



a documentary project
proposal

SOUNDS OF HEAVENS

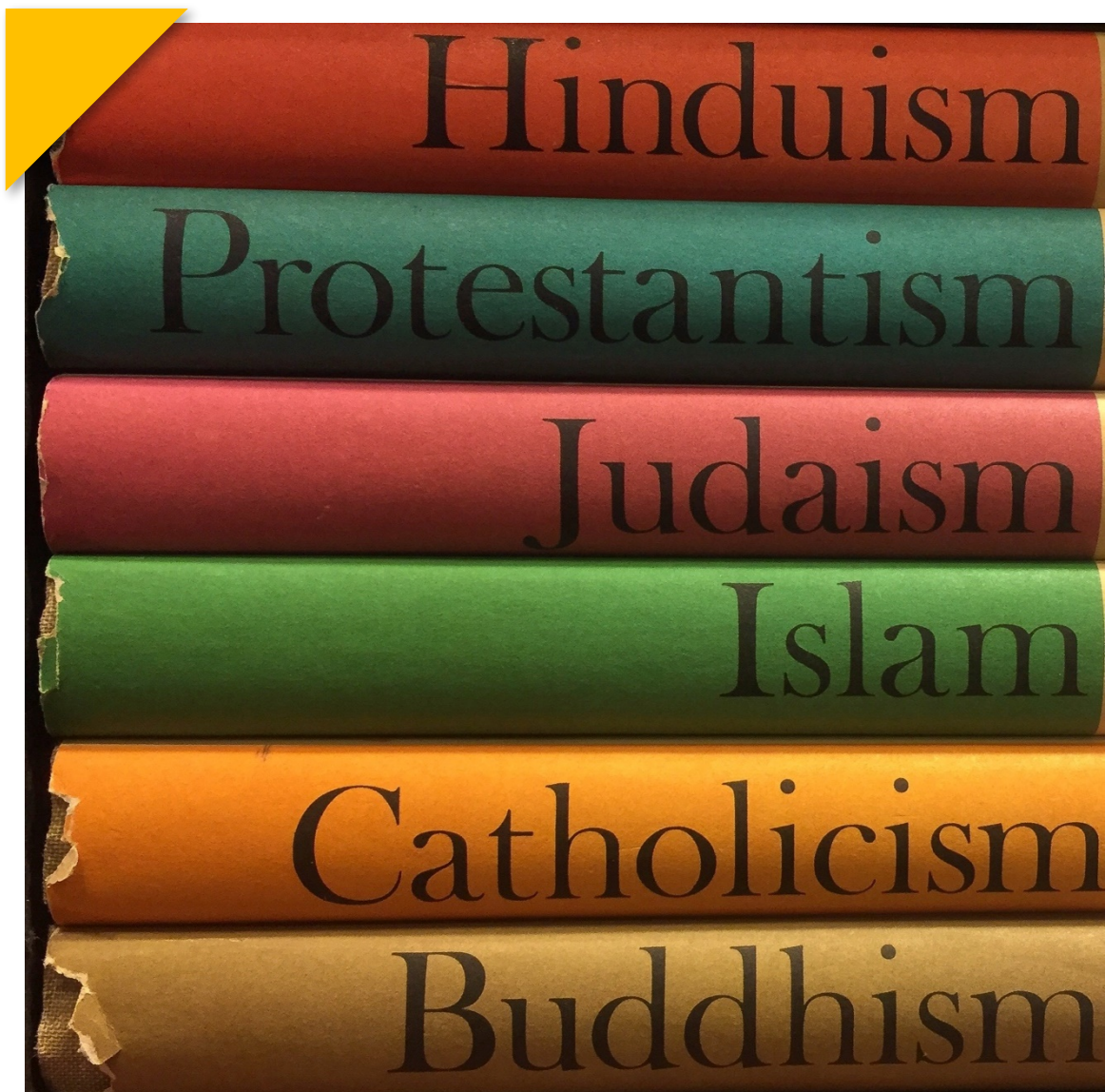
BETA FILM
LACIΛEBT



Music soaring from all temples
what emanates from which faith,
What is recited through which words,
what is chanted by which melody,
creates a beautiful choir,
under the same sky.

