

MUSIC AND DANCE RESEARCH 2



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MUSIC AND DANCE RESEARCH - 2

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PREFACE

This work consists of five articles, each of which is the product of a long time and effort and authors interested in different fields of music. That's why the inscriptions create a nice range of colors.

Erhan TEKİN's article examines the bell instrument, which is an important rhythmic component of the *tuğ*, *tabilhane*, *nevbethane* and mehter ensembles in Turkish military music culture. The author examines the multidimensional functions and historical background of the bell, which is used as an effective instrument in wars, in Turkish military music.

The article of Hanefi ÖZBEK and Volkan GİDİŞ is about the *Raks Semâî usûl*, which is mentioned in Muallim İsmail Hakkı Bey's book titled "Turkish Music". However, we do not see an explanation of the *Raks Semâî usûl* in other theory books. For this reason, researchers follow the traces of this usûl and examine it through theoretical works.

Nurten ÇALHAN's article presents strategic study suggestions based on the works of Reşat AYSU, one of the pioneers of 20th century Turkish music composers. While exemplifying learning strategies through the works of Reşat AYSU, the author aims to facilitate students and qanun practitioners to learn and perform the instrumental works of M. Reşat Aysu.

Ahmet GÜNDÜZ's article examines the effects of globalization on local culture through the example of *electro bağlama*. This study examines the articulation of electric guitar components to the bağlama, one of the traditional Turkish music instruments, and the emerging new instrument with the effect of globalization.

İsmail SINIR's article focuses on the relations and working practices of the music director and arranger in the Turkish music industry, who are very important actors in a music production, examines the historical development of this working style and the views of its leading figures on this dual working system. We wish all readers a pleasant reading.

İsmail SINIR
Tarkan YAZICI
Editors

CHAPTER 1

THE CYMBALL INSTRUMENT AND ITS RHYTHMIC FUNCTION IN TRADITIONAL TURKISH MILITARY MEHTER MUSIC CULTURE

Erhan TEKİN

THE CYMBALL INSTRUMENT AND ITS RHYTHMIC FUNCTION IN TRADITIONAL TURKISH MILITARY MEHTER MUSIC CULTURE

Erhan TEKİN*

INTRODUCTION

It is a fact that publications, academic studies and research on concepts and topics such as the traditional military music history and ensembles, tukh (tuğ), tablhone and mehterhane, which have a leading and important place in Turkish culture, are not sufficient. Due to the official and military structures of military music institutions, it is very difficult to research or obtain information and documents about military music ensembles located in military zones today for many reasons, especially for security reasons. In addition, in order to be able to conduct military music studies and research, it is necessary to have knowledge of languages such as English, Arabic and Persian, especially Ottoman Turkish, as well as Western classical music and Turkish maqam and rhythm theory. The deficiencies in these areas may also cause the lack of academic and comprehensive research and studies in military music studies. Such difficulties are also effective in the inability to carry out musical, ethnomusicological or organological researches and studies on historical and traditional military bands such as tuğ, tablhone, nevbethane or mehterhane and mehter instruments such as nakkare and kös, especially the cymball.

As a result of the researches, it has been determined that there are almost no academic studies on the cymbals instrument regarding its history and function, and that the studies carried out briefly include shape, size, material, history and general information. It is clearly seen that there is no study on the cymbal in the work titled *Musicology Resources*, which includes comprehensive bibliographic and methodological studies on Turkish music musicology resources (Uslu, 2014, p. 174). One of the

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two sources that can be identified about a rhythm instrument and its history is the "Zil" article in the *Encyclopedia of Islam* (Tekin, 2013, p. 414) and the other is a doctoral thesis titled "Military Mehter in the Twentieth Century" by the same author (Tekin, 2017, p. 186). It is seen that the cymbal has not been examined in terms of its function, duty, performance style and contemplation, especially in terms of rhythm and theory among traditional military band ensembles. This study will focus on the theoretical rhythmic function, history, term and performance styles of today's mehters about the cymbal, which is used as a rhythm instrument in traditional military music ensembles. In the studies on Turkish military music history or mehter, the information on the rhythms and cymbal performance techniques used in mehter music is quite short and general.

In the lyrics journal named *Mecmu'at-ül letaif sandukat-ül-ma-arif*, only twenty-five rhythm terms were mentioned under the title of "usulât-ı mehteran-ı alem" by Chief Physician Abdülaziz Efendi. No information is given about the beat patterns or shapes of these rhythms in the source. M. Ragıp Gazimihal (1955, p. 31), in their works titled *Turkish Military Music History*, showed the same rhythm terms as the rhythms used in mehter without any explanation. Haydar Sanal (1964, p. 45), in his work *Mehter Müziği-Bestekar Mehter and Mehter Havaları*, analyzed these rhythms and determined that some terms did not have a rhythm pattern, some terms were not a rhythm pattern, some were not understood as the musical form, some of them the performance style of mehter ensembles and what one of them was not known.

In the statements made by Sanal, the main rhythm and ornament patterns of the drum, kös/kettle drum, cymbal and nakkare/small kettle drum instruments of the mehter music rhythms are not clear enough. Even though some of the terms (def rhythm, dum sakil, dum devir, revani) are shown as rhythm, probable interpretations are not given in the explanations. In the studies carried out until today, there has not been a comprehensive study on the rhythm patterns specific to mehter music in the mehter tradition on the side of the rhythm instruments in the mehter ensembles, on which instrument will strike which pattern. In this academic study, musicology and ethnomusicology will be discussed with scientific methods and approaches, the rhythm shapes and patterns of the works in the mehter repertoire, their patterns, ornamental patterns and hand-arm shapes will be discussed one by one,

making comparisons according to the Turkish music rhythm theory, and the necessary differences and changes will be discussed in detail.

In mehter music, which is one of the genres of Turkish music, and in mehter bands, besides the rhythmic shapes and movements of the cymbal, it has many uses such as commanding. In fact, the cymbal, which is used as a rhythm instrument in the performance of the works, offers a visual beauty in which it gives shape to these rhythms in terms of visual movement with some movements and is used in the mehter team as a military command tool in order to provide unity in the movements of the mehter teams. In this study, after briefly reviewing the term and its historical aspect, the theoretical rhythmic patterns and movement patterns of the cymbal while beating the rhythms of the musical works performed in the repertoire of the mehter band will be examined along with the similarities and differences determined in the Turkish music rhythm theory.

Theoretical Approach and Methodology

Scientific approaches and methods such as musicology from a scientific point of view, ethnomusicology from a cultural point of view and organology from a historical and classification point of view are used in studies on musical instruments. While the study of musical instruments is generally collected in the field of organology, instruments as objects of material culture are also examined in fields such as musicology, ethnomusicology, anthropology, archeology, field works, art history, iconology and museology.

Musicology, which is defined as the discovery and systematization of music knowledge, philosophically uses epistemic concepts about place and time, and examines the issues within itself under two main subtitles, p. systematic and historical. In the systematic approach, it is divided into sub-branches such as acoustics, psycho-physiology, aesthetics, pedagogy and anthropology. It is seen that the historical approach in musicology according to the order of occurrence actually complements the systematic approach in terms of quality and structure. Acoustics, which is a sub-branch of systematic musicology, is seen as a method that examines musical instruments in terms of instrument design, sound production and transmission. According to this method, musical instruments are classified into three main groups as stringed, wind and percussion. Percussion instruments, in which the cymbal

instrument is included, are divided into two main groups in terms of limited and unlimited pitch. Percussion instruments according to physicists in musicology are classified under three headings as membranes, rods (bars and tubes) and plates. The pitch and frequency of the cymbal, which is seen in the class of plate and disc shaped instruments, whose surface hardness depends on the material it is made of, is unlimited in pitch and frequency, and the quality of the sound is very complex and classified as noise (Haydon, 1941).

The basis of the ethnomusicological study of musical instruments aims to make an analysis of the description of the instrument, its musical form, function and meaning. A musical instrument is more than just an instrument that produces sound. It is necessary for making music, and an analysis of the performance event can enhance and directly contribute to ethnomusicological, anthropological and organological issues. Musical instruments are not only part of musical culture; they are also part of a wider context in which they can contribute directly to cultural analysis. The ethnomusicology of musical instruments can offer an instrument anthropology as part of a broader musical anthropology (Johnson, 1995).

As an instrument, cymbal which is considered in the traditional Turkish military music culture, is examined with the scientific approach of musicology when it is considered in terms of rhythm as a sub-branch of music theory, as well as being theoretically discussed in the ethnomusicology scientific framework, which is defined as music in culture. In musicology studies, which are collected under two sub-titles as systematic and historical musicology, the subject of rhythm is included in the sub-titles of systematic musicology, music aesthetics, music pedagogy, physiology-psychology and theory of music theory. Under the title of physiology and psychology in connection with music, musical rhythm is perceived as temporal and moving in temporal sequence. It is stated that the basis of rhythm is in mental activities, kinesthetic (muscular) sensations or factors regulated by body movements. In the aesthetic context, rhythm is a constitutive principle in music, and balance is essentially the antithesis of a static idea. Thus, rhythm describes the sense of movement created in the progression from a short note or beat to a long or unstressed note or beat to accent, and the transition from one complementary element to the next. The first and basic theory of music theory consists of melody, rhythm,

harmony, counterpoint, instrumentation, orchestration and form. According to music theory, the physical basis of rhythm is stress, elements of length and patterns of repetition. Rhythm is defined as the substructures on which complex tonal elements such as pitch, loudness, density, waveform and length are distributed (Haydon, 1941). In this academic study about the cymbal used as a rhythm instrument, rhythm patterns will be examined theoretically within the scientific methods and methods of musicology, and culturally and historically within the military music culture, with the theoretical approaches and methods used in the discipline of ethnomusicology and organology.

Organology, which studies classical or art music, folk or ethnic music, Western and non-Western musical instruments, is located between historical musicology and ethnomusicology in the historical and cultural study and classification of instruments. Dournon (1992) emphasized the importance of ethnomusicology in music studies, although the boundaries between the two sciences were not clear and he dealt with organology instrument science and instrument classification. He expressed the importance of two basic aspects in the study of musical instruments and their importance in classification for scientists in different fields as follows, p. “The two main aspects of the study of musical instruments are theoretical-practical playing and the musical context of the instruments. Classification is very important to collectors, organologists, musicologists, ethnomusicologists and anthropologists who develop and even design a new system themselves.”

The cymbal, which is in the traditional and historical Turkish military music culture, is made of hard, rigid and inflexible material, under the title of idiophone (self-sounding-1), two similar elements expressed with the term concussion (11) under the title of shaking-blow (112- 3) is classified with (Dournon, 1992, p. 260).

CYMBAL IN TURKISH CULTURE AND MILITARY MUSIC WITH TERM, HISTORY AND PERFORMANCE STYLE

The history of the cymbal used in Turkish military music culture dates back to ancient times. It is possible to find the first examples of the cymbal instrument in the relief images and hieroglyphs of the ancient civilizations of Sumer, Eti, Egypt and Greece. After these civilizations, instruments such as drums, zurna, pipe pipes and cymbals, which

disappeared from history, began to be seen in Asia many centuries later. The cymbals, which were produced with hammer workmanship with a mixture of copper and tin from the ancient times, were made by the Turks and the Chinese in Central Asia (Kösemihal, 1939, p. 14). It is understood that this instrument has existed in Anatolia since the Early Bronze Age in the work called *Ancient Cilician Instruments*, which was made on musical instruments and musicians with archaeological and iconographic documents. In the tombs in İkiştepe, Horoztepe, Alacahöyük, examples of the first cymbal placed as gifts for the dead and female figurines ringing bells were found (Tunçer, 2005, p. 42). About two centuries before Christ, a Chinese general who came to the Turkish court in Turkestan brought a musical ensemble to his country, consisting of instruments used by the Turkestan people in wars. Thus, the Chinese took the big bells and cymbals from the Turkestan people in Central Asia (Kösemihal, 1939, p. 8).

The cymbal, one of the instruments of Turkish military music bands known as tux/tuğ, tablhane, nevbethane, and mehterhane, was generally used as an important rhythm instrument that could beat the main rhythm beats. The history of this instrument dates back to ancient times. As an old word, the origin goes back to the word "jali" in Sanskrit. The equivalents of cymbal as a word in different languages and cultures are as follows, p. English; cymbals, German; becken, Italian; cembali, Spanish; platillos, ancient Asian Turks; çenk or çağ and in Arabs; sanc. In Anatolia, the cymbal or the çeng or the çeng-i harbi was used as a cymbal later on (Gazimihal, 1961, p. 275). According to Villoteau, terms such as "kas, bowl, sacca, fukaysa, nuvayksa, sukayfa, salasil" were used for cymbal in various Arab and Middle Eastern regions (Farmer, 1966, p. 184).

The history of Turkish military music goes back to the Hun State, which was established in the Altaylar region, which was the first homeland of the Turks before Christ. The word tux, which was used in the meanings of the flag of the sultanate, the ponytailed realm and the sanjak, meant drums, kös (big kettle drum) in military music ensemble, namely a military band. The Turks, who were the first to play the instruments called küvruk (kös/big kettle drum), tumrük (davul/drum), borguy (boru/pipe) and çeng (zil/cymbal) used in military musical ensembles called tux in many Turkish states such as Huns, Gokturks and Uyghurs in Central Asia. (Gazimihal, 1955, p. 1). This military

band, which means a military band founded before Christ, is considered to be the first military band to play wind and percussion instruments as a band for military purposes. For this reason, tukh ensembles are the oldest of Turkish military music ensembles such as tabilhane, nevbethane and mehterhane and can be accepted as the ancestors of world military music ensembles.

The word "çenk", which was used in the old Turkish instead of the cymbal, which was made of brass in the form of two plates and used as a pair, was a word of Asian origin and was a reflection of the sound of the instrument. The end of the word is pronounced as a "çeng/cymbal", slightly nasally pronounced, so as not to be confused with the word "çenk", which is a stringed harp instrument. The Arabic version of the Turkish word "çeng" was met by Mahmut of Kaşgar with "al-sanc". This instrument, which was in the form of two plates, was played with one hand and the other with the other hand, by holding the strap handles in the middle and striking each other face to face. The word "çingra", which was one of the words used in the meaning of cymbal or bell in some manuscripts, was also referred to as "al-sanc" in the dictionary of Ibn Mühenna, where the names of official tabilhane instruments were mentioned (Gazimihal, 1975, p. 26-28). In Uighur Turkish culture, "chang" meant bell, cymbal or big bell. On the one hand, the word "çeng", which meant cymbal, continued to be used among Egyptian Turks and Ottoman Turks, on the other hand, "sanc", which was its Arabic equivalent, started to be used in Ottoman mehter after Islam. In East Turkestan Turkish cultural circles, "kongragu" meant cymbal as well as rattle and bell (Ögel, 2000, p. 304-312).

The cymbal had an important place in Turkish military war and music culture (Farmer, 1936, p. 7). During the war, cymbals were struck with a special rhythm pattern to announce the start of the attack and to encourage the army or soldiers to fight until the war was won. "Ceng-i harbi", which meant war cymbal beatings, which was composed of the beats of the cymbals in the war, appears as a type and name with three different types used in Turkish music and mehter works in this period (Sanal, 1964, p. 46). Mirzaoğlu (2002/3) in his article on "çeng-i harbi", which is one of the Turkish folk music melody samples, gives the information about this term that "çeng-i harbi is both a method and the name of a specific melody or a specific local tune (p. 45-52)".

During the Ottoman Empire, the "tabl ü alem mehteri/traditional military band with flags", which belonged to the sultan, was organized in divisions. These divisions were subordinate to the order of the "emir-i alem" through the mehterbaşı/mehter head. At the head of the band formed by the cymbal players, there were aghas/big head called "serzilci, baş-zilci, zilcibaşı or zilzenbaşı". The cymbal used with names such as "çeng, ceng, sanc, zenc or zenç" was given names such as "sancı, zilci, zilzen, zençi, zençzen" (Sanal, 1964, p. 87).

According to the instrument classifications made in some sources, the cymbal is included under the title of metal percussion instruments in Turkish Folk Music rhythm instruments (Emnalar, 1998, p. 107). Haydar Sanal (1964, p. 65), who classified the mehter instruments as wind, percussion and cymbals-rattles in his work *Mehter Music*, showed the cymbal in the cymbals-rattles section. According to the Hornbostel-Sachs system, which is widely accepted by European organologists, musicologists, ethnomusicologists and ethnologists, in the idiophone (1) section, the cymbal was classified under the sub-title of concussion (112.3), which is produced by beating two hard and similar objects together (Dournon, 1992, p. 260).

The cymbal was also used as a rhythm learning instrument in Turkish music during the Ottoman period. According to sources, Polish origin Ali Ufki (Wojciech Bobowsky), who lived in the Ottoman palace in Istanbul in the seventeenth century and left works containing important information about Turkish music, gave important advice to those who wanted to learn Ottoman/Turkish music, and highly recommended learning the methods. He made the following statement about the use of the cymbal in learning these methods. "If you go to the meşkhane, first learn to beat all the rhythms with kudum/small kettle drum, circle and cymbal" (Behar, 2008, p. 86)

There are some short and general information in the sources about the rhythm beating and performance of the cymbals. Between 2000 and 600 BC, the cymbal used in the Sumerian and Babylonian civilizations in the region known as Mesopotamia between the two rivers was played in vertical and horizontal positions (Sachs, 1940, p. 71). While cymbals were performed in Turkish music in historical sources, engravings and miniatures, two types of playing techniques were mentioned as mehterhane and halilevi. In the upright playing style, which was one of

the performance styles used in the mehterhane, the cymbals were kept perpendicular to the ground, and the cymbals moved up and down by scraping each other during the beats. This technique, called upright playing, was a flamboyant type of playing because of its hand movements.

In another type of beating in the form of upright performance, it is performed by gently touching the upper side of one cymbal to the lower side of the other cymbal. In this style of playing, *çevganiler*/singers called choirs are performed while singing or playing in a light tone. Horizontal playing, which is another type of performance used in mehter, is performed by holding mehter with horses or cymbals used in sitting position and striking each other. In this playing style, the lower hand is fixed and the upper hand moves. Halilevi playing style was also generally used in sufi music (Sanal, 1964, p. 12, 46, 87). It is possible to come across with the upright playing of the cymbals in the engravings and the oblique playing of the superimposed mehter (Aksoy, 1994, p. 49). Pictures of cymbal playing techniques in vertical, horizontal and superimposed military bands:



Figure 1. Upright and lying shapes of cymbals in Mehter music

As a result of the expeditions of the Turkish and Ottoman armies in Europe and the Balkans and the interstate relations, the Europeans recognized Turkish military musical instruments and began to include these instruments in their military bands. Cymbals took their place in symphony orchestras in European music, which began to develop and change in the 16th and 17th centuries. In the sources, it was written that in June 1665, including Evliya Çelebi, the harmonica team of the Turkish embassy regiment gave concerts in the important centers of the

city every afternoon for a month in Vienna (Kösemihal, 1939, p. 28). After the influence of such activities, cymbals began to be seen in orchestras from 1680 onwards. It was frequently used in dance and military music in the nineteenth century (Campbel, 2004, p. 211). The cymball was used for the first time in a German military band in the city of Lil in 1770, in Florence and in Western European music by Gluck in the opera "Iphigenia en Tauride" (Kösemihal, 1939, p. 26).

