute to the cultural life in Algeria? And how did the ottoman influence manifest in the art of music in Algeria?

2. History of ottoman music.

Music is an entrance to knowing the secrets of peoples and a door from which to extrapolate the features of societies, the countries of the Levant such as Iran, turkey, India, and the Arab region are characterized by their distinction and mixing with each other.this is a product of what was established by the ancient civilizations in which they arose and made them close to each other, in their social, cultural, spiritual and intellectual values (shoura, 1997).

Music has also been considered over the year and with different cultures, the language of peoples and their language in times of peace and war. the ottomans as well as the Arabs has a great role in this art, as music developed over time and played an important role in linking the relationships of societies as a means of cultural interaction (Bashira & Ibrahim, 2022).

Turkey was distinguished from other countries in the region in that it paid great attention to musical heritage, which is an extension of the art that was borrowed from the peoples of Asia and Anatolia during the thirteenth century, in addition to borrowing part of roman culture with its insistence on preserving its types by writing down some of its texts (sadak, 2016).

A group of scholars and philosophers also took an interest in it and were keep to develop it and add their own touches as a result ottoman music had more than 600 maqams, over time many of them disappeared and only 20 maqams remain at the present time (farmer, 2014).

It is worth nothing that music was not a luxury or a secondary art for the ottoman sultans, but rather it was a basic science that should be paid attention to and developed , it was also considered a basic science with its own method and rules, in the period extending between the fourteenth and fifteenth centuries, the state encouraged research and studies and established private institutes teaching music according to fixed programs most of which were attached to the palace. The house of melodies school was also established

which was considered the first official institution for teaching music (sadak, 2016).

In the eighteenth century the features of ottoman music began to become clearer and more mature and this was during the reign of salim 3 who was very fond of this art and possessed such a high talent in writing and composing that most of the paintings that were painted of him depicted him surrounded by musicians (Ozyilidirim, 2021).



He was known to be a skilled player of various musical instruments such as the flute and the tanbur (a long neck resembling an oud). He also revived a number of forgotten ottoman maqams three of them are still used to this day. His great passion for music also made him support musicians and artist and provide them with everything they need (safdi, 2004).

During the reign of abd el aziz ottoman music was characterized by the dominance of classical western art as a result of the sultan great inclination for this type of music, he studied literature and classical music and composed some classical pieces some of which were later adopted in Italy he was also a good player of the Piano, Oud and flute (Alouan, 2020).

3. Types of Ottoman music in Algeria:

Turkish music was greatly influenced by the artistic movement in the Persian, sassanian byzantine and Islamic empires that moved to it from Baghdad during the abbasid caliphate thus music during the era of the ottoman empire took different forms including classical and folk music in addition to military music.

Music is an important part of holidays and festivals , the most prominent of which are those held in the spring bringing together the Hijaz pilgrimage, night of destiny and official occasion such as the occasion of the new basha, the danush party religious celebrations held in the holy month of Ramadan and holidays as well as traditional celebrations held at weddings and events patriotism, birthday parties, purification and other, it includes many traditional dances and rhythms (Guetlat, 1980).

3.1 Military music:

It consisted of a military band and the style of music was of the chosen type very intense and it became popular in the Ottoman empire, this type of music was considered a symbol of the states magnificence and greatness and the melodies were an effective means of spreading enthusiasm and contributed to achieving victories due to their magical effect on their listeners.



3.2 Sufism(classical): it is characterized by the sadness of its tone and among their instruments are the reed, tanbur, and the flute (Shaw, 1830), they were used to treat some psychological illnesses so each maqam corresponded to a specific medical condition , the scholar chose the maqam according to the psychological state of the patient, some of them were influenced by the maqam of Hijaz , kurds and Rust as well as musical instruments represented an

important aspect of treatment as some of them improved with the sound of the flute, Oud and Drum...ect (Ottoman classical musc, a summary of influence and impact, 2018).

The Turkish traveler Olia chalabi confirmed in his encyclopedia that sultan bayzid2 (oglu & others, 1999) had allocated musical band consisting of musicians and singer whose mission was to organize three weekly sessions in Istanbul hospitals for psychiatric patients with the aim of relieving them by changing their conditions (collection).



As foe Algeria El-wartilani permitted the use of music for sufis only and prohibited it from others , because it leads to corruption and immorality and it is a medicine for sick people of theism (Al-wartalani, 1974).

2.3 Folklore

It is related to the first roots of repetition, they are a group of individuals who perform some poetic pieces repeatedly in which their voices blend into a unified melody. they play rabab and the tambourine and it reflects the characteristics of society and its culture (sadak, 2016).

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In addition to **entertainment music** especially for children, Karakouz is a Turkish–Mongol word that means black –eyed and has the meaning of imagination, the term and the art were transmitted to the Arabs from the Ottoman empire during their rule of the Arabs they are plays whose heroes are puppets and they play behind the curtain moved by one or more players and watching on it each play tells a story from popular stories (dahbia, 2017).



Many Ottoman musical instruments also spread in Algeria, which contributed to spreading joy and happiness in people and most of them were

derived from the environment in which they settled. musicians were also keep to introduce some acoustic improvements to some instruments. musical instruments are divided into several sections including stringed instruments which give sound simply. its strings vibrate on it such as the Violin, Oud, Turkish tanbour, Qanun and others. Turkish music also uses leather instruments the produce sound by striking on stretched leather including the Darbuka (drum), circle, tambour and others as well as wind instruments such as sepsi, tulum and others (Maya Saïdani , 2013).