Sounds of Heavens





“SOUNDS OF HEAVENS” aims to tell the origins, psychological effects and social role of these music with the vision of tolerance of humanity about the belief based music in Anatolia and Mesopotamia regions. In the lands of the Cradle of civilization, connection of music with rituals and worship showed itself in a very strong way.

The musical elements of the music in question such as sound, silence, notation, human voice will be examined comparatively. Psychological effects and social role of these elements will be revealed.

Within this framework, the role of the music in each religious rituals will be explained by expert musicians, musicologists, sociologists and historians, right along with music experts.

Sounds of Heavens



ISLAM

During the history of Islam, music has been mentioned under different names, each concept expressing something else in itself, those who consider music from a religious point of view have interpreted music according to these concepts and contents. According to Rumi, "music is the nutrition the soul needs on the path of being one with the True Lover, God."

Sounds of Heavens

Part 1

Adhan is a special religious text that is used for announcing daily prayer times to Muslims with special words determined by religious sources and by a unique way of recitation. There has been no change on the text since the first Adhan recitation. There are, however, some changes on the way it is recited which have ended up with different types and ways of recitation. In Turkey, for instance, Adhan is recited by a strong and educated voice in accordance with a maqham, way of recitation. In Turkish Religious Music, those ways of recitations, namely maqhams, are Saba, Ussak, Segah, Rast, Huzzam, Huseyni and Nihavent. Since such types of recitation ways require certain abilities and features, it is known that some sort of education is done in this direction. In such works, traditional way of recitation should be protected and a method should be used.



Adhan

Part 2

Mawlid is a ritual made on special occasions Prophet Muhammad's birthday (one of five Islamic holy nights when the minarets are illuminated) and death or birth. Mawlid is a piece of work written by Suleyman Celebi who was one of the earliest poets in Ottoman Anatolia.

It is perceived as a sacred ritual with cultural transmissions by the time and it had taken a place in habitudes of society. In this ritual, which is completely musical and instrumental, we see the musical influence of worship.



Mawlid

Part 3

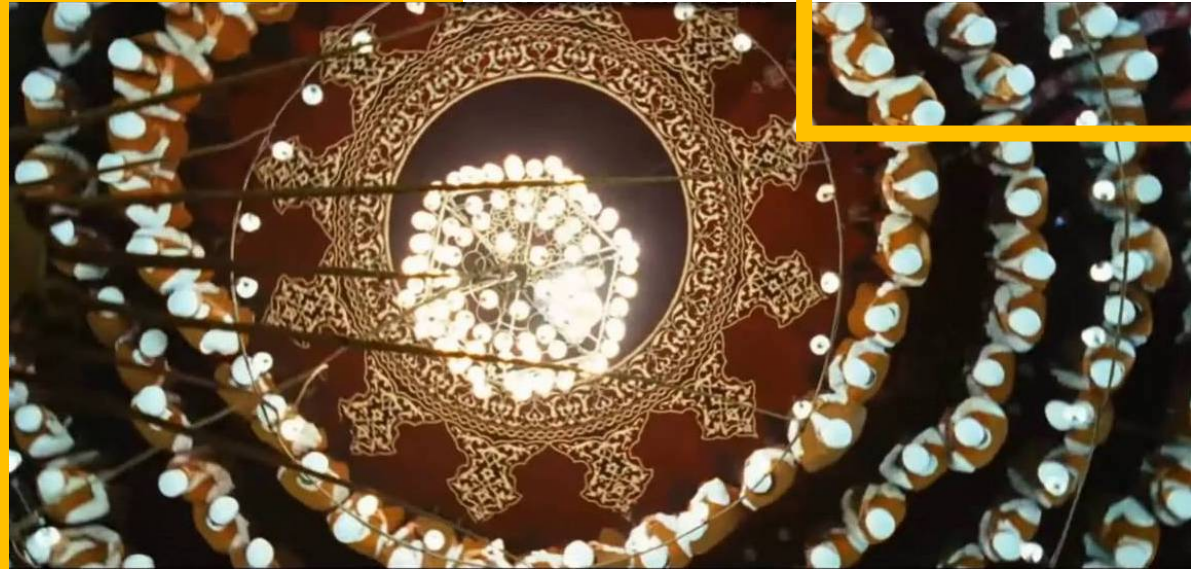
There is a prayer called **sema** in the Mevlevi rituals. Those who attend to this “sema ceremony” do Sufi whirling are accompanied by the **Ney** instrument. According to the speed of rotation, music from what is set to rhythm. Neyzen (Ney blowing instrumentalist) sets the rhythm of the “ney” according to the speed of the whirling dervishes . “Naat” is a poet written by Rumi and composed by Itra, which contains praises to Prophet Muhammad. It is readable despite being in the “Rast” tune. Blowing the Ney at the beginning of the ceremony represents that Israfil will blow the trumpet from a holy rock in Jerusalem to announce the Day of Resurrection. Ney symbolizes the trumpet of Israfil and “Rast” tune is in charge. Peshrev (peşrev) serves as the penultimate piece of the Mevlevi ritual music of the order, under the name “son peşrev” (final peşrev). Peşrev is equivalent of the order “be” of Allah. “Devr-i Veledi” ,it represents the journey of the man from materialistic to spiritual life. Semazens (whirling dervishes) and sazende (instrumentalists switch to the real ceremony after a little improvisation. These sections are musical. Rhythms direct the ritual and ceremony.