Throughout history, Turkish origin and branded cymbals have been recognized as the best quality cymbals that have made a worldwide reputation. The cymbals made for mehter bands by the Armenian-Ottoman Zilciyan family were very famous in this area since the fifteenth century. The cymbals, which were manufactured with a special formula from a mixture of tin, copper and some gold, were first started to be manufactured by this family in a factory behind the Istanbul Topkapı walls in 1623. The special formula of the cymbals produced by Kerope Zilciyan (1829-1909), one of the most talented masters, and his son Avedis, has been passed on as a secret from father to son and grandchildren within the Zilçşyan family for centuries (Tuğlacı, 1986, p. 47). According to the sources known so far, the production of cymbals that started with Avedis Zilciyan-I- in Istanbul in 1623 continued in the next generations with Avedis Zilciyan-III and Kerope Zilciyan from the large and well-established Zilciyan family. High quality cymbals continued to be produced by Armand Zilciyan in the factory, which was established in the USA by Avedis-III and Aram Zilciyan in the late 1920s. Today, Zilciyan Company, established in Quncy, Massachusetts, USA, is managed by Debbi Zilciyan and Cady Zilciyan, under the chairmanship of Craigie Zilciyan (Url.1). After the meeting held at the Military Museum, which she visited in 2010, Craigie Zilciyan sent two pairs of bells for the janissary band. Cymbals produced by Zilciyans in the Military Museum:



Figure 2. Cymbals manufactured by the Zilciyan family

Cymbals in Mehter Bands from 20th Century to Today

In 1826, as a result of the reforms carried out by Mahmut II, Ottoman military mehter teams were abolished along with the Janissary Corps. In this period, the cymbals in the mehter band were behind the drums as seen in the picture below:



Figure 3. Mehter band abolished in 1826

After this date, efforts to establish a mehteran band in the Ottoman Military Museum began again between 1911 and 1914. The mehter ensembles formed as a result of these studies were made in order to revive the mehter band as a cultural element as a cultural activity in the museum, different from their historical meanings and duties. However, the efforts to re-establish mehter bands in the army units officially between 1914-1917 could not reach the desired goal due to the war and economically difficult times of the country. The mehter band, which

was in the Military Museum during the War of Independence and the National Struggle, was also abolished in 1935 because it was not found to be original. After the Republic, the mehteran band was re-established in the Military Museum in 1952 by the General Staff (Tekin and Doğrusöz, 2018). Today, as seen in the picture, the cymbals used in all mehter bands, especially in the mehter bands of the General Staff, are tied with leather straps. A round piece of leather is placed between the fingers, the handle and the cymbal, and a piece of white felt in the same size is placed on the inside of the cymbal, between the leather and the cymbals.



Figure 4. How to attach the cymbal handle

These parts, located between the cymbal and the hand, prevent the hand from touching the cymbal and cause the cymbal to buzz. After the cymbal is tied, it is attached to the pinky finger of each hand as shown in the figure below, and the holding strap is taken into the palm of the hand and the skin is supported with the thumb.

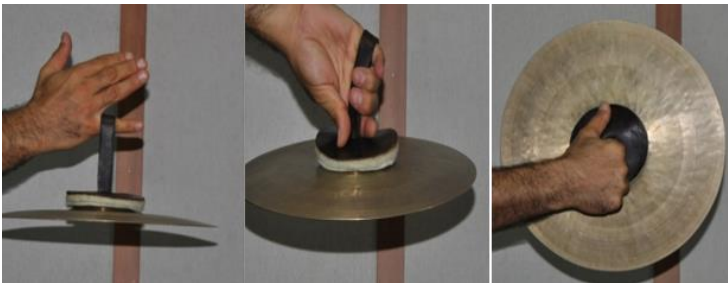


Figure 5. The way the cymbals are held with the hands and fingers

Today, the cymbals in mehter ensembles are located between the drum and the nakkare.

Music and Dance Research-2

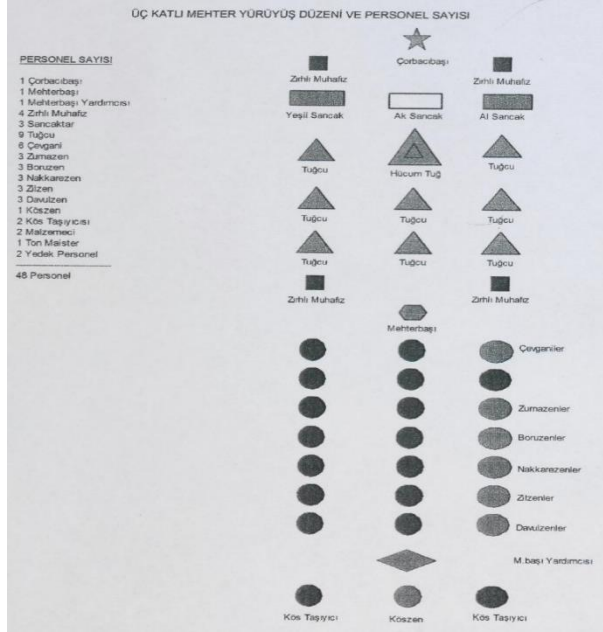


Figure 6. Three fold (three instruments each part)

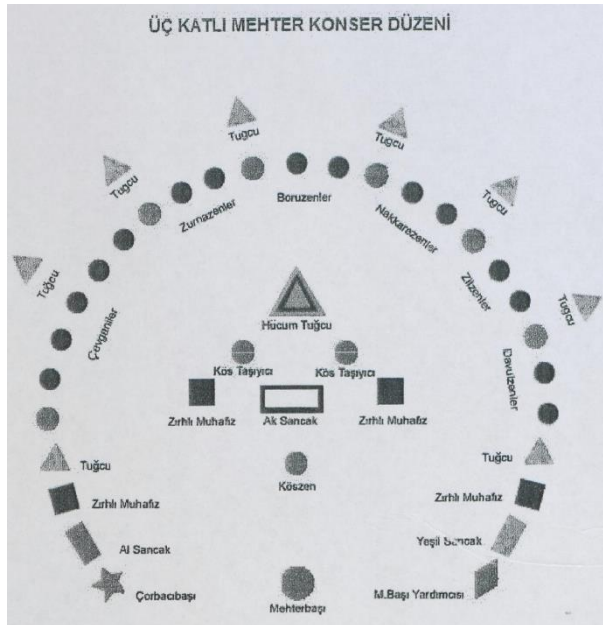


Figure 7. Concert and marching order of three-storey mehter ensembles

In the starting of the concert and ceremony, the cymbals are held in a horizontal position on the left arm. When the "Have stop" command is given, the right hand and the right cymbal is lifted up to the level of the face in the upper right. The left hand is held at an angle of 45 degrees to the lower left side, pointing to the opposite side. After this stance, it is started to play with the command "Come on, Ya Allah" and play upright style.



Figure 8. Zilzenbaşı (chief of the cymbals player)



Figure 9. The cymbal group waiting and starting to beat positions in the ceremony

Cymbal Rhythms in Mehter Repertoire

The musical works performed in the repertoires of the existing mehter ensembles are performed with Turkish music maqams and methods. The rhythms of the musical pieces performed are mostly played with starting from two-beat to fifteen-beat. These rhythms are performed by drums, nakkare, kös and cymbals. In the mehter bands established in history, the playing forms of the cymbals were generally given as vertical or horizontal playing. We have stated that we do not have detailed information about which tempo is played in which piece and with which pitch and beat style in such plays.

When we examine the theoretically rhythms and visual movements of the cymbal in the works in the mehter repertoire, it is seen that the melody styles and forms of the cymbal in the mehter music have a unique structure. With this feature, the visual form of the rhythm appears visually in the method written theoretically. The examination of the works performed in the repertoire of the mehter will be examined, starting from the smallest 2/4 and up to ten strokes 10/8, respectively, together with the rhythm patterns, which are shown below, of the works in the repertoire.

Nim Sofyan, p. The cymbals are played vertically while performing the works titled *Genç Osman*, *Hücum March*, which were beaten with this method. According to the Turkish music method theory, the melodies and the rumble of the nim sofyan method are as follows, p. As can be seen, while the *Hücum Marsh* is performed in quatrains of the main rhythm in the rhythm pattern called nim sofyan, the works of *Genç Osman* are played in quatrains of the ornamented style.

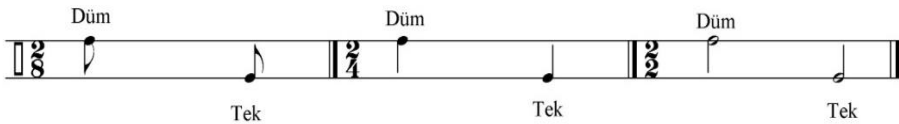


Figure 10. Nim sofyan main beats

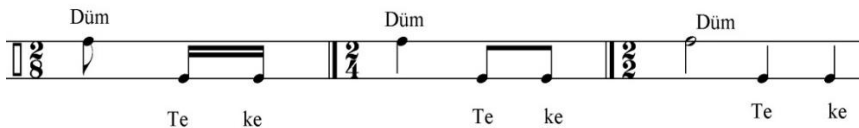


Figure 11. Nim Sofyan ornamentation pattern

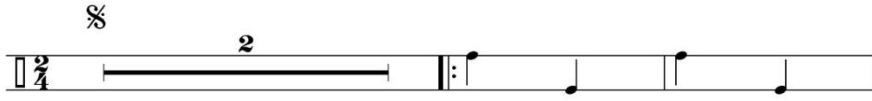


Figure 12. Hucum March, neva maqam-nim sofyan

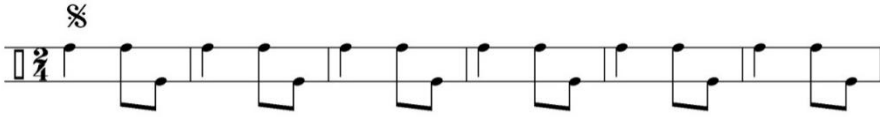


Figure 13. Genç Osman-mustear maqam-nim sofyan

Semâî, p. In this method, the *Yeniçeri March* is performed in the mehter repertoires. According to the theory of Turkish music, the semâî method is 3 times and 3 accents. According to their rank, the methods and rumble are as follows. In this work in the semâî style, the first beat is performed and the other two beats are performed. In this style, the semâî rhythm pattern resembles neither the main beats nor the ornamental rhythm pattern in Turkish music rhythm theory.

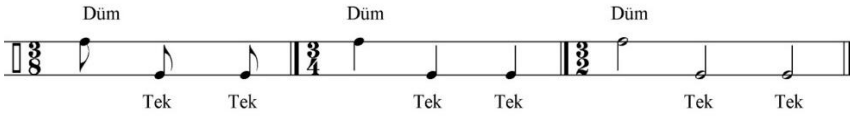


Figure 14. Semâî main beats

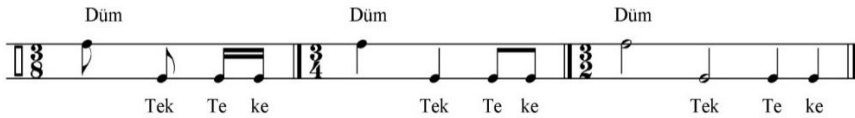


Figure 15. Semâî, ornamentation

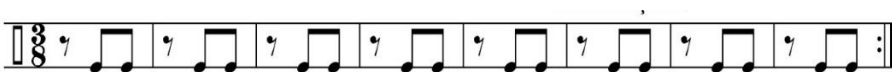


Figure 16. Yeniçeri Marşı (Janissery March)

Sofyan: Sofyan rhythm pattern is performed with different rhythm patterns in works written in peşrev and march form. Refik Fersan's *Rast*

Medhal, Veli Dede's *Hicaz-Hümayun Peşrevi*, Yusuf Paşa's *Segah Peşrevi*, Seyfettin Osmanoğlu's *Bayati Peşrevi*, Kemani Tatyos Efendi's *Suzinak Peşrevi*, Yıldırım Gürses's *Ordunun Duası* are in the Mehter repertoire. It is beaten at the quartet level of the mold. Solakzade's *Rast Peşrevi ağır sofyan* is shot in a different way in the order of two/dual. In the works in the form of marches, the sofyan rhythm pattern is beaten with a different rhythm and shape. In these works, the known sofyan rhythm pattern is performed symmetrically. As can be seen in the works whose rhythm patterns are given below, at the entrance of the peşrevs, the zurna and pipes are struck by drums, cymbals, nakkare and kös, while the zurnas and pipes are tuned in harmony, so that the zurna and pipes can be tuned by providing sound unity before starting the piece. The sofyan rhythm pattern in the Peşrev form; (Düm 2- Tek 1- Ka 1) and ağır sofyan rhythm patterns are the same, but there is a difference in hand-arm movements in shape. In march form works, the sofyan is struck in a somewhat symmetrical form of the rhythm pattern (Düm 1- Tek 1- Düm 2) and is sometimes performed in the form of smaller ornaments according to the structure of the melody.

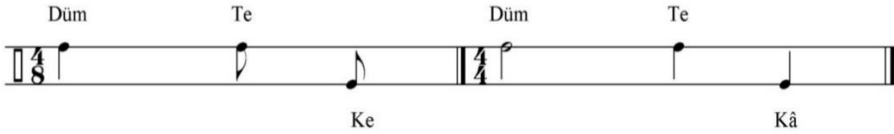


Figure 17. Sofyan main beats

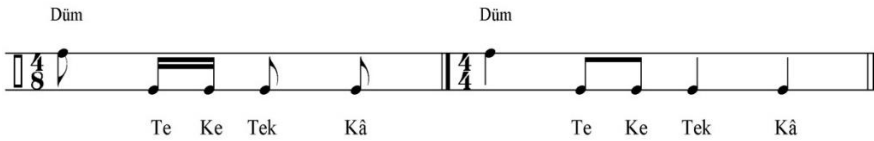


Figure 18. Sofyan ornamentation

MAKAMI :RAST
USULÜ :SOFYAN

BESTE : REFİK FERİSAN

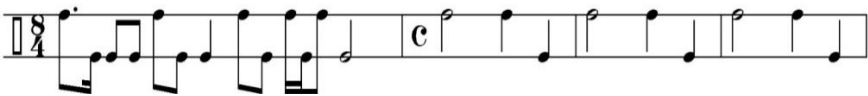


Figure 19. Rast Medhal

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MAKAMI :RAST
USULÜ :PEŞREV

BESTE :SOLAKZADE

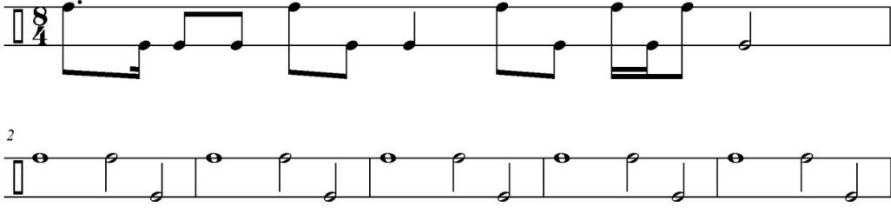


Figure 20. Rast Peşrevi

MAKAMI :RAST
USULÜ :SOFYAN/MARŞ

BESTE :İ.HÜMAYİELÇİOĞLU

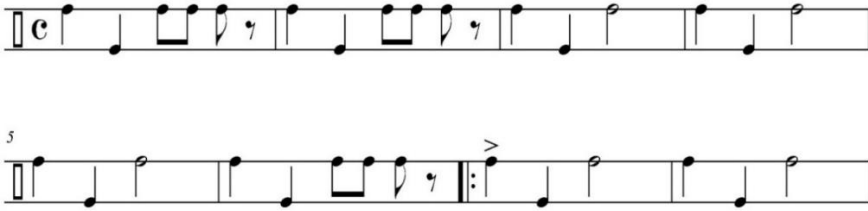


Figure 21. Sancak Marşı (Sancak March)

Türk Aksağı: In this rhythm pattern, the mehter repertoire includes the works of Hacı Arif Bey's *Esti Nesim-i Nev Bahar*, Aşık Dursun Ceylani's *Mert Dayanır Namert Kaçar*, Selahattin İçli's *Köroğlu Destanı* and *Bolubeyi*. The Türk Aksağı is beaten in two ways in these works. While it is beaten as Düm 2- Tek 2- Tek 1 in *Esti nesim-i nevbahar*, it is beaten as Düm 2- Tek 1- Ka 2 in *Köroğlu* or *Bolubeyi* works.

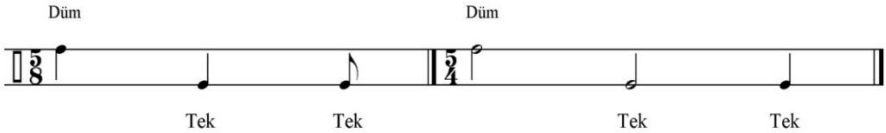


Figure 22. Türk aksağı main beats

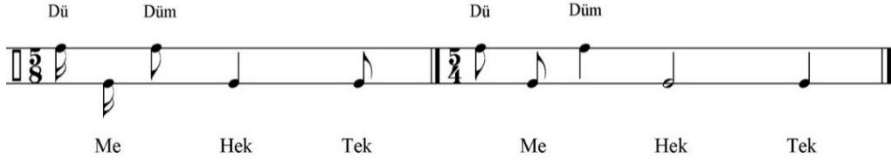


Figure 23. Türk aksağı, ornamentation

MAKAMI :RAST
USULÜ :TÜRK AKSAĞI

BESTE :HACI ARIF BEY
GÜFTE :NEFİ

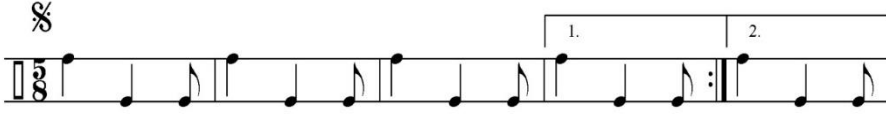


Figure 24. Esti Nesim-i Nev Bahar

MAKAMI :NİKRİZ
USULÜ :TÜRK AKSAĞI/2.MERTEBE

BESTE:SELAHATTİN İÇLİ
GÜFTE :HASAN KAYA NMANİOĞLU

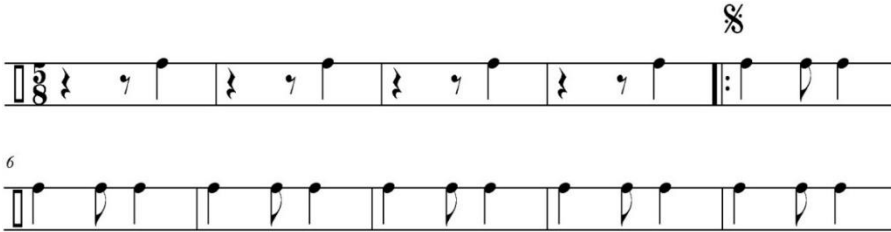


Figure 25. Köroğlu Destanı

Yürük Semâi, p. Itri's work *Tuti-i Mucize-Guyem* and Üzeyir Hacıbeyli's *Çırpınırdı Karadeniz* and Tab-1 Mustafa Efendi's *Gül Yüzlerinin Şevkine Gel Nuş Edelim*, although they are in the yürük semâi rhythm pattern, the rhythm shown below is in the form of sengin semâi rhythm pattern is beaten in the form.