4. Ottoman influence on music in Algeria:

Ottoman music is considered one of the prominent influences in Algerian society it gave a special taste to Algerian art , and played a role in commercial dealings accompanying artists and architects on these ships and their keenness to learn about Algerian culture and transmit it to them (paradies). ottoman influences appeared in Algerian music in what was related to it through the types or instruments used. This influence was embodied in his aspect spiritual and this is what allows us today to see the remaining musical examples of the ottoman presence (sadak, 2016).

Ottoman music was played on various occasion including: holidays, festivals and religious ceremonies held in the blessed month of Ramadan and night of destiny, feasts and the prophets birthday, the gathering of Hajj groups and official occasions such as the accession of the new basha or when the Bey goes to receive the Danush

and the celebration of victory over the enemies¹ (Maya Saïdani, 2013) as well as traditional celebrations held at weddings, birthdays, circumcision and bathing in addition to celebrations for the spring season (Nirouz). (Guetlat, 1980)

5. Ottoman music in official ceremonies:

This was represented in the ceremonies of providing honors and in anticipation of receiving heads of state, kings, various foreign dignitaries and official delegations visiting Algeria which are military bands that play all kinds of brass and wind instruments such as the trumpet drum.



6. Ottoman music in Algerian weddings:

The ottoman empire succeeded in building its musical civilization in Algeria through influence and today we can also see remaining musical examples of the ottoman presence.

The ottoman empires interest in increased with the establishment of the ottoman military music band "Mehter"² which means "excellence" in ottoman. It is considered the oldest military choir band in the history of the world. It began in 1299 by order of prince Osman ben ertugrul, the founder of the ottoman empire and its role quickly emerged in encouraging, the ottoman army in times of war (alouan, april3,2020.). this division was at the forefront of the army in times of war and in times of peace it stood to draw a crescent (Guini, 2021).

The following instruments are played Zurna, such as the flute and trumpet and percussion instruments such as drum and the brass triangle (attai, 2022).

As for Algeria William spencer described this type of music as "primarily military music in nature and it reflects its ottoman origins, it consists of twenty-seven stove in addition to wide drums that are stuck with fingers called duvul in addition to five brass instruments called nakkare and there are 10 flutes, trumpets and some palm boards, her playing is characterized by its melodic intensity and over time it has become popular (William).

Zurna in the city of Algeria differs in some details from its counterpart and zurna traditions geographically extended to various social and cultural structures and levels in the country and settled even in village and countryside and found a place for it within the angels and sufi orders sessions since the 18th century AD during the ottoman era (sadak, 2016).

It had a great importance in all cities and even in most Algerian villages from the city of Algeria to Constantine and Tlemcen, passing through the Djurjura mountains, the Auras mountains and the Sahara with each region retaining its local touches in playing and performance among the most famous Zurnajis in the city of Algeria in the 19th century AD, we find both Ali Zurnaji and Boualem tetich (saadallah, 2011).

The Zurna was able to penetreat the andalusian singing system that was prevalent in Algeria during the ottoman era interact with it, and borrow from it in terms of melodies, rhythm and maqams.

The friction and fusion occurred with the same spontaneity with which music interacted in Andalusia and the Islamic Morocco consequently the Zurna gradually abandoned its ottoman- Algerian military uniform, replacing it with the badiaya and "Istanbul tarboosh" and the famous traditional" Arab pants (Deny, 1925).

Based on the testimonies of Algerian specialists at the beginning of the 20th century AD , it was played by the official ghayta seem like flute and drum choir and gradually transformed into various social and cultural structures and levels , it settled even in villages and countryside and found a place for itself within the angles and sufi sessions orders (sadak, 2016) · it eventually found itself becoming one of the most prominent ritual in Algerian weddings, which is often played the moment the bride leaves her father's house.

The spread of ottoman music in Algeria was also its use of ottoman instruments such as the flute and tambour at weddings, circumcision and during the night of Ramadan which continues to this day (Guini, 2021).



7. Conclusion

- Algeria was a model of civilizational marriage between the ottoman and Andalusia's throughout a period, where several artistic styles mixed which were reflected in society and its culture.
- The ottoman era in Algeria left behind a civilized historical and cultural legacy and this legacy is the collective memory of the Algerian nation. Everyone must invest and preserve it realize the size of this heritage and its scientific and cultural value and try to include it within the axes of national identity that clearly express the authenticity of the Algerian people.
- In the late nineteenth century with the decline of the military and political power of the ottoman empire and the decline musical traditions began to change. the councils of the sultans saw the introduction of violin players an instrument that did not exist in its European form in ottoman music, this indicates the weakness of the state on the one hand and the beginning of its influence on those around it on the other second.
- Ottoman music is considered one of the prominent influences on Algerian society as it gave a special taste to Algerian art. the ottoman worked to introduce their character into Algeria and gave it a distinctive character.

The mixing of civilizations that Algeria witnessed created a kind of special music that no matter how far away its rhythms era, remains close to each other as a result of societies being influenced by each other and Turkish music represented the largest share of this influence.

¹ After the company of his convoy left they all walked playing with weapons accompanied by the Nuba band with its melodies , in addition to the Zernajia and the drummers and the owners of the tarab instrument came from the turkish and the people of the country and the cities

² - It is a persian term meaning the military musical band that used to travel with the army and one of its tasks was to spread enthusiasm and inspire courage in the souls of the soldiers.

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