Mevlevi Order

Part 4

Dhikr is a remembrance of Allah. The holy orders of the Qur'an. (Qur'an, 2/152) The verses of many verses in this subject are mentioned in the Quran: Remember me and I will remember you.. (Al-Baqarah, 2/152) Dhikr becomes two kinds; with language and also heart. Dhikr is an Arabic word which means to remember, to remember and to think. Dhikr occupies every area of Muslim life. Sometimes one consciously recites dhikr, sometimes without realizing it. Dhikr is made to remember the forgotten and keep the unforgettable. The movements and rhythms during Dhikr rituals and the various musical instruments used are varied. The dhikr and emotion in the presence of Sufism gives the person a tired push and relieves the psychological tension and brings them closer to the human creator.



Dhikr

Part 5

Sema ceremony which is a way of worship of Alevi faith can be described as a set of mystical and aesthetic body movements in rhythmic harmony. This ceremony consists of praying accompanied by a bağlama (Turkic stringed musical instrument), sacred words with prayer features, musical poems and words of the people who are accepted as holy persons by the community. Sema varies according to the regions. When Alevis, Bektashi, Kizilbas communities are performing “Cem rituals”, the musical elements are decorated with prayers. The prayers and teachings of the ritual style of the Central Asia shamanic tradition were adapted to the Muslim teachings. It became a mixture with the worship of followers of Ali and reached the present day in the worship of the tradition of Turkish Islam. Their prayers reflect the dialects and traditions of the regions where the Alevis live.



Alevism



CHRISTIANITY

Music is very important in every denomination of Christianity. Especially the "church bell" which calls worshippers for prayer. At the other hand along with church bells, polyphonic church choirs, church organs, bells and cymbals and more are also used in Sunday rites, baptism rituals, death rituals, Christmas rituals, festivals, gratitude and Saint Valentine's days, and weddings. The churches are designed and constructed to allow the music to be heard comfortably by congregation. This can be taken into consideration as direct connection between worship and music.