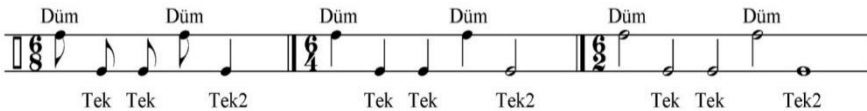


Figure 26. Yürük semâi-Sengin semâi-Ağır sengin semâi main beats

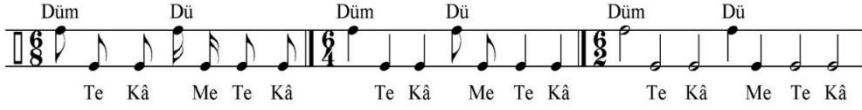


Figure 27. Yürük semâi-Sengin semâi-Ağır sengin semâi ornamentation

MAKAMI :SEGÂH
USULÜ :SENGİN SEMAİ

BESTE :İTRİ
GÜFTE :NEF'İ ÖMER EFENDİ

§

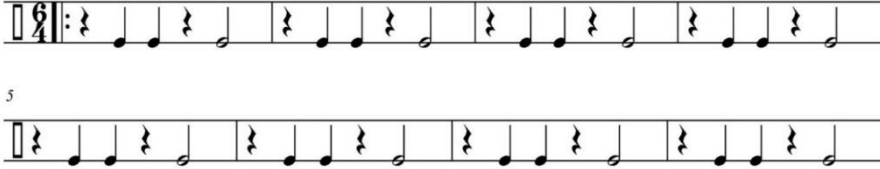


Figure 28. Tut-i mucize-guyem ne desem laf değil

Devr-i Hindi: M. Nurettin Selçuk's *Gül Yüzünde Görelî* and Yavuz Sultan Selim's *Ey Gaziler*, M. Celalettin Pasha's *Nar-ı Firkat* are performed with the first known rhythm pattern of devri hindi.

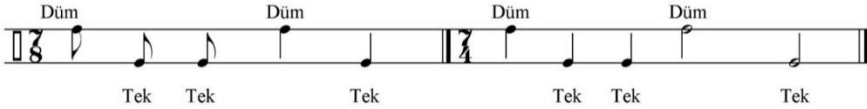


Figure 29. Devr-i hindi main beats

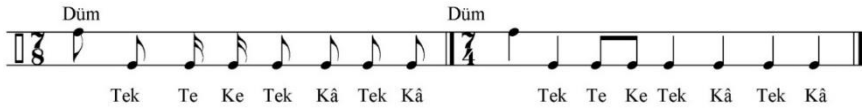


Figure 30. Devr-i hindi ornamentation

MAKAMI :RAST
USULÜ :DEVRIHİNDİ

BESTE :M.NURETTİN SELÇUK
GÜFTE :BURSALI AHMET PAŞA



Figure 31. Gül yüzünde görelî

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MAKAMI :ISFAHAN BESTE :YAVUZ SULTAN SELİM
USULÜ :DEVİR-İ HİNDİ

Son

Figure 32. Ey gaziler

Düyek: Works such as *Amed Nesimi* by Abdülkadir Maraga, *Benefşezar Peşrevi* in Kantemiroğlu Edvar, *Elçi Peşrevi* from Ali Ufki are beaten in the same way as the first order of the düyek rhythm pattern.

Düyek Ana Usûl:

Tek Tek Tek Tek Tek Tek

Figure 33. Düyek main beats

Düyek Velvelesi :

Te Ke Tek Kâ Me Hek Te Ke Te Ke Tek Kâ Me Hek Te Ke Te Ke Tek Kâ Me Hek Te Ke

Figure 34. Düyek ornamentation

MAKAMI :RAST BESTE :MARAGALI ABDÜLKADİR
USULÜ :DÜYEK

Figure 35. Amed nesimi

Aksak: *Estergon Kalesi* and *Yinede Şahlaniyor*, taken from Kemal Altınkaya, are beaten in the same way as the flat form shown in the first order of the aksak rhythm pattern. In the works, ornamentation in different plane shapes are used according to the structure of the melody. Playing style is the upright holding position of the cymbals. In the work

called *Estergon Kalesi*, while turning in the first cabinet, it is turned with a cymbal solo.

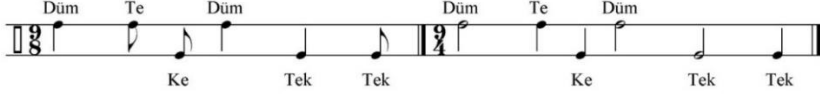


Figure 36. Aksak and Ağır Aksak main beats

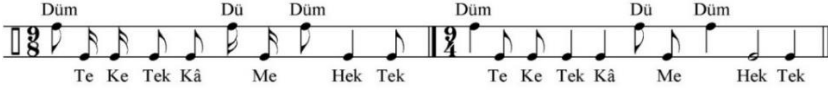


Figure 37. Aksak ornamentation main beats

MAKAMI :HICAZ HÜMAYÜN ANONİM
USULÜ :AKSAK DERLEYEN :KEMAL ALTINKAYA



Figure 38. Estergon kalesi

MAKAMI :MUHAYYER BESTE :KEMAL ALTINKAYA
USULÜ :AĞIR AKSAK GÜFTE :A.NİHAT ASYA

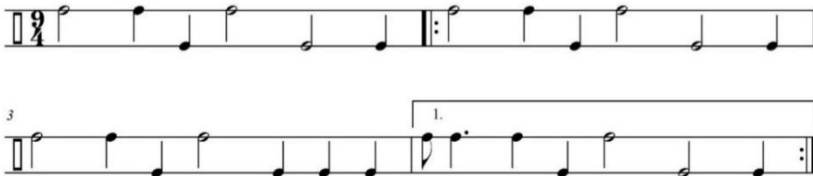


Figure 39. Belgrat Kal'ası

Aksak Semâî, Tatyos Efendi's *Kürdili Hicazkâr Saz Semâisi* and Kemençeci Nikolaki's *Mahur Saz Semâi* are beaten the same as the first-order flat form of the aksak semâî rhythm pattern.

MAKAMI :KÜRDİLİ HICÂZKAR
USULÜ :AKSAK SEMAİ

BESTE :TATYOS EFENDİ



Figure 40. Kürdili Hicazkâr saz semâî

MAKAMI :MAHUR
USULÜ :AKSAK SEMAİ

BESTE :KEMENÇECİ NİKOLAKİ



Figure 41. Mahur saz semâî

In general, the cymbals that strike strongly in the intro and refrain parts of the works strike quite strongly in the first and last beats to indicate the entrance of the reeds or words.

The cymbal is used to give signals and commands in today's military mehter band. While the mehter band takes their place in their marches and for the concert arrangement, after the hand signal of the mehter conductor to stop the team, after hitting a double shot on the left and right feet on the side of the zilzenbaşı, the team stands by counting 4. This sign replaces the "stop to the team" command given to stop the unit in military units. In the last part of the Nevbet ceremony, after the Hücüm Marşı, it is performed loudly by the çevganis/singers to enliven the battlefield with the shouts of Allah Allah, while cymbals, drums and kös are beaten randomly and hard to imitate the sounds of swords, shields and rifles on the battlefield.

CONCLUSIONS

The cymbal has taken its place in history as an important rhythm instrument of the tug, tabilhane, nevbethane and mehter ensembles in Turkish Military music culture. The beats of the cymbals were so effective in the war that the term "ceng-i harbi" was used as a rhythm

pattern later on. In addition to the cymbal performance, the cymbals made by the Ottoman Zilciyan family have become famous in history.

In today's mehter ensembles, besides striking the rhythm, cymbals are also used to give signals and commands. Especially when the rhythm beats, the curved movements made with the movements of the hands and arms in some rhythm beats give a shape to the rhythm pattern and create very impressive beautiful images for the audience. Before the entrance of the lyrics, the cymbal is beaten hard to draw attention to the re-entry of the words of the cevgen/singers group.

According to the Turkish music rhythm theory, this instrument differs in the way it beats the main rhythms or ornamental patterns of the rhythm in relation to the rhythm patterns used in mehter. While the main lines of the rhythm are beaten in one piece, different beats and patterns of the rhythm can be beaten in another piece. In fact, the ornamental rhythm patterns beaten in some works are considered to be specific to military mehter teams and do not show any similarity according to Turkish music rhythm theory. Different tempo patterns in this style have gained a characteristic peculiar to mehter.

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CHAPTER 2

AN OUT OF DATE USÛL: “RAKS SEMAİ”

Hanefi ÖZBEK

Volkan GİDİŞ

AN OUT OF DATE *USÛL*: “*RAKS SEMÂÎ*”

Hanefi ÖZBEK*

Volkan GİDİŞ**

INTRODUCTION

Turkish Music is a very rich musical genre with its Maqams and reeds, as well as its usûls, and it also has a wide range in terms of rhythm diversity (Özbek, 2020). A significant section of the procedures used in Turkish Music are covered in theoretical books. However, there are many usûls used in many works of folk music that have not yet taken their place in theory books. One of them is the Raks Semâî usûl, which has 18 cycles (timed) and 6 strokes (beats). In this study, it is aimed to review and update the information about the Raks Semâî usûl. This study is a qualitative research conducted with archive and document scanning usûl.

RAKS SEMÂÎ USÛL

Raks Semâî usûl was first mentioned in Muallim Ismail Hakki *Bey*'s (1865-1927) book titled “Turkish Music” (Ismail Hakki Bey, 1937). Muallim Ismail Hakki *Bey* defines this usûl as 18 cycles (timed) and 6 strokes (beats) and he gives an exercise in Nîkrîz mode that he composed using this usûl in his book (Figure 1). When this exercise is examined, it is understood that the Raks Semâî usûl is formed by bringing together six semâî sequences (3+3+3+3+3+3).

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Nikrîz Egzersiz

Muallim İsmail Hakki Bey (1865-1927)

Usûl: Raks semâi



Figure 1. The Nikrîz exercise of Muallim İsmail Hakki Bey.

There is also a song in the Sedaraban Maqam, composed by Muallim İsmail Hakki Bey, using the same usûl (Url 1; Url 2) (Figure 2).

Şedaraban Şarkı

Şûle-i envârına divâne olmakta gönül

Beste: Muallim İsmail Hakki Bey (1865-1927)

Güfte: Bilinmiyor

Usûl: Raks semâi

The image shows seven staves of musical notation for the Şedaraban Şarkı. The first staff begins with a treble clef, a key signature of two sharps (D major), and a time signature of 18/8. The melody is marked with 'Aranâğme'. The second staff continues the melody. The third staff has a first ending bracket labeled '1' and a second ending bracket labeled '2'. The fourth staff is marked with a section symbol (§). The fifth staff ends with a double bar line and the word 'Fine'. The sixth staff continues the melody. The seventh staff ends with a section symbol (§).

Figure 2. The lied of Muallim İsmail Hakki Bey, in Sedaraban maqam.

This usûl is also mentioned in the "Dilhayât Musical Notes Journal" that published by Ahmed *Bey* Thessaloniki and in the journal named "Alem-i Mûsikî" and also in some websites, and it is stated that Muallim Ismail Hakki *Bey* arranged the Raks Semâi usûl in some of them (Url 3; Url 4).

When many theory books are examined today, it is seen that; no such usûl was mentioned even by other names. When the Turkish Maqam Music works are examined the fourth section of the *Kürdili Hicazkâr Saz Semâi* of Violinist Tatyos *Efendi* was composed with this usûl; however, it is seen that the tempo of this work was written accidentally as 6/4 meter (Url 5), (Figure 3). The piece cannot give the desired sensation when performed according to this note; because the notes corresponding to the quarter durations each measure of the piece should be written as "8 tuplets". For example, in the first measure of the 4th hâne (4th section of the piece), the first two notes consist of "dotted eighth note F" and "16th G" (a similar situation is also found in the 3rd and 4th measures). When the work is performed in this way, it loses its fluency; for example, the first two notes in the first measure are perceived as "an unnecessarily long F" and "a too shorter G". However, if these notes were written as "quarter F" and "sixteenth G", combined with a tie, and shown as a tuplet, the desired sensation could be obtained from the piece. The measures of a piece cannot be composed entirely of tuplets and when the tuplet sign is removed from all notes, an 18/8 (6 piece with 3/8 note) appearance emerges. Therefore, the usûl of the piece is clearly 18/8.



Figure 3. The 4. hâne of the *Kürdili Hicazkâr Saz Semâi*, by Violinist Tatyos *Efendi*, written in 6/4 meter.

When the relevant section of the mentioned work is notated in 18/8 (Raks Semâî); it is seen that there is a complete harmony in terms of both the writing of the note and the performance of this note (Figure 4).

Kürdîli-hicazkâr Saz Semâî

Usûl: Raks semâî 18/8 (3+3+3+3+3+3)

Besteci

IV. Hâne

Kemani Tatyos Ef. (1858-1913)



Figure 4. Violinist Tatyos *Efendi*'s 4th section of Kürdîli Hicazkâr saz semâî, written in 18/8 meter.

In addition to the information mentioned above, when the Turkish Folk Music works are examined: It is seen that many works belonging to different regions are in the Raks Semâî usûl. Some of these works are listed below according to their regions (Url 6):

- Azerbaycan - Pencerenin Milleri-Muleyli.
- Azerbaycan - Yüzünde garadır halın: the last two measures are in this usûl.
- Bitlis - Teşiyi Eğir Dedin Eğiremedim.
- Diyarbakır Yöresi Halk Oyunu- Şuşane.
- Erzincan-Tercan - Yaban Gülü müsün Sarp Kayalarda.
- Erzurum bar havası - Bayburd'un İnce Yolunda.
- Erzurum-Aşkale - Tello Gider Yan Gider.
- Erzurum-Aşkale - Bu Gece Ay Doğacak.
- Erzurum-Narman-Samikale - Bu Tepe Pulli Tepe.

- Erzurum-Oltu - Karanfili Gül Dalında Eyende.
- Erzurum-Oltu - Yoncayı Bellediler.
- Erzurum-Tortum - Kâğıttan Biberim Var.
- Kars-Sarıkamış - Ayrı Düşeli Senden-Mamocan.
- Malatya-Erguvan - Yaylaya Gider İken Yolun Olayım.
- Sivas-Şarkışla - Yüce Dağ Başında Turna Teleği.
- Erzurum - Su Gelir Taştan Akar.
- Van-Erciş - Garşidan Yâr Geliyor.
- Van-Erciş - Mendil Aldım Bir Deste.
- Van-Erciş - Mendilimde Kışmış ile Badem Var.

The original notation of one of the 18/8 folk music pieces is given below (Figure 5).

YÖRESİ
ERZİNCAN-KEMALİYE EĞİNİ
KİMDEN ALINDIĞI
MELAHAT TURGUT-MUSTAFA ÖZGÜL
SÜRESİ :

DERLEME İSMİ
ATLADI GEÇTİ EŞİĞİ
NOTAYA ALAN
MUSTAFA ÖZGÜL

AT LA DI GE-Ç Tİ E— Şİ— Ğİ—
SO-F RA DA GA-L DI GA— ŞU— Ğİ—
BÖ YÜ-K E Vİ-N YO KU— ŞU— Ğİ—
SEN AĞ LA GI Zİ-M SEN A—Ğ LA LA—
A— LI . YE Şİ— Lİ NE-N BA—Ğ LA—

Figure 5. A folk music piece in 18/8 (Raks semâî) style.

CONCLUSIONS AND RECOMMENDATIONS

The fact that the 18/8 usûl is used in many works in folk music shows that this usûl is well known. In this case, it would not be correct to say that Muallim İsmail Hakkı Bey found (invented) that usûl. There is no name given to this usûl in folk music, but Muallim İsmail Hakkı Bey

just named this usûl as "Raks Semâi". In the light of this information, these can be said: 18/8 is a usûl used in folk music; Muallim İsmail Hakkı Bey is not the inventor of this usûl, he is the father of the name, and he can also be regarded as the first person to use this usûl in Maqam Music.

We suggest that this usûl, which has found its place in many exemplary works in the repertoire of Turkish Music, should take its place in the "usûls section" of theory books.

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CHAPTER 3

STRATEGIC STUDY SUGGESTIONS ON QANUN FOR THE INSTRUMENTAL WORKS OF M. REŞAT AYSU

Nurten ÇALHAN

**STRATEGIC STUDY SUGGESTIONS ON QANUN
FOR THE INSTRUMENTAL WORKS OF
M. REŞAT AYSU**

Nurten ÇALHAN*

INTRODUCTION

The concept of learning is based on the process of activating the minds of individuals in the face of new information and making the information permanent by processing it with their own methods. The methods individuals use in this process are related to their own cognitive learning capacities, attitudes and unique learning approaches (Kurtuldu, 2012). The student's ability to discover and apply his/her own learning ways, to use his/her own study tactics and methods in order to realize the learning action in the most effective way, and to develop and apply different tactics and methods in the situations these tactics and methods are not effective is defined as learning strategies (Pirgon, 2018). According to Weinstein and Mayer (1986), learning strategies are behaviours and thoughts that a student participates in during learning and aim to affect the learner's learning process. The purpose of using learning strategies in educational processes is to enable students to reach the determined educational goals in a shorter time and to contribute to the realization of their own learning tasks as effective learners (Kandemir and Yokuş, 2020). Learning strategies, besides providing easy and permanent learning for the student, also fulfil other important functions. The main of these functions can be listed as follows:

- It makes the student a conscious learner.
- It increases the student's efficiency in learning.
- It gives the student the ability to learn independently.
- It helps the student to learn willingly and with pleasure.

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- It lays the foundation for the student's after-school learning (Ozer, 2002).

Learning strategies are processes that enable individuals to acquire competencies such as monitoring and directing their own learning, discovering and developing their different abilities, and in a sense, raising awareness about their own learning. In this context, when considered from a musical point of view, knowing, arranging and applying the strategies that can be used to develop the skills for music and musical instrument learning, and using alternative strategies when necessary, will guide individuals in realizing musical goals, enable them to follow effective ways to learn, and also raise musical awareness (Yokuş and Yokuş, 2010).

Institutions that provide vocational music education at university level in our country are Education Faculties, Conservatories, Fine Arts Faculties and Performing Arts Faculties. Music teaching education is given in the Music Education Department of the Fine Arts Education Department in Education Faculties. In the Music Education Departments, within the scope of field courses; It can be said that an education was carried out covering four music genres: International Art Music, Traditional Turkish Folk Music, Traditional Turkish Art Music and Current and Popular Music. In the 2018 Music Teaching Undergraduate Program, within the scope of Traditional Turkish Art Music, Individual Musical Instrument Education (Qanun, Ney, Tanbur, Oud, Three Stringed Kemence), Turkish Music History, Turkish Classical Music Theory and Practice, Turkish Classical Music Chorus lessons are available (Çalhan and Yokuş, 2019).

Within the scope of Traditional Turkish Art Music in the 2018 Music Teaching Undergraduate Program, when the content of individual musical instrument education qanun course content is examined, it is seen that holding in the qanun, sitting, use of *mandal*¹, technical knowledge and skills development studies, gam, arpeggio exercises, maqam etude, theoretical knowledge of maqams, works in various

¹ *Mandal* (Peg): The metal part which placed on the peg board of Qanun to stand under the strings. Its upper parts contact the strings.

traditional Turkish Art music instrumental forms (*Peşrev*², *Saz Semâi*³, *Longa*, *Sirto*, *Taksim*), teaching of ornament techniques and their use in the work, performing high-level works that improve the execution of the qanun *taksim*, transpose and sight-reading studies are included (YOK, 2018). When the content of the Qanun course is examined within the scope of the musical instrument course of Turkish Music Conservatories, it has been determined that studies on introduction of the musical instrument, stance and holding position, tuning, etude, nuance, speed terms, transition studies, *taksim*, transpose exercises, exercises and works written for advanced playing techniques with picks, etudes written on the different use of the right and left hands, exercises and work studies, composition studies, advanced playing techniques without pick, interpretation studies, performing Turkish music maqam repertoire (*Peşrev*, *Saz Semâi*, *Sirto*, *Longa* etc.), instrumental ensemble performance, soloist and virtuosity concepts are included (EU; ITU). In this context, it is seen that the high-level performance of the qanun performance and the studies on the concept of virtuosity are included in the qanun course content of 2018 Music Teaching Program and Turkish Music Conservatories. Instrumental works composed by M. Reşat Aysu can be given as examples of high-level performance in musical instrument performance and instrumental works that can be played at the virtuosity level.

M. Reşat Aysu was born in 1910 in Bakirkoy. He is a certificated agricultural engineer. He started playing the violin at the age of 17 and grew up with Western music violin methods. After meeting Ahmet Irsoy, he turned to Turkish music and started taking lessons in secondary school. He met Rakim Hodja in İzmir and improved his music knowledge. He founded the İzmir Musical Society with him and recorded many of Rakim Hodja's works. The instrumental works he composed fill an important gap in terms of increasing the virtuosity of

² *Peşrev*: It is one of the instrumental forms of Turkish classical music. It consists of sections called *hâne* and *teslim*. *Peşrev* is generally composed in great meters, such as *Devr-i Kebir*, *Muhammes* etc.

³ *Saz Semâi*: It is one of the instrumental forms of Turkish classical music. The *Saz Semâi* form, which consists of parts called *hâne* and *delivery*, is composed in the *Aksak Semâi Usûl* (odd meter).

the performers, forcing the performance abilities of the musical instruments and increasing the haste (Ak, 2014).

Reşat Aysu composed instrumental pieces that can be performed by virtuoso-level instrumentalists, and while composing these instrumental pieces, he took into account the characteristics of the musical instruments, their positions, and the usable sound field, not the limits of the human voice and he used techniques such as ornament, tremolo, legato, staccato, glissando, portamento etc. with the chord and arpeggio structures of Western music. Due to the notation writing's being embedded late in Turkish music, the musical note has a different meaning in Turkish music than it does in Western music. In Western music, all kinds of techniques such as ornament, tremolo, legato, glissando are not performed unless they are written on the notes. In Turkish music, the note is not a commodity that must be strictly followed by the performer, but only a guide that shows the main structure of the piece being performed. Reşat Aysu clearly showed the ornament, melodic connection, tunes made to fill the bottom of long notes, which are not written in the notes in Turkish music works but left to the interpretation and taste of the performer, by notating them in his works. In addition to this, Reşat Aysu also stated signs such as nuance, emphasis, speed terms in his works (Kaya, 2005). Aysu's unique, wide-formed melodies, motifs that need to be performed quickly, and difficult variations that are encountered for the first time in these works by Turkish Music members, especially in the fourth *hâne*⁴, determine the general character of his works. In addition, Aysu thought that it was necessary to preserve the general and traditional structure of Turkish Music and to develop it. Reşat Aysu has combined the possibilities of Western music with the maqam and melody understanding of Turkish Music. He processed his instrumental works with the feeling of Turkish music within the discipline and dynamism of Western music (Helvacı, 2006).

Students' success largely depends on their awareness of their own learning paths and their ability to direct their own learning. This situation reveals that it is necessary to teach learning and study strategies to students starting from primary school (Senemoğlu, 2018).

⁴ *Hâne*: This term refers to each musical section of the instrumental works in the Turkish Art music forms, such as *Peşrev*, *Saz Semâi* etc.

When the relevant literature is examined, it has been found that learning strategies increase the learning levels of students and have an effect on their academic achievement, attitudes and musical instrument performance (e.g., Afacan and Çilden, 2020; Akın, 2013a; Akın, 2013b; Düzbaşıları and Hafızoğlu, 2020; Er and Kuş Özer, 2011; Kılınçer and Aydınur Uygun, 2013; Kocaarslan, 2016; Kurtuldu and Gönül, 2019; Uygun, 2017; Yokuş, 2009). In addition, when the relevant literature is examined, it is seen that there are studies in which study suggestions are given within the scope of learning strategies related to musical instrument education and performance (e.g., Çalhan, 2020; Pirgon, 2018). However, in the related literature, no study has been found regarding the strategic study proposals on qanun for the instrumental works of M. Reşat Aysu. Thus, it is thought that this research will fill the gap in the relevant field.

In this research, it is aimed to provide convenience to the qanun students and performers in learning and performing the instrumental works of M. Reşat Aysu by giving strategic study suggestions on qanun for some passages in the instrumental works of M. Reşat Aysu. In addition, it is thought that the strategic study suggestions given within the scope of this research can guide qanun students and performers in directing their own learning and making them aware of their own learning. Thus, it can be said that the qanun students and performers can be raised awareness of the use of learning strategies in the qanun performance, and the success in the qanun education and performance can be increased. The important thing in using strategy is to choose and use the appropriate learning strategy in the appropriate situation. The main purpose of teaching learning strategy is to help students provide their own learning (Senemoğlu, 2018).

In this context, by performing the instrumental works of M. Reşat Aysu on the qanun, the strategies that the qanun students and performers can use while studying and performing the works of Aysu were determined by the researcher. Examples of the identified strategies (underlining, note-taking around the margins of the text, mental repetition, implicit and explicit repetition, grouping, harmonic organization) are given.

Model of the Research

In this research, in the context of the question “Which strategic studies can be applied while studying and performing the instrumental works

of M. Reşat Aysu?”, examples of learning strategies that can be applied while studying and performing M. Reşat Aysu’s instrumental works are suggested. In this context, the document analysis model, one of the qualitative research methods, was used in the research. From another aspect, the research can be described as a theoretical case study.

Universe/Sample

The universe of this research is M. Reşat Aysu’s (11 *Peşrev*, 27 *Saz Semâi*, 1 *Longa*, 1 *March*) 40 instrumental works, and the sample is 6 instrumental works, in which the researcher gives examples of strategic work on the passages determined in M. Reşat Aysu’s instrumental works. (*Çargah Peşrev*, *Hicaz Saz Semâi*, *Karcığar Saz Semâi*, *Muhayyerkurdi Saz Semâi*, *Nikriz Saz Semâi*, *Sedaraban Saz Semâi*).

Analysis of Data

In this research, descriptive analysis method was used regarding the passages exemplified within the scope of the strategies determined by the researcher during the study process and performance of qanun for some passages of the instrumental works of M. Reşat Aysu.

APPLICATION EXAMPLES/SUGGESTIONS FOR STRATEGIC WORKS

Attention Strategies

The first of the teaching activities is to draw the attention of the student to the subject to be learned. The attention strategy is the student’s concentration on the stimuli presented to him (Tay, 2005). Note-taking around the text margins and underlining strategies are among the attention-grabbing strategies used in the learning process.

Underlining

Underlining key words or basic ideas is one of the ways to focus the student’s attention on the information to be learned (Senemoğlu, 2018). Underlining similar or different ideas can help focus attention on needed information more easily. It can allow information to be more easily distinguished or to establish relationships between similar structures. Thus, reviewing and remembering takes place quickly and effectively (Yokuş and Yokuş, 2010).



Figure 1. Çargah peşrev

The same passage is found in the last two measures of the *teslim*⁵ of M. Reşat Aysu's *Çargah Peşrev* and each of its *hâne*. As seen in figure 1a-b, by underlining the *teslim* and the passage in the last two measures of each *hâne*, it can be facilitated in the execution of the work by focusing attention on the similarity of the *hâne* and at the end of the *teslim*.

⁵ *Teslim*: It is the section which repeated after each *hâne* of the *Peşrev* and *Saz semâi* in Turkish art music.



Figure 2. Şedaraban saz semâi, 4. hâne

As seen in figure 2, the strategy of underlining on the note can be used to draw attention to the difference in the melodic structure of the passage in the C section of the fourth *hâne* of Aysu's *Şedaraban Saz Semâi*.

Taking Notes Around the Margins of the Text

When considered in terms of musical writing, notes, signs that indicate similarities or differences on the edge of the string, on the top of the notes, and on the edge of the page help focus on important information and allow it to be repeated more quickly (Yokuş and Yokuş, 2010). Signs and explanations such as notes taken around the margins of the text, stars placed next to the line to indicate important ideas, notes indicating similarities and differences enable the student to concentrate attention on certain points, focus on important information and repeat it more quickly (Senemoğlu, 2018).



Figure 3. Nikriz saz semâii mandal changing points in 4. hâne

In the performance of a piece on qanun, *mandal* changes can be indicated on the top of the note or on the edge of the page, or markings can be made on the top of the notes with *mandal* changes. As seen in figure 3, by making markings on the notes with *mandal* changes in Reşat Aysu's *Nikriz Saz Semâi*, it can be ensured that qanun students and performers focus on the *mandal* changes in the performance of the piece and focus on the *mandal* changes.

In addition, the ornament techniques to be used during the performance of the work can be noted on the top of note. Thus, it can be facilitated to remember the ornament techniques to be used in the performance of

the work. In addition, as seen in Examples 6, 10 and 12, it can be made easier for qanun students and performers to learn and perform the piece by taking notes under the note with which hand or finger number the passage will be performed during the performance of the piece.

Strategies to Increase Storage in Short-Term Memory

The duration of information in short-term memory and the amount of information that short-term memory receives are limited. To minimize these limitations, mental repetition and grouping strategies that increase storage in short-term memory should be used (Tay, 2005).

Mental Repetition

Mental repetition strategies keep information ready for further processing, which is necessary to later place it in long-term memory. It is also used for memorization (Senemoğlu, 2018). While playing a musical whole over and over again just as it is, keeps the information alive in short-term memory for a while, it is difficult to retrieve it unless it is made sense and sent to long-term memory. In this direction, dividing a musical whole into sections/passages to make sense of it can help to remember and memorize musical ideas more easily. Mental repetition also allows for repetition without touching the musical instrument. When a piece can be played mentally, it becomes easier to play that piece faster. The inability to play fast is usually caused by the brain. Musically, mental repetition can be handled in three dimensions: mental playing, mental vision and mental hearing (Yokuş and Yokuş, 2010).

Mental repetition strategy can be used for fast passages that compel the haste in the instrumental works of M. Reşat Aysu. Thus, the playing of these passages on qanun can be accelerated. In addition, the long duration of some of Aysu's instrumental pieces (for instance, *Buselik Saz Semâi*, *Şehnaz Saz Semâi*, *Şehnaz Buselik Saz Semâi*, *Acem Kürdi Saz Semâi*, etc.) may make it difficult to remember during performance. By using mental repetition strategies for remembering Aysu's instrumental pieces, it can be easier to remember the works. In addition, with the mental repetition strategy, qanun students and performers can be allowed to work without their musical instruments.

Grouping

Grouping strategies are the student's making meaningful or meaningless shortening in the information sets to be learned and putting them into long-term memory (Tay, 2005). The reorganization of the rhythmic or melodic structure in a certain method in the grouping of musical ideas can be called grouping or regrouping. With grouping strategies, better remembering of musical information can be achieved by grouping them in a way to form meaningful wholes. While mentally grouping is considered in all grouping styles, it should not be ignored on which note the emphasis will be in playing style (Yokuş and Yokuş, 2010).



Figure 4. *Muhayyerkurdi saz semâi*, grouping strategy in picked performance, 5-8 and 13-16 measures in 4. *hâne*

As can be seen in figure 4, notes moving in the same direction in the passages in the fourth *hâne* of *Muhayyerkurdi Saz Semâi* of M. Reşat Aysu can be included in the same group. In this way, mental playing of the determined passage can be facilitated.



Figure 5. *Hicaz saz semâi*, 4. *hâne*

As seen in figure 5, melodic structures moving in the same direction with similar intervals in the passage in the fourth *hâne* of Aysu's *Hicaz Saz Semâi* can be included in the same group. In this way, mental playing of the passage can be facilitated. In addition, the passage given in Example 6 by the researcher was performed on qanun, and it was exemplified with which hand the notes could be played to facilitate the performance (R: right hand, L: left hand) and notes were taken under the note using the note-taking strategy.

Strategies to Increase Meaning

The basis of the strategies to increase meaning is not to take the information that the student encounters as it is, but to create new meanings by comparing and integrating them with the information they have learned before and placing them in their minds (Demirel, 2020).

Implicit and Explicit Repetition

Implicit and explicit repetition is the mental or vocal repetition of the studied work (by playing/singing). Repeating the difficult parts in the work that need to be memorized more than the easy parts makes it easier to remember. For this reason, when studying a work, it may be appropriate to identify difficult passages first and to perform implicit and explicit repetitions for them (Yokuş and Yokuş, 2010). While studying the works of M. Reşat Aysu, the strategy of implicit and explicit repetition can be used. In Aysu's works, it may be beneficial to use the implicit and explicit repetition strategy for the passages that qanun students and performers have difficulty with, especially while working. Thus, with the implicit and explicit repetition strategy, it may be easier for qanun students and performers to memorize and perform the works.

There is evidence that the number of repetitions strengthens knowledge in memory. Intermittent repetitions in learning and remembering are more effective than intensive repetitions at once (Senemoğlu, 2018). In this context, it can be said that intermittent repetitions while studying Aysu's works will be beneficial for qanun students and performers to remember the works while working and performing the works.

Organizing

Organizing, grouping or transforming information into coherent structures are processes that help coding in the mind. Organizing is a form of organization that enables learning of complex information and facilitates remembering (Kurtuldu, 2007). Musical organization is one of the ways of organizing musical information to make musical connections and relationships meaningful. Musical organization can be classified under three headings as melodic organization, harmonic organization and rhythmic organization (Yokuş and Yokuş, 2010).

Harmonic Organization

Harmonic organization is accomplished through the harmonic restructuring of musical ideas. The aim of this strategy is to understand the harmonic structure of the work and to increase the meaning through harmonic organization. In addition, harmonic organization strategy can be applied for the technical studies studied (Yokuş and Yokuş, 2010).



Figure 6. Muhayyerkurdi saz semâi, 4. hâne



Figure 7. Muhayyerkurdi Saz Semâi, Harmonic Organization in Picked Performance for 4. Hâne

The passage in the fourth *hâne* of *Muhayyerkurdi Saz Semâi* of M. Reşat Aysu in figure 6 is organized harmonically as seen in figure 7. With the study in figure 7, the positions of the hands and the performance of hopping sounds for the performance of the passage on qanun can be studied. Thus, seeing the harmonic structure in the passage and performing the passage can be facilitated.



Figure 8. Karçığar saz semâi, 4. hâne

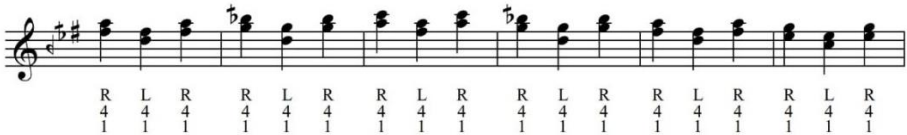


Figure 9. Karçığar saz semâi, harmonic organization in picked performance for 4. hâne

The passage in the fourth *hâne* of Aysu's *Karçığar Saz Semâi* given in figure 8 is organized harmonically in figure 9. Thus, it can be made easier to see the harmonic structure in the passage. In addition, the passage in figure 8 by being performed by the researcher on the qanun, and by being thought that playing the passage with fingers would

provide convenience for qanun students and performers, and the finger numbers were noted under the notes with the note taking strategy exemplified by the researcher as seen in figure 9. Qanun students and performers who want to perform the passage in Example 9 with the pick can practice by performing the exercise in figure 9 with the pick. Thus, the harmonic structure in the passage can be simplified and it can be made easier to grasp the positions of the hand in the passage.



Figure 10. *Nikriz saz semâi*, 4. *hâne*



Figure 11. Harmonic organization for *Nikriz saz semâi*, 4. *hâne*



Figure 12. Harmonic organization in picked performance for *Nikriz saz semâi*, 4. *hâne*

The passage in the fourth *hâne* of the *Nikriz Saz Semâi* of Aysu in figure 10 was performed on the qanun by the researcher, and it was organized harmonically as seen in figure 11 for playing without a pick, with the thought that it would be difficult to play the hopping sounds when playing with a pick. Thus, the harmonic structure can be made easier to see. In addition, for the passage in figure 10, finger numbers for playing without pick were exemplified by the researcher and written under the

notes with the note-taking strategy in figure 11. With the study in figure 11, qanun students and performers can be facilitated in studying and performing the passage in figure 10 on the qanun. In addition, the passage in figure 12 for playing with a pick is organized harmonically for qanun students and performers who want to perform the passage in figure 10 with a pick. With the study in figure 12, it can be made easier for qanun students and performers to play the passage in figure 10 with a pick.