Sounds of Heavens

Part 6

Most Orthodox churches have two types of choirs, one is divine and the other is traditional. Not all Orthodox churches use instruments. Their anthems have continued since the beginning of Christianity. The Greek Orthodox Church is one of the oldest churches in the world where there are basic audio systems structured around a single tone, eight tons. These tones create several patterns. he transforms his music into a rich and varied music. Each sound compliments the other sound. While one says the melody, the other members of the choir produce a unique sound, mixed with the melody. On the other hand, the refrains are stronger. The choirs are structured with soprano, alto, bass and tenor sounds, and each of the singers of this choir sings a different piece. Rites are never monolithic, so there is no main singer in choral music. The hymns of the Armenian Orthodox Church, mainly Greek, are hymns. The official song book of the Armenian Church contains 1,166 songs. The special rhythmic patterns of Armenian hymns have changed over time, which is accepted because of Turkish sovereignty.



ORTHODOX CHURCH

Greek – Russian

Armenian – Georgian

Part 6

(continued)

The Russian Orthodox Church received its musical understanding of Greek Byzantine priests. However, these orthodox traditions changed with the reforms of the 17th century. Their music mixes with the music of the Italian-style Catholic Church and has begun to perform as a polyphonic choir. From time to time, the instrument is used.

The Georgian Orthodox Church is one of the oldest churches. There are three voices in the divine chord, but like a sound when you listen. The three voices represent the three divine beings of the Father, the Son and the Holy Spirit, and the only voice that connects him to him.



ORTHODOX CHURCH

Greek – Russian

Armenian – Georgian

Part 7

The Syrian Orthodox Church is known for its role in the development of Christian holy music since ancient times. There are eight kinds of melodies they use today. The Syrian Orthodox hymns are mutually read by two choirs. The use of musical instruments in traditional rituals is prohibited.

The music in the Coptic Orthodox Church consists mainly of rhythm with instruments such as cymbals. Coptic music is completely religious. Coptic music was assumed to be connected with the divine, ancient Jerusalem or Assyrian rites, while some of the old tunes were taken from ancient Egyptian funeral rituals and other rituals. Nestorians church music is very sound and difference. There is no detailed research on the music of this Catholic sect which has spread to many regions such as Mongolia, China, Iran and India.

The Chaldean church music is like a mixture of the Roman Catholic Church and the Syriac Orthodox Church. We do not see any prohibitions on the use of the instrument as well as the competent choirs. No research has been conducted yet.



Eastern Christianity

Syriac - Chaldean - Coptic - Nestorian

Part 8

If we put “the call of the bells” aside; among the many signs and symbols used by the Catholic Church to celebrate its faith, music is of preeminent importance. As sacred song united to words it forms a necessary or integral part of the solemn liturgy. In Catholic belief in addition to expressing texts, music also unveil a dimension of meaning and feeling, a communication of ideas and intuitions which words alone cannot yield. A cantor lead the assembly, attractively proclaims the “Word of God” in the psalm sung between the readings, and take his or her part in other responsorial singing. A well trained choir adds beauty and solemnity to the liturgy and also assists and encourages the singing of the congregation. Music performed on the organ and other instruments stimulate feelings of joy and contemplation at appropriate times. The proper placing of the organ and choir according to the arrangement and acoustics of the church facilitates celebration.

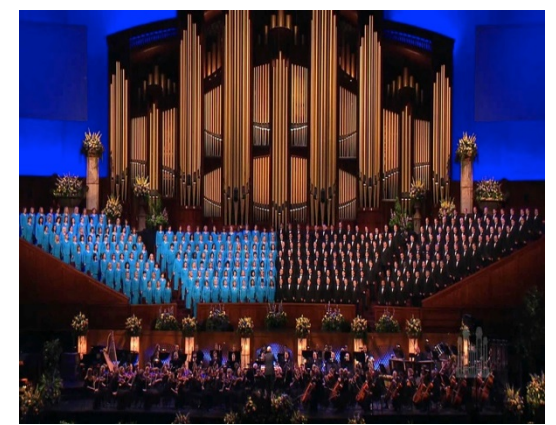


CATHOLIC CHURCH

Part 9

The Protestant church, like other Christian Churches, invites its congregation to worship with a musical element. The Protestant Church is a church that uses musical elements rather than other churches. Here, with the modern instruments, the whole community reads the words or hymns from the holy book. Apart from that, in rituals that include theatrical rituals, both children and young people visually process the items contained in the holy book and include musical discourses and songs.

On the streets outside the bell, the church officials invite people to worship with songs. Especially before the Christmas Massages, this church uses music groups in order to invite people to their churches, and they make this invitation through polyphonic choirs or music groups, in the form of multi-instrumental and female voice. It is the church that uses almost all of the musical elements of the Christian sects.



PROTESTANT CHURCH

Part 10

The earliest known synagogue music is based on the system used in the Solomon's Temple in Jerusalem. It's forbidden to change it according to Mishna. The Temple orchestra consists of 12 instruments and the choir consists of 12 male singers. Although other instruments are known by ancient Hebrews, the order of the orchestra does not change.

Music was initially banned after the destruction of the Second Temple. Then the constraints were loosened by the time. Piyyutim (poetry related to the rite) and Jewish music entered a certain mold. The cantor sang the piyyutim to melodies chosen by their writer or by himself. Although this music has some expressions from the Temple period, it usually reflects the every era and the atmosphere of the countries that Jewish people have been living in. It's not just about melody, it's also the basic tonality that local music is being derived from. The music which have been formed and shaped by the interactions with the other cultures of the Jewish society which has spread all over the World can be seen as in examples such as Sephardic music in Andalusia and Mediterranean geography, and as Klezmer in continental Europe.



JUDAISM

Part 11

Hinduism, Buddhism, Shintoism and Taoism are the best known of these of religions.

In Hinduism, music is essential. It is believed that divine beings teach people through courtesy music (bhukti) and freedom music (mukti). The origin of music, common to temple ceremonies, cults, sectarian rituals and even Indian films, is one of thousands of years of Hindu worship in India or in its diaspora.

The music is notable for its use in Buddhist rituals and is a must-have for monks and monks of monasteries. Most Buddhist prayers are somewhat divine, while others enjoy instrumental music and even dance. The music is presented as a means of memorizing Buddhist texts and as a prayer for Buddha, for personal development in the form of meditation.



Far Eastern Beliefs

Buddhism - Hinduism

Part 12

Shinto, the original Japanese religion, means the (Way of the gods). The ritual songs of Kagura (divine music) or celebrated by the sanctuary are celebrated with songs and dances, sometimes accompanied by drum music. Shinto rituals consist mainly of prayers or sanctuary rituals.

Music is indispensable in all rituals to help indoctrinate all kinds of inner harmony, balance and simplicity in the traditions of Taoism, a belief of Chinese origin. The string instruments Gukin and Ruan Toacu are essential instruments of the hymns. Taoist music rituals take place every day of the week to accompany the reading of the holy books morning and evening. His goal is to clear the mind in preparation for cultivation.



Far Eastern Beliefs

Shintoism - Taoism

Part 13

We know that music is old, and may have been with us from when humans first evolved. But why did it arise and why has it persisted? Dancing, entertainment, communication, often over large distances, using instruments such as drums or horns. Yet another reason for music is ritual, and virtually every religion uses music. Ancient music were developed across various geographical regions such as Mesopotamia, India, Persia, Egypt, China, Greece and Rome. Many of the songs Ancient people played were for their many gods and goddesses. Ancient civilizations were polytheistic which means that they believed in many different gods rather than only one. Many of the songs written at that time were for meaningful occasions, but also for their many gods and goddesses. For example, first music instruments of humanity that have been found in royal tombs show the obvious part music played in Mesopotamian religion and life. Such as lyre, harp lute, sistrum, woodwind Instruments, drums are all Mesopotamian.



Ancient Civilizations

(continued)

Classical Indian music evolved from the Vedas, the sacred Hindu chants of ancient India. The ancient Indians believed in the divine origin of music. The purest form of sound was considered equal to cosmic energy. As a result music and religion were always closely intertwined. Ancient Indian music probably evolved from the religious poems and chants of the Vedic period. One of the four main Vedic texts, called the Samaveda, written before 1000 B.C., is the source of many musical forms.