CONCLUSIONS

Learning is a change in thought, perception and behavior that occurs as a result of interaction with the environment. The important thing is not to store information in the minds of students, but to teach them how to improve themselves throughout their lives. In other words, it is to teach students to learn (Özden, 2014). Being independent learners and thinkers can only be achieved by implementing learning strategies. Learning the learning strategies and determining appropriate learning strategies affect the learning experience of the student in a positive way (Akin, 2007). The purpose of the learning strategy may be to influence the way the learner selects, acquires, organizes or integrates new knowledge. Good teaching involves teaching students how to learn, remember, think and motivate themselves (Weinstein and Mayer, 1983). Learning strategies enable the learner to become aware of the learning processes. For instance, it enables the student to realize where he made a mistake while learning, and what he needs to do to learn. Learning strategies help to increase the interaction of the learner in the teaching-learning process (Duman, 2008).

In our country, vocational music education is given in Education Faculties, Conservatories, Fine Arts Faculties and Performing Arts Faculties at the university level. Music teacher education is given in the Music Education Department of the Faculty of Education, Department of Fine Arts Education. When the 2018 Music Teaching Program and the Turkish Music Conservatories' Qanun course content is examined, it is seen that there are studies on the concept of virtuosity and high-level performance for the qanun performance (EU; ITU; YOK, 2018). In this context, instrumental pieces composed by M. Reşat Aysu can be given as examples for high-level musical performance and instrumental pieces that can be played at the virtuosity level.

In this research, the instrumental works of M. Reşat Aysu were performed on the qanun and the strategies that the qanun students and performers can use while studying and performing the instrumental pieces of Aysu were determined and the determined strategies (underlining, note-taking around the margins of the text, mental repetition, implicit and explicit repetition, grouping, harmonic organizing strategies) were exemplified by the researcher. In this context, it is thought that with strategic study proposals for the instrumental works of M. Reşat Aysu, which are included in the research, can be made easier for qanun students and performers in learning and performing the instrumental works of M. Reşat Aysu. In addition, it is thought that the strategic study suggestions given in the research can guide qanun students and performers in directing their own learning and making them aware of their own learning. Thus, it can be said that in qanun education and performance, qanun students and performers can be raised awareness of the use of learning strategies in performance. At the same time, it is thought that the success of qanun students and performers in qanun education and performance can be increased.

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CHAPTER 4

A NEW ELECTRICALLY SHAPED INSTRUMENT: "ELECTRO BAĞLAMA"

Ahmet GÜNDÜZ

A NEW ELECTRICALLY SHAPED INSTRUMENT: “ELECTRO BAĞLAMA”

Ahmet GÜNDÜZ*

INTRODUCTION

In these days, which is called the information age, where music becomes accessible at any time on a global scale, all music genres and styles accepted by societies have turned into popular culture products that are consumed quickly. Arabesque music, which is in the production-consumption relations in Turkey and became popular especially in the 1980s, has survived until today and has become one of the indispensable figures of our music life. It is a correct determination in terms of music to say that one of the most important sound components of this music, which is called arabesque, is electro bağlama.

In the last century, people have experienced a break from the society they are members of, and instruments from the orchestras in which they take part, through the changes that have occurred in the globalization process, which has led to the equipping of musical instruments with technological devices, just like all of us. With technology, there is a period where everything shouts to be visible (through technological elements; instruments in music applications, people in social media). In fact, bağlama, with the form of electro bağlama, which it has transformed into thanks to the shouting skill it has acquired with technology, has become a genre of music such as *cümbüş*, *bağlama*, *zurna*, *kemençe*, etc. instruments have gradually taken their place in most fields, and have gained an indispensable place in many of the fields of music performance.

Sound transmission organs and voice changer devices, which emerged with the development of music and sound technologies, started to be used in Turkey with the growing global market since the middle of the 20th century. In this way, a number of electronic devices produced

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especially for the electric guitar entered the Turkish music market together with the electric guitar. Magnetic devices (pickups), which entered Turkey thanks to the global scale of product and human mobility that accelerated through technology, were applied to the bağlama, a local instrument, and led to the emergence of the electro bağlama. Initially created by the addition of magnetics, the electro bağlama has been perceived as a different instrument since its existence, since it creates a very different tone from its predecessor, the acoustic bağlama. Over time, many different analog and electronic devices have been added to the electro bağlama, which has turned into an instrument that is comfortable and diversified for the performer, but has become so complex.

Electro bağlama, which is produced by many craftsmen in Turkey; It can appear in different forms in line with the craftsman's production technique and the request of the user. The pickups used in different numbers in the instrument create different timbres, and these timbres pave the way for different preferences in the use of different playing styles. The different tones determined by the magnetic (it is called magnetic in Turkish) numbers (1 or 2) made it possible to make a classification of the instrument. Over the years, four, five or even six rows grouped types of electro bağlama have been produced. Over time, the timbres obtained thanks to some analog and digital devices that have been added to it, have created different preferences for the instrument in many different types of music, sometimes even in a musical piece that seems special to the listener, performer or both groups, and these preferences in the future, through communication technology, have created different preferences in Turkey spread in the music stages.

Today, electro bağlama shows up in many music channels in Turkey with the help of voice changer electronic devices that diversify with the development of technology. In recent years, especially wedding, engagement, etc. The sound components that can be produced and used in countless forms by the performer through effect pads and processors used in musical fields have led to the replacement of some local instruments by electro bağlama in some fields.

ELECTRO BAĞLAMA

The Variation of an Instrument: The Electro Derived from Bağlama

Music has been one of the most important tools of nationalization policies implemented in many fields since the beginning of the republican years in Turkey. According to Ersoy (2009), music, which is one of the important elements in legitimizing national identity (p. 268), has been used as a tool in Turkey's modernization process by the state, which is trying to build a modern, national identity by following a series of policies that impose reforms on the traditional and Islamic segments (Stokes 2011, 34). Turkish Folk Music (Turkish Music) that Gökalp (2013) attributed to the Turkish nation with the words "born by itself", "the symbol of our national culture" (p. 29), has started to find more place in daily city life and practices through official institutions, especially TRT. The music of the modern Turkish society could only be obtained as a result of modernizing the folk music, which is assumed to have preserved the Central Asian melodic motifs, with a Western understanding of harmony.

Under the influence of the reformist views led by Gökalp, polyphonic performances of Turkish Folk Music were tried, but they were not popular among the people (Kaplan 2013, 44). According to these reformers, Turkish Classical Music has been so corrupted that it cannot be nationalized (Stokes 2011,44). For Stokes (2011, 43-44), the reforms made on music such as the place of Anatolian folk music, the relationship established with Turkish Classical Music, western applications, the practices of education-science and institutions have been a problem from the beginning, since they were imported imported in bulk without considering the taste of the public.

Turner and Khondker (2019, 97), opposing the view of "cultural disappearance and national distinction in modern societies", which is included in the cultural hybridity debate in which it is argued that the cultural uniqueness of the nations that emerged with globalization has disappeared, state that there is a cultural resistance against cultural extinction in aesthetic and political dimensions. A cultural rejection of modernization developed in the nationalist movements that began in the 1920s, contemporary societies belonging to Judaism, Christianity and Islamic views had a conservative attitude towards fundamentalism.

These societies, which oppose modernity, carry out this opposite action by using modern technology and communication systems (Turner and Khondker 2019, 97). In this context, considering the technological aspect of electro bağlama and the area in which it spreads (arabesque, Anatolian rock), it can be thought that the instrument emerged in a similar act of rejection within the domain of the conservative view, which stands against similar fundamentalist activities (culture, identity, music, etc.) that have been tried to be implemented since the beginning of the 20th century in Turkey.

The aforementioned policies and practices have assigned an important role to the bağlama, which finds an area of performance in every aspect of Anatolia, by attributing the identity of Turkishness to Turkish folk music with the characterization of Turkish Music. Especially, the "Voices from Country (Yurttan Sesler) Ensemble", founded by Mesud Cemil in 1942 and transferred to Muzaffer Sarısözen within the body of TRT Ankara Radio (Özbek 2007, 954), is an important example in terms of showing the central role of bağlama.

The only instrument used in this ensemble for many years was the bağlama, and in the following years, the zucchini violine, kaval and other members of the bağlama family were included in the ensemble (Ersoy 2014; Sari 2019). The bağlama, which is positioned in the center with similar practices, was included in the first institutional structure in which collective performance began in the Yurttan Sesler Ensemble (Pelikoğlu 2012, 13), in this way, it can be considered as first and one of the most important steps where technique was observed in the performance of the instrument within the framework of certain technical rules such as the melody and integrity of the plectrum union (Haşhaş 2013, 2). Over time, a total of twelve instruments from the bağlama family, one cura, four divans and seven bağlamas, were used in the programs of the TRT Yurttan Sesler Ensemble, which consisted of 26 men and women (Stokes 1998, 109-110), the central position chosen for bağlama has reached its peak. As can be seen, the bağlama, which was shaped within the official ideology and encouraged to be used in an institutional sense, started to take place in performances other than Turkish folk music in the following periods. The bağlama used in the arabesque style of albums such as especially Orhan Gencebay, who is called the father of arabesque, and his successors İbrahim Tatlıses

and Müslüm Gürses, started to be used in some other areas from the point that was wanted to be brought by the state.

The migration from the village to the city, which largely started in the 1950s, has started to change the culture and population texture in the cities, and the cultural identity in the cities, especially in big cities such as Istanbul, Ankara and İzmir, has become more cosmopolitan by diversifying. The migration wave created by industrialization and urbanization has created problems in adapting to the new social order in individuals who migrated to the city, and arabesque has become the means of expressing the common identity formed by this group, which is perceived and excluded as a member of subculture (Kaplan 2013, 44). Arabesque music with Anatolian rock/pop is the one of the most important channels that paves the way for spread and the emergence of electro bağlama. The emergence of arabesque is the period when there is a search for national identity brought about by the policy of modernization along with Westernization in the country (Kaplan 2013, 44). Orhan Gencebay, the “paternal figure of perfect manners” who announcing his name for the first time on TRT in the late 1960s as a young reed master, composer who also composed popular songs for some popular folk music artists outside of TRT (especially Ahmet Sezgin in the mid-1960s) emerged in this period (Stokes 2011, 119-120). Orhan Gencebay made a name for himself in the mass sense with his song "Give a Consolation", which was released in 1968 (Özbek 2013, 104). The recording of the work "Give a Consolation", the movie of which was released in 1971 with the same name, is one of the first known examples of using electro bağlama. Another electro bağlama performer who was active in the same period is Arif Sağ, who has had a long-standing friendship with Orhan Gencebay. At the end of the 1960s, Sağ and Gencebay were asked to assign them to Diyarbakır radio from TRT Istanbul Radio, where they worked as interns, but after this development, both performers resigned from their duties at TRT.

According to what he narrated from his own mouth after this incident, Sağ says that he met arabesque firmly (Kalkan 2004, 53). Şenay Kalkan's interview with Arif Sağ, which was published in a book, is both a summary and a rare example in terms of seeing the contradictory approaches that determine the two opposing cultural fields in the interpretation of electro bağlama in the music community today, in a single artist. In the related interview, Arif Sağ gives some remarkable

statements while describing a contradictory issue that is still being discussed in Turkey today:

-Kalkan: Well, let's leave the arabesque, then why did you say you should go back to folk song?

-Sağ: My view of the world has changed. I got over the amazement of "I came from the village to the city". I became politicized. In the 1970s, the political structure changed. Until that day, I did not look at life from that perspective. I have always looked at life as tying, music, being famous at work, dressing luxuriously, traveling in luxury, making good money. So that was my ideal. Then my view of the world gradually changed. This time you start to control yourself. So you say what am I doing, you are judging yourself.

-Kalkan: Did everything happen spontaneously? Was there not an article, an event, a thought that was effective in your change?

-Sağ: Sure. There is March 12 once. There are things that happened before March 12 (1971 military memorandum). Until then, my only concern was to play the bağlama well, to penetrate Istanbul, to try to be an urbanite, to earn good money. But gradually my political consciousness began to develop. It could even be called "My Enlightenment Period". I came to my senses and killed the former Arif Sağ in 1975, buried him in the grave. In other words, I count the years between 1968-75 that were not lived. Before 1968, I had records of folk songs, then I sang arabesque. Now when I stop and look back, I say, I had to live those years. I even understood Pir Sultan in those years. I started to think about what Pir Sultan is saying, what am I saying. I started to think that with the music I made, I was drowning people living in slums and slums with fatalism and sadness. Like Pir Sultan, I do not teach him to resist or change. On the contrary, I argue that his situation is destiny. I say, this is your destiny and surrender. That's how I realized I was doing something despicable.

-Kalkan: You're talking about the compositions you made at that time, right?

-Sağ: Yes, you are talking about destiny, you are describing destiny. Don't fret, you can't escape, you keep telling people this is your destiny. In this way, you take the poverty and poverty of many people who came from Anatolia and could not eat in Istanbul, and you earn

money by exploiting them culturally. Such a disgrace. This is awesome. Of course, I did not perceive this for a long time. Then I sobered up. After 1975, my idea of being a part developed as well. There is no such thing as a man without a thread, neutral or something like that. There is also a culture that I got from my childhood. There is a structure brought by that philosophy. You look at the past, your history, there is something that created you. You came from there. When you start to criticize yourself, you look at it, you are in betrayal. You betray your own truth (Kalkan 2004, 77-78).

In this interview, Sağ states that he has reached the standard of living that he dreams of with the music he performs in the medium called the market with expressions such as “dressing luxuriously, traveling luxuriously”, and indirectly states that the electro bağlama he uses in the music he performs is also a means of achieving this quality of life. The arabesque-style music he performed gave to Sağ a certain status in addition to financial well-being within the relevant music medium. In the music medium called “the market”, welfare cannot be achieved in any other way than the financial welfare of an artist who is appreciated by the public. In this context, it is a very appropriate determination to say that the high level of welfare that Arif Sağ stated that he gained, found a response among the people, and as a result, he gained a status in the medium he was in practically.

Sağ who says his perspective on the world has changed in the following periods, states that until that day he had goals such as being known in Istanbul, being an urbanite and making money, but it became politicized after the 12 March military memorandum. Telling that he realized condemned the people living in the suburbs to more fatalism with his music, Arif Sağ said, emphasizes that he did not tell people to change their fate by resisting, and that in this way he earned money by exploiting people in a cultural sense. Another point he especially emphasizes is that there is a great contradiction between the culture he has been living in since his childhood and the work they did at that time. Saying that he quit arabesque as of 1975, Sağ said, now he states that he is a part in terms of stance. In a sense, Sağ, who subjected his own works to negative criticism with expressions containing some bad words, defines arabesque music as a culture that exploits people, but also as a system that makes money through people living in slums. When these words of Arif Sağ are examined; it is understood that he

established a opposite relationship between the culture in which he was born and raised (Anatolian culture) and the market culture (İstanbul) that provides gains such as status, money etc. Sağ evaluated the period between 1968 and 1975, when he was active in arabesque music and naturally performed electro bağlama, as years that had not been lived in a sense, in the same book (Kalkan 2004), he explains that arabesque music and its associated structures are quite negative formations in every sense. In the years when Sağ also used electro bağlama, He states that he used this instrument in many musical performances such as *fasıl* and arabesque (URL-1).

It will be a good approach to think that in Kalkan's book, he criticizes the performance style that Sağ made between 1968-1975 and evaluates the use of electro bağlama, which he primarily used in the musical styles he performed in the relevant years, within this critical perspective. Although a similar approach is not mentioned, it is accepted by many in the academic community. In addition, similar attitudes and opinions were expressed by TRT members interviewed at different provincial directorates during the thesis study. If some TV programs on TRT have a content that is conducted and organized by foreign productions¹, the use of electro bağlama is allowed in these programs, while electro bağlama performances are not included in a program conducted by internal productions². Although the performance of electro bağlama in TRT is sometimes prevented, its use is allowed in some cases³. These contradictory practices can lead to the interpretation of some different perspectives within the institutional structure.

In the first of the 1960s, reflecting informally personal work, according to some emerged as a reaction against the arrangement⁴ movement, Anatolian rock/pop emerged as a movement that aims to achieve a

¹ Programs made by private institutions on behalf of TRT.

² TRT's programming with its own institutional means.

³ In the weekly program called "Daxwazen We", which was shot in TRT 6 (today's name Kurdi) in 2012, within the provincial directorate of TRT Diyarbakir, My producer friend personally asked me to use electro bağlama in performances halay, etc., which is primarily included in the content. I would like to state that I performed electro bağlama during the season broadcasting year in the program, which is broadcast live once a week.

⁴ Arrangement: It is the reinterpretation of musical works performed in a foreign language of Western origin with Turkish lyrics.

synthesis by reinterpreting the melodies of the Anatolian people by performing them with Western instruments (Küçükkaplan 2016, 47-51). The hippie subculture, which emerged at the end of the 1960s as an anti-gender inequality and anti-racist movement with an emphasis on concepts such as peace, nature and love; basically represents an understanding that rejects urban values (Bayburtlu 2019, 79-80). This trend, which nurtures the spirit of returning to nature (Mendes and De La Haye 2010, 194), also found a response in Turkey. These responses, especially seen in the music style known as Anatolian rock, as a result of adapting the motifs and products of folk music to Western-sounded instruments, as Ramaut-Chevassus points out (2011, 50) it is reflected in the fact that it is moved to an international position by stylizing and displacing the local. In the first years of the 1970s, when the economic and political fields were turbulent, it is mentioned that the art called psychedelic emerged and developed (Harris and Grunenberg 2005, 9-20). This movement which rejects urban values, symbolizes the return of man to nature, and emphasizes concepts such as freedom and peace, can also be seen as a reaction to modernism, can be thought to have been influential in the emergence of Anatolian rock in Turkey. As a matter of fact, many artists who appeared in this field of performance, with their clothes, their discourses in music performances, and their lifestyles refer to the concepts and discourses emphasized by this current. Many folk music products used in Anatolian rock-style music performances are also positioned against the arrangement movement, which can be considered as urban products in every sense by turning to nature in the hippie movement and local folk music products that are out of urban values and originate from the countryside.

A 45-piece record in which *Tülay German* reinterpreted the folk songs "Mecnunum Leylamı Gördüm" and "Burçak Tarlası" that considered as the beginning of the Anatolian rock/pop movement; was met with great admiration among the public (Küçükkaplan 2016, 47). It also reflects a period in which known Anatolian folk songs and melodies were used shaped around many groups such as *Moğollar*, *Üç Hürel*, *Modern Folk Üçlüsü*, *Silüetler*, etc. and many names such as *Barış Manço*, *Cem Karaca* and *Erkin Koray*. The instruments that produce sounds (electro guitar, etc.) with Western origin and electronic principles used in the vocalization of these performances can be considered as a factor that allows the public to get used to hearing Anatolian melodies with

electronic sounds. Starting to sing Anatolian melodies with this movement, in order to eliminate the sound intensity problem that may be encountered in the performance to be performed with acoustic bađlama by pushing the performer to a search for a performance close to the known tradition of the melody, suggests the idea that it may have been effective in revealing the electro bađlama.