Chinese Music is still-active civilization whose archaeological resources go back to 3000 BCE.. Archaeological digs have uncovered globular clay vessel flutes, tuned stone chimes and bronze bells and the word gu, for drum, is found incised on turtle shells and ox bones used by rulers for ritual divination and sacrifice to obtain the grace of their ancestors. Within the famous books of the period known as the “Five Classics”, it is in “Collection of Rituals” of the 6th-5th century BCE that one finds an extensive discussion of music.

For the ancient Greeks, music was viewed as quite literally a gift from the gods. The invention of specific instruments is attributed to particular deities: Hermes the lyre, Pan the syrinx and Athena the aulos. The earliest surviving text on music is the Harmonic Elements by Aristoxenos, written in the 4th century BCE. Music and dancing accompanied processions on special religious occasions in various Greek cities. Certain religious practices were usually performed to music ; sacrifices and the pouring of libations. Hymns and prayers were also sung during processions and at the altar itself.



Ancient Civilizations

(continued)

SEIKILOS EPITAPH

Written sometime between 200 B.C. and 100 A.D., the Seikilos epitaph is the oldest complete musical composition in existence. The Seikilos epitaph was discovered near modern-day Aydın, Turkey in 1883, it was carved into a marble tombstone known as a stele. Inscription engraved on the stele that reads, “I am a tombstone, an image. Seikilos placed me here as an everlasting sign of deathless remembrance.”

There is thus no doubt that the composition is a type of mourning song. A man named Seikilos, wrote the song for a woman named Euterpe, presumably his deceased wife or mother, and placed it on this tombstone for her.

By examining the letters and accents, researchers were ultimately able to transcribe the piece into contemporary musical notation. The full lyrics don't clarify things definitively one way or the other:

“As long as you live, shine,

Let nothing grieve you beyond measure.

For your life is short,

and time will claim its toll.”



Ancient Civilizations



DOMESTIC OBJECTIVES OF THE PROJECT

In our documentary, we will show that communities of faith have similar musical forms and sounds, as well as the cultural accumulation of their own music. We will observe that the elements used in religious-themed music vary according to the belief systems and cultural or ethnic structures of each community. «Sounds Of Heavens" will show how rich the universal elements behind this diversity are and this diversity is as close as a friend of all. With this awareness, our goal is to explain not to divide people into differentiation, but to know each other and not be strangers to each other. In our project, we will show the tolerance of our country to different religions and cultures around the world. In this way, we will try to change the stereotypes of international public opinion towards our country. We will try to make sure that the foreigners who watch our documentary communicate in an unbiased way towards our country.



INTERNATIONAL OBJECTIVES OF THE PROJECT

The main locations of our documentary will be selected on the subject and will be the historical and modern places of the geography of our country. In this way, people living in different countries will have the opportunity to become aware of the existence of places where they do not even know that they exist in our country but that they are important to them. On the other hand, they will see how music rituals of people with different beliefs or different religions in the world is performed with a different type of musical instrument and melodic structures of Anatolian culture. In our local audience, they will see the sounds, cultures and beliefs that they have not heard yet and do not know, in detail from their point of view. In addition, our 13-part documentary will be transformed into a 90-minute documentary film and special screenings will be held at world-renowned festivals promoting our country.

With our project, we will remind our people of the religious tolerance that has lasted for centuries. The escalation of Islam, especially in Western countries, began to turn into terrorist attacks. The different religious tolerance and living in Turkey, we will show respect for cultural values through music to people who live in these countries. We also aim to break the religious phobia by showing the cultural side..

PROJECT TEAM

Within the framework of this project developed by Sadık Deveci and Atıl İnaç, the team will be composed of national and international experts;

Councilors and editorial teams: religious men, religious historians theologians, musicologists, musicians-composers, archaeologists, psychologists, etc.

Production team: Script writing group, project activity regulation, monitoring and enforcement team, translator, dubbing and subtitling team, editing team, promotion, publication communication and monitoring team





TARGET AUDIENCE

Our aim is to reach all kinds of audience without any distinction; young or old, men or women no matter who they are. In addition, we believe that the project will help musical and academic researches. For this reason, academicians and researchers have a special part of the target group.