In Erkin Koray's interview about "electro bađlama" on Youtube; he says that at a time when even the electro guitar was just beginning to be used, he thought about the electro bađlama and had it done by drawing a template, and that he used it himself on stage many times (URL-2). Koray also adds that he did not originally play the bag lama, but states that he thinks it will be used by the relevant people. It may seem plausible that the production of electro bađlama might be needed since the volume of acoustic bađlama would have a limited use, considering the loudness of the music genres performed by Erkin Koray at that time.

Technology Aspect of Electro Bađlama

Under this title of the thesis, the structural elements of electro bađlama, which is the basic material of the study, presented within the framework of technological developments, one of the sub-problems of the study "How do music and sound technologies, which become active in global flow processes, have an effect on electro bađlama?" search for an answer to the question.

The nomenclature of electro bađlama, which is named with the suffix bađlama/reed due to its derivation from bađlama/reed as of the period it emerged, is directly related to the name of the bađlama, which is a local instrument today. Recently, in Turkey, especially in the academic environment, the name "bađlama" has been used in the naming of the currently used instrument, which has varieties such as short neck and long neck. The word "reed", which is sometimes used to describe bađlama, in the related academic community, it is mostly used synonymously with the words "instrument" and "ax". In this direction, it seems plausible to name the aforementioned instrument as electro bađlama, by using the name we now know as bađlama in the naming of the word electro, which is used as an adjective.

Electro bađlama, whose visibility has greatly increased with arabesque music, which is included in the production-consumption relations in

Turkey and especially popularized in the 1980s; in 1914, the beginning of the First World War, with the effect of globalization processes accelerated by connecting the continents with cables (Hanagan 2000, 67-68), Turkey was embodied in the music scene. The first appearance of the electro guitar in Turkey, which has a first-degree effect on the emergence of the electro bağlama, with the increase of the effect of globalization the restrictions imposed by the place/geography on social and cultural arrangements have decreased compared to the past (Waters 1995, 3), the speed of transportation, which increased in parallel with the technology that developed transportation, industry and communication (Baygöl 2020, 396), increased human mobility, in this way, artists and works of art around the world were included in the global flows, indirectly causing the emergence of electro bağlama in Turkey. Electro guitar, during the period between the World War II and the end of 1970, when commercial relations between the central countries were increased (Wolf 2001, 214-215), began to appear in the hands of Turkish musicians in the mid-1950s, and the first solid guitar was brought to Turkey by Ersin Yüce⁵ in 1959 (Erkal 2014, 71). The electro guitar, which can be thought to have spread after this event, played the most important role in the formation of the electro bağlama.

About the invention of electro bağlama, Stokes says that there is no definite name (1998,125). However, by the end of the 1960s, it is reported by their own words that they had a share in the emergence of electro bağlama, with the amplifications made separately on the bağlama by Erkin Koray (URL-3) and Yavuz Top (URL-4). In addition, in the program "Evvel Zaman" broadcast on TRT, bağlama artist Ahmet Koç states that Erkin Koray invented the electro bağlama (URL-5). According to Önal (2006); TRT bağlama artist Orhan Subay, who brought innovations such as sound hole and using wire thread in bağlama with his researcher aspect and pioneered many masters after him, is the first person made electro bağlama. In the text titled "electro bağlama" by Demirsipahi (1975, 177), which is the earliest work that

⁵ With the transfer of Atatürk's "Savarona" yacht to the Naval Academy (1951), the Military Academy was tasked with showing the senior students around the European countries at that time. Ersin Yüce, a senior student and one of Turkey's first rock and roll band members, who took part in the trip in 1959, was impressed by trying the electro guitar with a double body he saw in a music store in Stockholm. He gives almost all the money in his pocket and buys this instrument and brings it to Turkey.

includes information about electro bağlama; Orhan Subay is the first person who sang the electro bağlama in Turkey and on the radio and led to its spread.

Stokes (1998, 125) states that Ragıp Akdeniz and Kazım Alkar were mentioned as the first musicians to popularize the use of electro in commercial recordings by bağlama and bağlama players in the 1970s.

In the following periods, Erkal Zenger⁶ applied an idea based on the transistor⁷ system to electro bağlama by making long studies in order to improve the sound of electro bağlama (Demirsipahi 1975, 177-178).

Spherical Devices in Electro Bağlama

Technologically advanced music, sound production-transmission organs and voice changer devices that are included in the flow in the capitalist market, which is the driving force in the globalization process (Kartal 2016, 310-311), has started to be used in Turkey with the global market gaining in size since the middle of the 20th century and it has allowed some electronic devices produced especially for electro guitars to enter the Turkish music market together with the electro guitar. The device, can be seen as the most important of these parts, referred to "pickup" which used in the mean of receiver in English, called "magnetic" in Turkey. Magnetics/pickups, which play a major role in making electro bağlama today, were first used in orchestras consisting of many instruments to amplify the sound of the guitar, which has a sound intensity problem (Henshall 2011). At the beginning of the 20th century, Lester Polfus laid the foundation of the first electro guitar by placing the phonograph needle, microphone or telephone magnetics on the guitar body, and in this way, the sound of the guitar was increased for the first time in a non-acoustic way (Özay and Bilgin 2017, 40). With this application, the sound vibrations in the body of the instrument were transferred to the amplifier as electrical signals and turned into sound again (Öcek 2010, 7). An engineer named Lloyd Loar who thinks

⁶ From the 1960s to the 1990s, he was known for the sound systems he installed perfectly at the rallies of political parties and served as the technical consultant of many political parties. Erkal Zenger, who has worked with İsmet İnönü, Turgut Özal, Bülent Ecevit, Necmettin Erbakan, Kenan Evren, Süleyman Demirel, is known as "the temptress of the political acrobat" (URL-6).

⁷ Transistor: An electronic circuit used to amplify low-level electrical signals.

that vibration is more important than the body in the guitar, placed a magnetic under the strings in a single piece resonator without emptying the guitar's resonator (Özay and Bilgin 2017, 40). In this way, today's electro guitar has emerged that converts the vibrations in the wires into electrical signals via magnetics to sends them to the amplifier and obtains a high amount of sound from the amplifier (Öcek 2012, 9).

Magnetics, which started with the famous Physicist and Mathematician Michael Faraday's proof that electricity not only passes through the cable, but also creates a circular magnetic force around the wire, and developed in the light of the studies progressing in the same direction, was originally made with a single coil winding. Double magnetics (humbucker) formed by combining two coils with different electrical loads by winding in opposite directions due to the bottom noise caused by single coil magnetics in the sound system, produced as a solution to this problem (Tabak 2018, 87). Basically electric current of millivolts is generated by the effect applied to the magnetic field created by the coils used in the magnetics through vibrations in the instrument strings. Magnetics produce sounds by transmit the electrical signals obtained by these currents to the PA (professional audio) system via a jack and cable. The quality of these transmitted signals is directly related to the thickness and thinness of the copper wires used in the winding of the coils of the magnetics, the number of turns, the material used in the construction of the instrument and the wire properties of the instrument. Magnetics with many different sound characteristics and used in different music genres are produced considering these features today. While these magnetics are originally produced for electro guitars by many international manufacturers (DiMarzio, Schaller, Fender, Ibanez, Gibson, Fishman etc.), they are also widely used for electro bağlama. Magnetics produced by domestic enterprises are sometimes used in electro bağlama. The most rooted of the domestic magnetics are the ones produced under the name of Necarman.

This technology, which is applied to guitar, bouzouki, etc. instruments by means of magnetics (Figure 1), which has many types today, also has been applied to bağlama since the late 1960s. In the bağlama, which was first used to obtain a loud sound with a single magnetic process, the advancement of technology and (in parallel with the way it is used on the guitar) switched to double magnetism (Satır 2014, 183).



Figure 1. Different types of magnetics/pickups (URL-7).

The magnetics used in electro bağlama are mostly in pairs (humbucker magnetic); is produced by mounting two magnetics, one close to the handle on the cover of the coupling and the other near the lower threshold today. As mentioned before, in relation to the number of turns and wire thickness used in the coils, offering different quality sounds (such as treble-bass), magnetics of different brands, according to the request of the instrument maker or performer, by mounting two different magnetic on the same instrument, can also take part in the production of a personalized instrument. Magnetics, which bring functionality and originality to electro bağlama, show variations with different technical features because they are produced under many different brand names.

The development and diversification of the technological devices used in the electro guitar led to the use of these devices in electro bağlama. These devices are generally technological devices that are used to produce different timbres and sounds, take names such as pedal / effect pedal, and have the ability to change the sound taken from the instrument in different characters. These devices, which are used between the instrument and the PA system or connected on the instrument, have two different features. Effect pedals, in the first class, are devices known as analog and change the sound of the instrument in a single, different (waw, phaser, delay, distortion, octave, etc.).

Particular mention should be made of the first use of "distortion" (Figure 2), which is the most important sound component that creates the timbre integrity of drum listrik used in Diyarbakır, which constitutes

the field of this study. The “distortion” pedal added to the electric guitar by names such as Jimy Hendrix and Cream made it a determinant of metal music (Çerezcioglu 2011, 6-7).

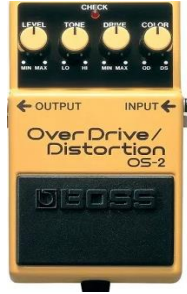


Figure 2. Distortion effect pedal (URL-8).

Pedals in the second class are; known as processors (Figure 3), which enable many of the effects produced by different analog pedals to be used together, and offer the opportunity to make changes on every recorded sound and/or all sounds and voices. The mentioned effect pedals are devices that can write new sounds by the user or programmers and save these produced sounds for later use. Such that, these devices offer an opportunity to load even different instrument sounds. These effect pedals are devices produced by internationally known manufacturers (Boss, Digitech, Mooer, Zoom, Nux, etc.) for the electro guitar.



Figure 3. Processor (URL-9).

Electro Bağlama Diversified by Technology

The electro bağlama, which started to be used since the end of the 1960s, has been shaped according to the basically the types of music used and the technical equipment used by the instrument with the advancement of technology and when the diversity of this instrument is

examined, it can be classified as two different instruments today. This classification is suggested as a categorization on the basis of the presence of magnetics due to the incarnation of electro bağlama with magnetic. A contrary classification will push this instrument to be categorized in terms of timbre, with new string groups (4 strings, 5 strings, 6 strings) constantly being added, however, it may lead to some different and complex classifications according to the instruments used by the instrument and the music genres it is used in. However, the necessity of classifying the electro bağlama should be discussed technically in the field of organology as a separate discussion topic.

The first instrument in this classification is the single magnet electro bağlama (Figure 4). This instrument, produced by amplification, is the only device that has been effective in the emergence of the electro bağlama, which can be seen as a new version of the magnetic, acoustic bağlama, which was the main factor in the first incarnation of electro bağlama. For this reason, due to the use of magnetics in the instrument described under this title, this instrument is included in a separate classification.

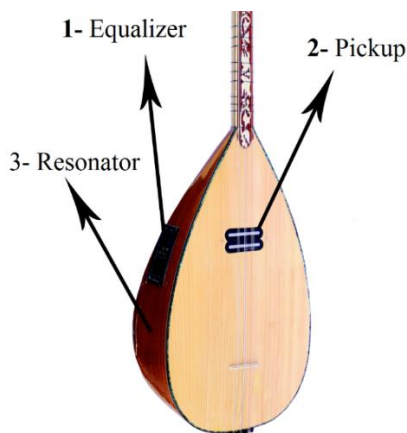


Figure 4. Single magnetic electro bağlama (URL-10).

This instrument, which produces timbres close to acoustic bağlama, within two types of electro bağlama that can be classified, is a type of reed which a body/hull size that has a body/hull size between today's long neck mooring and divan mooring, which is also known as a sofa bottom, or determined according to personal request, usually the Re pitch on the bağlama is used as the decision sound, used mostly in

bozlak playing and in entertainments such as weddings and engagements in Central Anatolian cities such as Ankara, Kırşehir and Kırıkkale. The difference from the acoustic version is that in order to increase the volume of the sound produced from the magnetic, the thickness of the cover of the instrument (according to the acoustics) is kept quite thick to reduce the vibration of the cover. The timbre, taken from the instrument produced in this way, has a sound characteristic between electro bağlama and acoustic bağlama.

This instrument was used in the 1970s and afterwards, it started to be used by Neşet Ertaş (Özgelen 2016). Especially when the words "teber saz" are searched on youtube, many videos of the mentioned instrument are encountered. The fact that all the music performed with the instrument in the related videos is bozlak, suggests that it is due to the influence of Neşet Ertaş. In particular, in some videos, with these expressions such as "Magnetic used by Neşet Hoca in the Ibo Show in 1995", "strongly recommended", etc., a sound component of Neşet Ertaş's performance style is perceived and this sound is a sound sought by some people because it creates an appreciation and at the same time, this sound is used as an advertising material by single magnetic electro bağlama manufacturers (URL-11). It can be thought that Ertaş was influential in the spread of this instrument while considering that Ertaş was followed by these and local performers. The cover used in the making of this instrument, which is also known as the Neşet's reed (URL-12) by some, is mounted on behalf of -as opposed to acoustic bağlama- the lid used in the making of this instrument is 3.5 - 4 cm thick in total, two on top of each other, in order to reduce the vibration on the lid as much as possible -contrary to the acoustic bağlama - to avoid any disturbing sound that can be encountered in the PA system.

The magnetics placed in the handle part of the cover, in the ratio of the wire length that changes in relation to the size of the mooring body, based on the distance between the La (Muhayyer) and Re (Tiz Neva) pitches, it is placed at the same distance from the hull beginning of the body to the lower threshold. This region where the magnetic is placed is important in that the sound from the instrument is more efficient and that the magnetic does not coincide with the plectrum striking area of the performer. This instrument, which we are accustomed to hearing especially in the playing tunes of the Central Anatolian region and in the long airs of the bozlak type, offers a high-intensity sound character

thanks to its bass and magnetics due to the size of the body compared to the acoustic bağlama.

The information obtained as a result of the personal interview with Feridun Emre, who was interviewed in İzmir in order to obtain structural and technical data in the research conducted about the double magnetic electro bağlama on the second instrument in the classification is presented by interpreting below⁸. The classification of the electro bağlama, which was made within the scope of the study, was brought into the relevant form by referring to the expert opinion of Feridun Emre.

Electro bağlama, which Feridun Emre started to manufacture in the early 1990s, are now finding buyers abroad and in many cities of Turkey. The dimensions used in the construction of the body of the instrument are based on elaborate calculations experienced over a long period of time. The depth of the body is made to a degree that restricts the sound return in order to avoid the disturbing results (buzzing, etc.) that will be experienced in the PA system in the resonator. This body form (Figure 5), which has a narrow appearance compared to acoustic bağlama, is very convenient in terms of obtaining the clean sound expected from electro bağlama.



Figure 5. Body forms and widths of electro and acoustic bağlama

⁸ The information obtained from Feridun Emre includes 3-wire and four-wire types of double magnetic electro bağlama.

Feridun Emre who used techniques other than the conventional ones, especially in the production of electro bağlama, using a CNC⁹ (Computer numerical control) milling machine for the cover cut, makes the master a different reference point than many other instrument makers. The cover, on which the technological devices and devices belonging to the instrument are mounted, is the most important part of the electro bağlama. The cutting phase, which starts with the recording of the cut dimensions and shapes of the cover of the instrument in the computer of the CNC, ensures that perfect covers are obtained thanks to this machine, which works very efficiently and smoothly. This machine can also make special cuts for magnetics by loading the cutting patterns of magnetics of different sizes produced by different brands into the computer memory. In order to minimize the vibrations of the cover on the body, several different mounting methods are followed in mounting the magnetics in electro bağlama. The first of these is the double cap method, which is applied by combining two caps on top of each other, which is also used in single magnetic electro bağlama. Another method used to minimize the vibration on the cover is by installing a very thick cover, while the last method -used by Feridun master- is the installation of the cover by placing two support strip (Figure 6: 6-7) under the cover, which are fixed to the sides of the body and take support from the body, have a convex shape towards the cover, and provide support to the cover. This mounting technique can prevent the cover from collapsing and the structural integrity of the instrument deteriorating in the future while controls the vibrations of the cover. In addition, this technique offers a feature that allows these devices, which have a certain weight, to be securely mounted and to obtain healthy sounds, thanks to the balconies placed near the magnetic ones. The keyboard, which starts from the neck of the instrument and continues to the first magnetic, stands out as a protruding and separate area on the cover, in contrast to the acoustic and single-magnetic bağlama (Figure 6: 1). This region, which is the continuation of the keyboard, points to an area that allows the high-pitched sounds to be taken from the cover

⁹ A computer aided cutting machine also used in industries which cutting the materials that need to be cut to be used in creating any product, automobiles, ships, etc. which make very perfect cuts.

to be received in a cleaner and more balanced way from this area and can be easily felt with the fingers for the performer.

The electro bağlama is an instrument that can be customized with many mechanical and electronic components that can be mounted on it. Some of these components, depending on the user's request, contain different choices in different brands and are placed on the instrument in different ways, resulting in many combinations. For example, the cut-out area 4 of the picture below (Figure 8) represents a separate mounting area for the equalizer and the battery powering the equalizer, while the equalizer can also be placed on the top of the body according to the user's request (Figure 7: 1).

The equalizer, which is used in many instruments with stringed plectrums today, is an electronic device that provides control over the sound characteristics of the sound obtained from the instrument, such as pitch, bass, treble, mid and depth, and is also used in acoustic instruments. Some models of this instrument even have a digital tuning system.

In addition to these, another mechanical part used can be customized by if the user or the producer desired, with the augers used in the area called the auger, located at the far end of the keyboard part of the bağlama, and the auger sets used in guitars and mandolins.

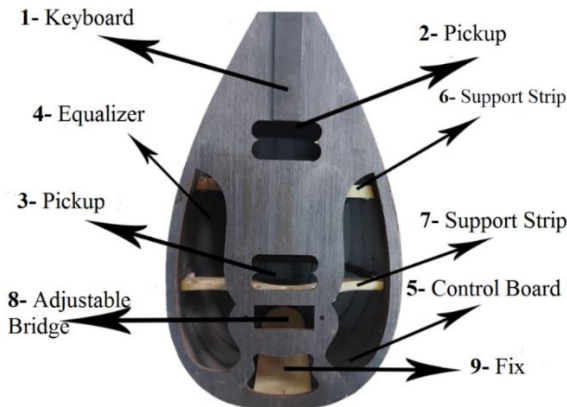


Figure 6. Dual magnet electro bağlama under construction (front view).