The methods used to reach the target audience are as follows:

- *Promotion of the project in documentary TV channels, social media platforms, press and visual media platforms.
- *Activities to send a copy of the documentary film to the related departments and libraries of domestic and foreign universities.

Production Schedule

Sounds of Heavens

Research

4 Months

- Define research crew and production manager & assist for this first phase; same PM will be responsible for preproduction and the shoot, therefore oversee the project from the very beginning until the end
- Researching project development & production
- Researching other information, that will be necessary for finalizing script development
- Finalize production budget
- Scheduling interviews with musicologists, lecturers, clerics and others for shoot
- Define preproduction and shooting schedule
- Research for video archive footage
- Preparing the documentary's soundtrack.

Pre-production

2 Months

- Support research to finalize script
- Preparation of documentary screenplay with translations in English, German, French and Arabic.
- Scheduling and confirming interviews
- Preparing and scheduling travels
- Choosing and scheduling locations
- Define shoot crew
- Reserve equipment for shoot
- Finalize shooting schedule
- Licensing of selected video archive footage

Production Schedule

Sounds of Heavens

Production

6 Months

- Turkey
- Iraq
- Iran
- Egypt - North Africa
- Israel Jerusalem
- India
- China
- Japan
- Greece - Balkans
- Armenia - Georgia
- Russia - Turkic Republics
- Italy
- USA

are the planned shooting locations

Post-Production

6 Months

- Edit new shot footage and interviews of documentary series consisting of 13 episodes of 52' minutes.
- Edit new shot footage and interviews of Preparation of special premiere film of 90 minutes with general information.
- Finalize narrative from pre-production and production
- Apply graphic/digital effects and opticals
- Finalize soundtrack and music rights issues



P r o d u c e r

Sadık Deveci is the designer and producer of this project and has worked as an assistant and producer for Atıf Yılmaz and Ömer Kavur, masters of Turkish cinema. DEVECİ has produced over 50 films and 77 documentaries both local and international feature films, 10 TV series and many commercials film productions to date.

Beta Film (Alfa Film) Filmography

Yusuf and Kenan	(1979)	Director: Ömer Kavur
Ah, Beautiful Istanbul	(1981)	Director: Ömer Kavur
A Broken Love Story	(1981)	Director: Ömer Kavur
Mine	(1982)	Director: Atıf Yılmaz
Lake	(1982)	Director: : Ömer Kavur
I love you	(1983)	Director: Atıf Yılmaz
A Sip of Love	(1984)	Director: : Atıf Yılmaz
Körebe	(1985)	Director: : Ömer Kavur
Cruel Path	(1985)	Director: : Ömer Kavur
Anayurt Hotel	(1986)	Director: : Ömer Kavur
Night Journey	(1987)	Director: : Ömer Kavur
Hidden Face	(1991)	Director: : Ömer Kavur
Scorpio Journey	(1997)	Director: : Ömer Kavur
Disruption	(1998)	Director: : Canan Gerede
House of Angels	(2000)	Director: : Ömer Kavur
Meet	(2002)	Director: : Ömer Kavur

Beta Film (Alfa film) TV Series

Kanal 6 / Come on Bar,	(1991)	(13 episodes)	
ATV / Fantastic Stories,	(1993)	(3 episodes)	
TRT 1/ I'm sorry, Leyla.,	(2000)	(72 episodes)	
TRT1/ Stories of Aziz Nesin	(2004)	(3 stories)	

Co-Productions

Wedding (1990) (Movie)
Producer: Wolfgang Krenz, Germany

Sous Le Regard de Dieu (1993) (TV Documentary)
Producer: Serge Moati, France,
Director: Serge Moatti

Cemile (1995) (Movie)
Producer: Thomas Wilkening, Germany,
Everything Unspoken on Love (1995) (Movie)
Producer: Sinema Vakfı

Gravity Loves (1995) (Movie)
Directorls: Atıf Yılmaz, Zeki Ökten, Yusuf Kurçenli, Erden Kıral, Ali Özgentürk