In the 5th section of the cover, a bidirectional switch/switch that enables different timbres to be obtained by changing the electric flow directions (parallel, series, etc.) on the magnetics (Figure 7: 6-7) and a general

sound intensity (Figure 7: 8-General) exists, there are also rotary keys (Figure 7: 8 – Top, Bottom) that increase and decrease the volume for each of the two humbucker magnetics. These switches and keys also act as devices that allow the timbre produced from the instrument to be diversified by using different combinations.

While the lower magnetics close to the lower threshold (Figure 7: 3) produce high-pitched tones due to the higher vibrations, the upper magnetics closer to the neck (Figure 7: 2) produce bassier tones. Two-way changes can be made on the switches that control the lower magnetics (Figure 7: 7) when it is desired to make changes on the timbres produced in the treble character, and on the switches that control the upper magnetics (Figure 7: 6) when it is desired to make changes on the timbres in the bass character. The performer who wants to use a bass character can increase the volume on the volume control button of the magnetics near the neck (Figure 7: 8 - Top), while the performer, who wants to use a high-pitched sound character, can increase the volume on the volume control button of the magnetics near the threshold (Figure 7: 8 - Bottom). In addition, when it is desired to turn on the volume of both magnetic groups in general, the general volume control button (Figure 7: 8 - General) is used.

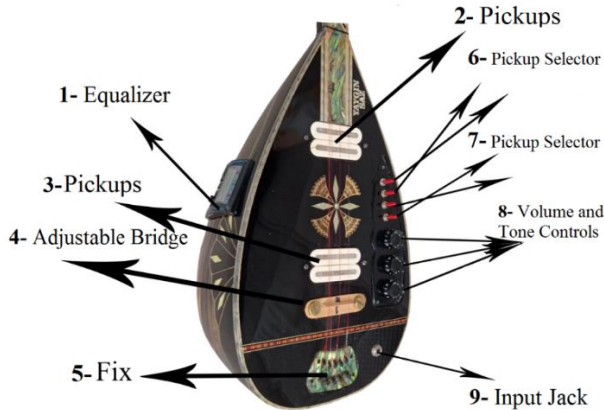


Figure 7. Double magnetic electro bağlama cover and trough (front view).

The jack input numbered 9 in the figure above, whether acoustic or electronic carries the sounds produced from all instruments directly connected to the PA system to the sound system via cable. The jack input, which plays a vital role as it is the first point where the transfer of sounds to the speaker and then to the audience or listener begins is

one of the most important parts for electro bağlama, which produces the sound it produces largely thanks to the magnetics, effect pedals, processors, etc., which are mounted on it.

Fix (Figure 7: 5), which is generally seen in contrabass, cello, viola and violin, is also used in electro bağlama. Fiks consists of mechanical components that the place where the strings coming from the pegs of the instrument are fixed and consists of separate mechanical parts for each string, allowing small adjustments on the chord. Fix can also be used in acoustic bağlamas upon request, due to the convenience provides in tuning today.

The adjustable threshold, which is the last mechanical part of the electro bağlama (Figure 7: 4), regulates the arrangement of the strings between the auger and the fixer, that is, on the keyboard. The height of the threshold can be adjusted, and by this action the proximity of the strings to the poles on the magnetics and the playing of the bağlama can help harden or soften, thanks to the elevator effect created by the adjustment screws on it. In addition, the adjustable threshold, which can be moved to a limited extent in the forward and backward directions towards the handle, allows a certain amount of change in the wire length.

Electro bağlama, in terms of diversification, there are also four-string (Fig. 8) variants that use four separate string groups, five-string (URL-13) and six-string (URL-14) variants that are shaped in the same way. The most popular among them was the four-stringed one, which has been used by İsmet Topçu for many years. İsmet Topçu, who is well-known to those interested in the subject and who accompanies many famous soloists in Turkey (such as Orhan Gencebay, Sibel Can) with electro bağlama, Since his father played bağlama, he turned to bağlama and Turkish folk music and in connection with his five years of guitar training in Germany, where he settled permanently with his family at the age of nine, he considering that bağlama and electro bağlama were insufficient to perform Classical Western music, he added another group of strings to this instrument, leading to the emergence of 4-string bağlama and electro bağlama (Gündüz and Karahasanoğlu 2020, 881). It is a very widely used instrument, although this instrument is not as large as its three-string version.

As mentioned before, five and six-string experiments of electro bağlama have also been made, together with the four-string version.

However, as the number of strings/string groups added to the instrument increases, the width of the keyboard expands at that rate and the assembly etc. operations performed during the construction of the instrument become more difficult.

Mechanical and electronic equipment used in double magnet electro bađlama, can also be used in the aforementioned electro bađlama.



Figure 8. Four-string electro bađlama

In addition to all these, Stokes (1998, 125) says that the electro bađlama, which he defines as practical and cheap, that can be connected directly to the PA system, is a cheap reed, and that it is half the acoustic bađlama of the electro instrument of his friend Metin Eke, who works as an accompaniment musician. Contrary to the information given by Stokes, it is easy to come across electro bađlama with a material value of between 2.000 TL and 10.000 TL today. At this point, it would be appropriate to think that the electro reeds, which can be purchased for 2.000 TL, will not provide the expected performance. The financial value of electro bađlama varies according to the technical equipment used on the instrument, the quality and price of the wood and materials used in the decoration. For example, the average price of the equalizer added to the instrument can cost between 250 and 1500, the price of the magnetics between 250 and 3,000 TL, and the price of the sill, which is the apparatus for connecting to the PA system, can cost between 100 and 700 TL. When the cost of the instrument itself is added to these costs, the total cost reaches a price of between 2,000 and 10,000. Other equipment added to the instrument externally (amplifier, analog or digital pedals) may cause the price to increase to higher.

There is one last detail that should be noted under this title, is in the field of music, there is an illusion of digital sensation that does not reflect the reality, which we can call virtual, which is increasing day by day. we need to know that many songs, arrangements/arrangements or musical works we listen to, no matter what you call them, some of the timbres and sensations that sound good to our ears are created in digital computer environments and that these created sounds are imitations of brass¹⁰, violin, drum or an instrument that gives life to the rhythmic sensation of science. In this case, digital environments that allow the production of countless derivative sounds create sensory music products that can be described as good or bad for an ordinary listener, but create a very complex situation for a musician who wants to analyze and understand the music they listen to, or for a person related to the field. It would be an unwarranted conclusion to think that the electro bağlama, which is the basis of working in this way, does not benefit from this digitalization. It can provide you with the sensations you get from electro bağlama or that you are used to hearing, when commercially available digital/analog pedals are also connected to a primarily acoustic bağlama (URL-15).

A Variable Instrument: Electro Bağlama

Casinos, which are the only way to watch artists live (Dürük 2011, 35) for the people who could reach music through radio and records in the first years of the Republic, at the same time, they are musical social environments where TRT artists took the stage to earn additional income in the 1970s and 1980s, the type of music they performed was informal (types other than the music they performed on TRT), and folk music was generally mixed with arabesque (Stokes 1998, 125). As Stokes reports, performances in these venues required electronic amplification of the bağlama.

Stokes (1992, 95) reports that the instruments used in live performances, usually at weddings and circumcision ceremonies, are loudly amplified. For this reason, getting an electro bağlama is the first step to be taken for reed players who will find a job professionally in the city. Stokes (1992, 95) states that it is a cheaper instrument because

¹⁰ In short, it is a Western-origin instrument ensemble consisting of wind instruments made of alloys such as copper and brass.

it does not need a resonator, which creates difficulties in the construction, like the acoustic version of the electro bağlama. In addition, Stokes (1992, 95) states that the electro bağlama, which is an advantageous instrument when it is connected to the sound system of the performance hall, requires finger slenderness on the keyboard, unlike the plectrum in acoustic tuning, and the sound produced in acoustic bağlama continues as long as the instrument is not muted with the palm of the hand.

Although it was used in urban spaces such as casinos and clubs in the early stages of its use, thanks to both its ease of playing and its efficiency in sound systems, electro bağlama, which has started to take place in more and more musical environments; in direct proportion to the developments in the field of sound and music technologies, it also took place in the performances in weddings and engagement etc. entertainment venues, which were generally held in open areas of rural areas in the following processes.

Electro bağlama, on the one hand, in high-rated television competition programs; while performing in many different music genres from Turkish folk music to foreign pop, on the other hand, it appears as an indispensable instrument in music performance and entertainment venues such as weddings, engagements, concerts, festivals (cafe, bar, pavilion, etc.) organized in urban and rural areas of Turkey today.

Electro bağlama, which can be shaped with different equipment according to the region, type of music and person, for example, while using tones close to plain sound in the type of double magnetics used in Ankara entertainment music, pedals that can achieve the timbre of a distortion are used in double magnetic electro bağlama used in Diyarbakir, Batman, Mardin and its vicinity.

Electro bağlama that produced with an aesthetic understanding in line with the wishes of the user and/or producer, appear as instruments sometimes embellished with mother-of-pearl embroideries and sometimes in the shape of a body/resonator in different forms. Bodies produced in different shapes in this instrument can sometimes be encountered by adding two different instruments that facilitate different musical performances such as discofolk and Anatolian rock, when sometimes appear in shapes that appeal to different aesthetic understandings (Figure 9).



Figure 1.9 Various forms of electro bağlama (URL-16).

One of the different types of electro bağlama that emerged in line with its usage features is an instrument with two necks/keyboards (upper neck: electro guitar, lower neck electro bağlama) used in the musical performances of Üç Hürel group, one of the famous groups in Anatolian rock/pop genres in the 1970s (Fig. 10) (Gündüz and Karahasanoğlu 2020, 880). This instrument, which emerged as a form of assembling two instruments together, makes an aesthetic reference to the Anatolian rock music in which it is performed and it is a practical solution in terms of using two instruments used in these musical styles together.



Figure 10. Double keyboard instrument belonging to Feridun Hürel: Electro guitar-reed (URL-17).

Another instrument that stands out as a different design is the electro bağlama used by Murat Ertel, one of the members of the music group known as "Babazula" (Figure 11).

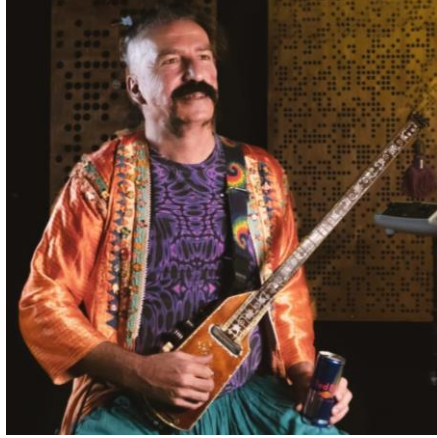


Figure 11. Electro bağlama of Murat Ertel (URL-18).

Another instrument shaping, which emerged as a result of a search for a solution to a similar aesthetic and multi-instrument performance, is used by Ali Ekber Aydoğan, one of the band members known as Derdiyoklar; can be seen by assembling two different sized bağlamas and the guitar in the middle (Figure 1.12).



Figure 12. Ali Ekber Aydoğan's instrument (URL-19).

An Instrument with a Glocal Identity Derived from the Global: Electro Bağlama

In today's Turkey, where globalization has effectively turned all tangible and intangible areas into markets, all music genres accepted by

the society have turned into popular culture products that can be consumed quickly, and the instrument called electro bağlama has been used in most of these genres from time to time. In this respect, when the name electro bağlama/electro reed is scanned in globally accessible internet-based video provider applications such as Youtube and Dailymotion, which are popular music consumed; it is possible to reach images that can find the numbers of views from tens of thousands to millions (Gündüz and Karahasanoğlu 2020, 876).

With the acceleration of media communication, which has an important role in the acceleration of the globalization process, in direct proportion to technology, many video and audio provider's internet-based platforms and applications have emerged. These applications have allowed products that can be presented digitally, such as information and music on a global scale to be included in the global flow. The way for the worldwide recognition of motifs and products belonging to different cultures has been paved with this flow. In these emerging new channels, it has become possible to listen and see the electro bağlama in the musical performances included in some of the posts presented in the natural flow of life. Some of the related videos show the definition of electro bağlama as a Turkish reed attributed to Turkish identity (URL-20) and electro bağlama performances by musicians from some different countries. Most of the time, the possibility and speed of global media flow brought by globalization, television channels belonging to Turkey, exported Turkish series, musical works of Turkish artists, video and sound recordings somehow included in this flow, and in this way, it became an actor (URL-21, URL-22) that affects the cultures of different countries. (Gündüz and Karahasanoğlu 2020, 882).

Magnetics's, which is one of the technical equipment of the electro guitar, which entered the music life of Turkey with the effect of the globalization process that has developed thanks to the accelerating communication and media technologies, transfer to the bağlama which is local instrument by local musicians led to the emergence of a new type of instrument. As mentioned before, the transfer of a local instrument, the bağlama, by local musicians, led to the emergence of a new type of instrument. Electro bağlama has been a glocal output that has spread to most places from rural to urban for more than fifty years, from the visibility process that started with the arabesque to the present day. This spread, as it is mostly used as a solo instrument in arabesque

music, has led to some changes, almost like an agent of globalization, on the music and instruments of local places where arabesque music has effectively entered since the 1980s, when arabesque was popular (Gündüz and Karahasanoğlu 2020, 881).

Stokes (1992, 95) cites from that the rural polyphonic reed style that people who came to the city with large-scale immigration brought with them when they settled in the commercial areas of the city left its place to a horizontal type of urban art music in the city, also states that this process of this change is accelerated by electro-bonding, which can produce a soft, highly ornamental, monophonic timbre. In addition to the advantages stated by Piceken, in the following periods, again in direct proportion to the development of music technologies, which are of great importance in terms of the quality of the globalization process, electro bağlama with the advantages of use it offers by gaining new operability with the changes it has undergone, thanks to the developing visual communication and sound recording technologies (cassette, cinema, television, etc.), it has penetrated most of Turkey's urban and rural areas.

Electro bağlama, which is used in music called "New Ankara Music" performed specifically in Ankara and which is constructed by taking the sound universe from the traditional music of Ankara, played a role in the preparation of the sound ground of this new music by using it with two magnetics and leslie pedals since the late 1970s (Satır and Karahasanoğlu 2015, 161). In the same study, it is reported that there are some opinions stating that the performance of this type of music spoils the music culture of Ankara. Electro bağlama is mostly used in works that include exaggerated and slang words, when some performances of the aforementioned type of music are examined. In this way, it should be noted that when Ankara Music is mentioned, it has a pejorative place in the memory of a part of the society. It can be thought that bağlama is one of the factors that corrupts the local melody and naturally culture with the way of performing and the sound created by the electro bağlama, which is used in the performance of the related music and forms the sound ground of the music. This corruption may leave the appearance of a corrupt instrument according to some sections as a result of the performances in the relevant style, which emerged with the processes of globalization and took place in the society and formed with the effect of some changes. Similarly, Artun (2012, 3) states that

the minstrels do not use the natural sound of the reed, instead the traditional melodies are distorted by the electro reed they use. Akat (2017, 12), tells various experiments were made on local music in order to use the music called Eastern Black Sea music as popular music material and there are some instruments that are not included in the tradition of the region, but are adapted to the region by force, shows the electro bağlama as an example.

Pelikoğlu (2010, 38) states that the tradition of electro bağlama, which was quite common in the 1970s and early 80s, is an instrument that is frequently seen in entertainments such as weddings, engagement, henna and circumcision in the neighborhood in Trabzon and finds place in Trabzon city folk music. Kolbastı, “Farož Kesmesi” or called as “Hoptek” today which is an integral part of weddings in Trabzon even today, is played and danced by using electro bağlama. The point that should not be overlooked in Pelikoğlu’s work is the emphasis on the *traditional* characterization of electro bağlama.

Electro bağlama which is attributed a traditional identity with a similar characterization, while different traditional instruments are mentioned, electro bağlama is counted among traditional instruments in Darcan’s research.

As can be seen, electro bağlama, which is described as an unconventional or disruptive variable for some researchers, can be classified as a traditional instrument for some researchers. The time intervals pointing to the life style that every person is accustomed to living in, knows and understands, are in close relationship with the world of values and meanings belonging to the society in which they live. Culture and music, which are included in every phenomenon that changes with the progress of time, bring along the processes that are constantly progressing together with the time when everything traditional changes. For example, for a listener who listened the song "Gönül Dağı" accompanied by a single bağlama by Neşet Ertaş first, listening to an interpretation of the same song supported by electronic infrastructure from Kubat years later may evoke a sense of non-traditional interpretation for that listener. However, it can be thought that it is the traditional or familiar one for a listener who listens to the same folk song from Kubat first. Music performance styles that are constantly changing with the globalization process by enabling the

global spread of the Western culture that produces technology in general, leads to a synthesis structure by reinterpreting the products that are traditional by some locally with the global ones. Culture and music, which has been constantly changing since the first moment when music emerged and different societies began to interact, present a feature that cannot fit into any container, changing uninterruptedly with the acceleration and diversification of interaction at the global level today. This process, which constantly creates syntheses of syntheses, keeps the phenomenon of globalization in motion, which expresses a cycle of change that cannot be prevented technically and socially. In this phenomenon, flows in different areas where everything changes by encountering everything in the cultural field, paves the way for this change to continue continuously.

The importance of active people such as tourists, asylum seekers and immigrants was mentioned in the area defined as "ethnic landscapes" by Appadurai (1996), who analyzed global cultural flows with many dimensions by dividing them into five different areas. Neşet Ertaş, who can be counted among this group of people (ibid.), whom Appadurai states that there are variables that are important enough to cause change in the places they go, started to live in Germany in the mid-1980s and started to earn his living by playing and singing at weddings, where he founded the "Ertaş Orchestra" consisting of organ, drums, electro bağlama and vocalists (Zengin 2012, 6). As it is known, Ertaş is a local artist who sings folk songs from the Central Anatolian region. The fact that Ertaş included electro bağlama in the orchestra he founded can be considered as an indicator of how much electro bağlama has penetrated into Traditional Turkish folk music. Neşet Ertaş started to live in Germany with the displacement/freedom of movement that has emerged in terms of people thanks to globalization by playing the music of Turkey sometimes with an electro bağlama at the weddings of Turkish families living in Germany, which can be considered diaspora, he has partially caused these music products, whose context has changed, to break apart. Ata Canani who has Turkish origin is a musician living in Germany like Neşet Ertaş (Gündüz and Karahasanoğlu 2020, 882). However, Ata Canani, besides singing Anatolian melodies with electro bağlama, accompanied these melodies with German words, and unlike Neşet Ertaş, he caused a glocal situation in the glocal with his products (Gündüz and Karahasanoğlu 2020, 882).