Istanbul Road (1995) (TV Movie)
Producer: Cult Film, Austria

Girl on the bridge (1998) (Movie)
Producer: Films Christian Fechner (France)

Yurtdışı Turnesi (1998) (Movie)
Producer: Mira Film production (Germany)

Old Treasures (1998) (Documentary)
Producer: Focus on the Family Film (U.S.A)

PASSEUR D'ENFANTS A ISTANBUL (2000) (TV Movie)
Producer: D.E.M.D PRODUCTION (France)

HOUSE OF HEARTS (2000) (Movie)
Producer: ZENTROPA PRODUCTIONS (DANİMARKA)

HALALABAD BLUES (2001) (Movie)
Producer: ZENTROPA PRODUCTIONS (DANİMARKA)

BÜYÜK YOLCULUK-LE GRAND VOYAGE (2003) (Movie)
Producer: Ognon Pictures



Director Producer

As a seasoned bilingual Turkish/English director and writer, Atıl Inac has established a reputation as a multi talented story teller balancing projects in Los Angeles, Istanbul and the Middle East.

8 /2018 – present **"LET WHO HAS THE MOST GRUDGE CAST THE FIRST STONE"**
/ Feature Film
Script writer Director Lacivert Film- Istanbul-Turkey

12/2018 – present **ARCTİHECTURE WITH AYKUT KOKSAL / Tv Show. TRT2**
Director Producer. Lacivert Film- Istanbul-Turkey

9/2016 –9/2017 **«EAT THE WORLD IN CALIFORNIA» / Tv Show**
Producer Lacivert Film- Istanbul-Turkey / Acid Creative LLC – Los Angeles

08/2016 – present **«MASTER OF BRAINS YASARGIL»** Feature Documentary
Director

8/2015 – present **«DAPHNE GROWS ROOTS»** – Feature Film / PRE-PRODUCTION
Director – Writer
Lacivert Film- Istanbul-Turkey / Acid Creative LLC – Los Angeles

2/2012 – 8/2014 **«CIRCLE»** – Feature Film / Released theatrically
Director – Writer LACIVERT FILM – Istanbul - Turkey

2/2012 – 8/2014 **«PARTNER»** – Feature Film / In Post-Production
Co-Director – Producer. Lacivert Film - İstanbul

10/2011 – 3/2012 **«KOYU KIRMIZI»** – STAR TV – TV DRAMA – 6 Episodes
Director
TMC FILM - Istanbul

8/2011 –1/2012 **«CHEESE TREASURES OF TURKEY»** – Feature Documentary
Director – Writer
LACIVERT FILM - Istanbul

4/2011 – 9/2011 **«KIZIM NEREDE»** – ATV – TV DRAMA – 8 Episodes
Director
MEDYAVİZYON - Istanbul

6/2010 – 3/2011 **«YER GOK ASK»** – FOX TV – TV DRAMA – 26 Episodes
Director
AVŞAR FİLM - Istanbul

09/2008 – 2/2010 **«A STEP INTO THE DARKNESS»** – Feature Film / Released theatrically
Director – Writer
TFT YAPIM - Istanbul

1/2009 – 11/2009 **«KOLPACINO»** – Feature Film / Released theatrically
Director
IYI SEYIRLER FILM - Istanbul

2008 **«YAŞAR NE YAŞAR NE YAŞAMAZ»** – Feature Film
(YASAR NEITHER LIVES, NOR DOESN'T)
Director
TFT YAPIM - Istanbul

08/2007- 04/2008 **«SUÇ DOSYASI »** FOX TV (TV drama - 8 Episodes)
Director
TFT Yapim - Istanbul

8/2006 – 03/2007 **«ZİNCİRBOZAN»** - **Feature Film/** Released theatrically
Director
TFT YAPIM / DIGITURK - Istanbul

09/2005- 04/2006 **«29-30 »** – SHOW TV (TV Series - 8 Episodes)
Director
ANS YAPIM - Istanbul

Sounds of Heavens



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