Prominent Performers in Electro Bağlama

The electro bağlama performers are examined in a historical perspective there is some different names come to the fore in different periods. Orhan Gencebay comes to mind when thinking about electro bağlama starting from the time it first appeared until today. Gencebay, who is also known as the father of arabesque music by many, is considered by the relevant people as the person who spread this instrument. Gencebay also used electro bağlama in arabesque music performances, often with a string bando r as a solo instrument at different times. As Stokes stated, electro bağlama has the ability to answer the musical question asked by a string orchestra group on its own. Another person who performed electro bağlama performances in the same period but is not known by many people today is Arif Sağ, who performed electro bağlama performances in popular music genres of the period between 1968-1975. As mentioned before, Sağ accompanied different artists with electro bağlama and used this instrument in many musical genres that including fasıl. Fikret Özden, also known as the Japanese Fikret, is another name that stands out with his electro bağlama performances in arabesque music. Fikret Özden has performed in the orchestra of many artists as an electro bağlama performer (URL-23) such as Neşe Karaböcek, Orhan Gencebay, Ferdi Tayfur, İbrahim Tatlıses and Mahsun Kırmızıgül and is a well-known and well-followed performer by musicians performing electro bağlama in modern arabesque music.

One of the prominent names with his electro and acoustic bağlama performances is İsmail Derker. As a result of Derker's research, although there is not much data available in written and visual sources, Derker, who is known to be the music director of the albums of important names in the music market such as Burhan Çaçan and Kubat, Derker, together with Çetin Akdeniz and Güray Hafıftaş who were once called the legendary trio, sets an important example for many performers who work in the field of bağlama, especially with their acoustic bağlama performances. Derker, who has performed electro bağlama performances in many albums, is described as a performer with his own playing technique and unique tone for most performers. Another name that stands out with his electro bağlama performances is Arap Şükrü, who not much information can be found. Arap Şükrü is an important performer known and followed by electro bağlama performers who perform arabesques like Fikret Özden. In particular,

there are many videos on the internet showing that he is performing electro bağlama. İsmet Topçu, who contributed to the creation of the 4-string version by adding an extra string group to the electro baguette, is known as an important performer for all known and unknown electro bağlama and acoustic bağlama performers. Topçu, known as the reed player of the celebrity's states that the playing approach that emerged with this instrument is an instrument that appeals to western harmony rather than traditional. Topçu, who can perform very fast figures, has made many performances that are difficult to understand and perform by most people since the first days of his appearance. Topçu, who has been living in Germany for many years today, has given voice to many different performances in electro bağlama with the influence of his classical guitar education. He worked with many famous artists (36 artists) such as İbrahim Tatlıses, Müslüm Gürses, Sibel Can and especially Orhan Gencebay (URL-24). It is understood to what extent İsmet Topçu is a good electro bağlama performer when considering that Orhan Gencebay, one of his collaborators, is a very good performer in electro and acoustic bağlama. Expressing that electro bağlama is a lifestyle for himself, Topçu's performances show traces of the guitar and music education he received in Germany, where he started to live from the age of 9. It can be said that he is a very fast performer compared to other electro bağlama players, when the performances of Topçu are examined. Topçu has an instrumental album called "Eyes&Hands". All of the musical works in this album have been named in some languages except Turkish. İsmet Topçu, who also sang a piece of Paganini in the same album, took the traces of his music education in Germany to the next level with the electronic music elements he included in this album and the many performances he played one after the other with the channel recording technique. He sometimes used acoustic and electro bağlama together in this album (URL-25).

Kemal Alaçayır, who came to the fore after taking part in İbrahim Tatlıses' orchestra, took part in the İbo Show orchestra again after a long separation. Alaçayır is still an important reference point for many electro bağlama players, who can be called the new generation today.

Some names that we can call the new or the last generation come to the fore for electro bağlama performers today. The first of them is İsmail Tunçbilek. Tunçbilek lived in Spain and Israel, went to Egypt and

became a famous musician, especially making arrangements in Egypt, but lived in the desert for eight months to change his vulgar music life. Tunçbilek stated that he lived through a period he called enlightenment in this period (URL-26). Tunçbilek, who stands out with his electro bağlama performances, played a major role in the promotion of electro bağlama abroad. At the same time, Tunçbilek, performed mostly instrumental music with the group "Taksim Trio" which he formed with Aytaç Doğan and Hüsnü Şenlendirici, gave countless concerts abroad. The Taksim Trio group, especially in the jazz festival held in Leverkusen, showed a different performance example with the announcement of the jazz intervals by Tunçbilek within the motifs of the maqam music (URL-27). Tunçbilek is one of the most important musicians followed by many electro bağlama players today for showing his dominance over jazz music in different performances (URL-28).

Mustafa İpekçioğlu is another electro bağlama player that draws attention today. İpekçioğlu, also known as Anthrax Mustafa, increased his reputation especially after taking part in the voice contest called "The Voice Türkiye", and became an important actor with his performance in electro bağlama, which he used in many musical genres from foreign pop to Turkish folk music.

Ali Yılmaz, also known as Machine Ali, is another important performer who came to the forefront with his electro bağlama performances in commercial album recordings. Ali Yılmaz is a very experienced studio musician who has taken part in numerous album recordings, and is also an important performer who takes part in the orchestra of many important artists.

Of course, in addition to the names we have mentioned above, there are many electro bağlama performers that can be counted. These people, who are very good musicians, show up with electro bağlama in many performance areas, both in Turkey and abroad, is like an introductory to the electro bağlama and the music genres performed with this instrument. Most of these prominent names are musicians who use electro bağlama and acoustic bağlama mostly simultaneously, performing many musical genres including arabesque and Turkish folk music. The performers involved mostly use three-string electro-balancing which consists of three string groups. These performers

mostly accept the left voice¹¹ of the instrument as the decision voice in the performances of the electro bağlama and the acoustic bağlama called the long neck. The instrument, in which a wider and more comfortable use is achieved in performances based on the left voice, can also be used as the dem sound (decision sound) that brings the performer to a musical satisfaction during the performance, due to the fact that the empty voice of the upper string is left.

CONCLUSIONS

The electro bağlama emerged with the mounting of the pickups, which entered Turkey with the electric guitar, to the bağlama. There is more than one opinion as to who first produced this instrument. Erkin Koray says in one of his interviews that he invented the electro bağlama by mounting magnetic to the bağlama.

Yavuz Top also stated that they produced this instrument together with Erkal Zenger as a result of some trials. According to another view; Orhan Subay, who is known as a bağlama artist on TRT, was the first to have electro bağlama made. Considering the period when electro bağlama first appeared, it can be said that Anatolian rock and arabesque music, which is mostly performed using Anatolian melodies and verbal structures, was a factor in the spread of electro bağlama.

According to Demirsipahi, Orhan Officer was the first to use electro-coupling and pioneered its spread. There are opinions stating that Ragıp Akdeniz and Kazım Alkar were the first musicians to popularize the use of electro bağlama in the recording industry in the 1970s.

Electro bağlama is especially remembered with Orhan Gencebay, who is considered the father of arabesque music for today's electro bağlama performers. Another important name who performed electro bağlama in the medium called arabesque and market in the Turkish music market between 1968 and 1975 is Arif Sağ, who stands out with his folk music performances today. Starting to be used in casinos as of its first appearance, electro bağlama has spread to all entertainment centers in the cities later on.

¹¹ The left voice on the middle string of the keyboard is on the 7th fret from top to bottom.

In some views, electro-bağlama has some pejorative features, depending on its use in arabesque music, which condemns the public to fatalism and despair and instills feelings of hopelessness. Electro bağlama is seen by some circles as an element that disrupts literary and traditional music elements.

Electro bağlama, which is seen as a sub-culture by some people since its first appearance, has started to find a place in TRT in the last ten years. Today, some programs on TRT are included in some prohibited practices with their production style and personal interventions. In addition, electro bağlama was used by some music groups in the music medium called Anatolian rock/pop, especially in the 1970s. A similar usage has been used in the music performed in the diasporic areas created by Turks by some Turkish musicians living in European countries recently and today. Adopted by some folk poets, especially Neşet Ertaş, electro bağlama has spread in traditional music performances with the use of related famous names.

Electro bağlama, which emerged with an aesthetic approach in the beginning, closely related to low sound intensity and urbanization, can be interpreted as the diversification of bağlama in the modernization process. This instrument, which was shaped according to the types of music used in the following periods, united with some different instruments in the same body and took form in the direction of different aesthetic views. In addition, the string group numbers on this instrument; studies have been carried out to improve by increasing such as 4, 5, 6, etc.

The electro bağlama is an instrument that can be produced according to different usage characteristics in line with the wishes of the manufacturer and the user. In order to obtain a healthy sound in the instrument, some changes have been made in the form and materials used by some instrument makers.

Due to the various technological (mechanical and digital) usage advantages it offers, electro bağlama has become an element that affects the local by spreading to urban and rural areas over time. With the adaptation of sound and effect pedals to electro bağlama, electro bağlama, which has increased its skill in creating different timbres, has turned into an instrument that can imitate many different instrument sounds thanks to these devices. In this context, electro bağlama, which

has turned into a technological device that can put several features into practice, has taken the place of some traditional instruments, especially in entertainment-based live music performances.

This instrument, which is the locomotive of entertainments that sometimes occur in different ways, has taken local music genres away from the meaning-space world with its permanent position in the local. Today, electro bağlama has taken its place in the globalized media, information and technology flows and has become an independent variable that has the potential to affect different music cultures through this flow at a cross-border level. Electro bağlama has become a highly preferred instrument due to its usefulness in entertainment (wedding, engagement, circumcision ceremonies, etc.) organized in almost all cities and districts in Turkey.

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CHAPTER 5

RELATIONS BETWEEN MUSIC DIRECTOR AND ARRANGER IN TURKISH MUSIC INDUSTRY

İsmail SINIR

RELATIONS BETWEEN MUSIC DIRECTOR AND ARRANGER IN TURKISH MUSIC INDUSTRY*

İsmail SINIR**

INTRODUCTION

A music production is the result of a very complex creation and production process. There are many different components that contribute to this process. As Zak states, “no one makes a music album alone” (2001: s. 163). Among the participants working in the music production process are music directors, arrangers, professional performers, etc. Each actor has certain responsibilities in this process. Therefore, the duration of each participant’s involvement in the production also differs. For example, a professional performer’s responsibility is limited to studio recordings, while the music director is responsible from the beginning to the end of the work. Parallel to the distribution of duties and responsibilities among the participant, there are also differences in authority.

Several different participants stand out in the management of music productions in Turkey. The prominent role varies according to the genre of music. For example, in a pop music production, the producer or arranger is usually the main character, while in folk music or arabesque music genres, the main character who directs the production is the music director. But in any case, the person who manages the production manages the process from start to finish. This process includes the identification of the work team as well as the management of the financial area. In our country, especially in traditional or arabesque music productions, it is seen that music directors mostly work with an arranger. In this case, the role of the arranger is compressed into a more restricted spectrum. In other words, the arranger is reduced to a musician who only contributes to the production process. However,

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more than that is attributed to the arranger (Sınır, 2014), so the content of this dual working system causes controversy.

Aim of Study

This article focuses precisely on these discussions and the content of this music director-arranger practice. In other words, in this article will focus on the music director-arranger relationship and how the distribution in the fields of duty and authority takes place in the Turkish music industry.

Within this main purpose, the historical background of this working system, the possible reasons for its emergence and the duties and authorities attributed to these two roles will be examined within the views of music directors and arrangers who working in the field.

Methodology

The study is a qualitative study and is based on data obtained from document review, archive scanning and interviews (Yıldırım & Simsek, 2013). Interviews were conducted with music directors and arrangers working in the field and a semi-structured interview form was used as a data collection tool during the interviews.

THE CONTENT OF THE MUSIC DIRECTOR-ARRANGER WORKING SYSTEM

The music industry is a very complex production area that requires a very complex network of relationships and many experts to work together. The music director¹ is the participant at the head of the team and manages a music production from start to finish. However, although he manages the whole process alone, the music director is a component of a hierarchical order. A superstructure to which the music director is also affiliated is music production companies. Although they cannot control the entire market due to the internet music production companies are still the most powerful actors in the market². Therefore,

¹ There is another actor in the field of music director whose duties are similar in terms of the content of his duties: the music producer. However, the field of producer is generally used in pop music productions in Turkey, while the music director is mostly used in productions of traditional folk music, art music and arabesque music genres.

² It is possible to observe this situation in Erturk's (2010) research on the structure and problems of the music industry in Istanbul (p. 9).

the authority that assigns a music director to run a production is usually music production companies³.

As mentioned above, working practice in the Turkish music industry generally develops in a hierarchical order. Therefore, a production team is born that branches from top to bottom, and the music is completed with the cooperation of this team. In order to manage this process, music director creates a connection between the production company and the singer. Music director works in a close cooperation with the whole participants.

Generally, the music director also undertakes the management of the financial duties of music production (Sınır, 2014, p. 210). In this context, in terms of sectoral position, the music director is positioned above all participants in the sectoral network, including the arranger, apart from the production company and the singer.

As mentioned above, in a music production which managed by the music director, the director chooses the team he will work with. However, there may be one or more arrangers in the team of the music director's team. This situation seems complicated; because the arranger is also the participant who manages a music production from start to finish. In this respect, it is necessary to examine this working practice.

Historical Background

Since Turkish musical tradition is monophonic, the meaning of composition Turkish music is composing of a monophonic melodic line. Although there is an effort for polyphony in the works of 20th century Turkish music composers, especially in instrumental works, polyphony is not a common practice. Therefore, when monophonic music needs to be presented with a polyphonic content, there is a need for an actor to make this contextual transfer. The definition of "arranger" is generally used for this actor.

In Turkey's music industry, the concept of "arranger" refers to a participant who transforms monophonic music to polyphonic context. However, to be able to do that an arranger in Turkey music should know both Turkish music and polyphonic music. However, in some cases, it

³ In some cases, the person who chooses or appoints the music director may also be a singer, but in most cases this actor is music production company.

was not possible to reach “bi-musical identity” arrangers (Hood, 1960; Addkins, 1999) or in the sociological climate of the Republic of Turkey, it has not been preferable for every musician to be interested in Turkish traditional music. In addition, a dichotomy has existed for a long time in the form of arrangers who are socially uninterested in Turkish traditional music and define themselves as “westerners”, while the others define themselves as “easterners”. So that it is possible to trace the footprints of this duality, embodied in Turkey’s musical climate as “eastern-western”, to the closure of the *Yeniçeri Ocağı* and *Mehterhane* in 1826 (Sınır, 2013, p. 98). Due to this climate, it can be said that there is a need for music directorship, which creates a connection between the arranger and the production, in the transfer of traditional music to the polyphonic context.

First of all, it is necessary to look at the history of the arrangement as business in our country therefore to understand the history of music directing in Turkey. However, it is not possible to reach sufficient written or recorded information on this subject. However, it is possible to say that the leading figures in the field of arrangement have three different opinions on this issue. According to the first view, the arrangement business in Turkey practically begins with the political developments in 1826; According to the second view, arrangement work in our country begins with the efforts to create a national music culture at the beginning of the Republic period; According to the third view, arrangement in Turkey begins with the efforts of important musicians of the period between the years 1950-1960 (Sınır, 2015, p. 124).

According to Cogulu and Akgul, one of the most important factors in the development of arrangement practice in our country is the orchestras of the period (Akkaya and Çelik, 2006, p. 84). Arranging practice, which developed under the leadership of important musicians of this period such as Arif Mardin, İsmet Sıral and Serif Yuzbasioglu in Turkey. Since the practice of arrangement in our country mostly means the transfer of monophonic music to the polyphonic context, the meaning of the arranger in Turkey refers to a musician who is qualified in European musical theories. However, especially after “*II. Tanzimat*” period (1826) it is possible to say that Turkey drifts towards a climate where musicians trained in western music are not interested in Turkish traditional music because of “*alaturka-alafranga*” duality which has

started since this period (Sınır, 2013, p. 98). Therefore, musicians who would blend these two musical cultures together or transfer monophonic music to polyphonic context have not been trained (Sınır, 2014, p. 211).

This situation caused the emergence of the field of music directing. Especially in '60s and '70s, it is seen that three of the most important bağlama performers of this period, who were interested in a new genre of music which to be called "Arabesque", has shaped the field of music direction: Orhan Gencebay, Vedat Yıldırımora and Arif Sağ. Another important musician of this period, violin performer Özer Şenay can be added to these list. It can be said that these musicians worked on Turkish music and especially Arabesque music in the aforementioned period and played a very important role in the stages of composing, arranging and studio recordings of these music (Sınır, 2014, p. 211).

Especially Orhan Gencebay is known as one of the most important figure as a music director. In fact, it can be said that the real impetus in the field of music direction is the work of Orhan Gencebay, who is known as the "father" of the arabesque music genre in Turkey (Özbek, 2010, p. 119; Güngör, 1993, p. 21). The practices that Gencebay applied in his own works, especially in the '70s, deeply influenced many musicians of the next generation. It can even be said that Gencebay has become a phenomenon for many musicians.

Gencebay, who made a significant difference not only in terms of his interpretation, compositions or bağlama performance, but also in terms of his playing technique, stands out as a very important musician in the work of "writing a part for a string ensemble", which is one of the most important tasks in the field of music direction (Sınır, 2014, p. 216).

In "group violin" or "group string" practice, generally the ensemble is consisting of 6-7 performers. This working system is usually based on playing or recording the unison part with 6-7 performers. This system was perhaps first started by Orhan Gencebay and Vedat Yıldırımora's productions in Turkey. In fact, Gencebay and Yıldırımora's attempt to do such a string work is mostly due to that they follow the Egyptian music industry (Akkaya and Çelik, 2006, pp. 369-370).

Another important figure in the field of music direction is Vedat Yıldırım-bora. He founded “*Group Metronome*”⁴ in 1972 and this music group has made significant contributions to the development of arabesque music in Turkey. The work of Group Metronom” is important in the development of the field of music direction within the Turkish music industry. Important musicians such as Mustafa Sayan, Mehmet and Timur Senyaylar, Hacı and Omer Faruk Tekbilek were born from this formation.

It is necessary to mention the contributions of Arif Sađ, who has made important works especially in folk music genre music productions, to the field of music direction. It is known that Arif Sađ, who is tried to be handled as a music director in this study, is also a bađlama virtuoso. Arif Sađ is a musician who is thought with his bađlama performance and compositions in the arabesque-fantasy genre. However, it is seen that he has been a music director in these genres since the ‘70s and has focused on folk music studies and teaching bađlama since the ‘80s.

The most important common point of Gencebay, Sađ and Yıldırım-bora is that all three of them are bađlama performers as a virtuoso. This common point is also related to the fact that music directors who take part in folk music productions are mostly bađlama performers; because those who started this tradition are bađlama performers. The music directors in next generation who plays bađlama can be listed as İsmail Derker, Ali Osman Erbaşı, Zafer Dalgıç, Kadir Şeker, Kenan İlgen etc. In addition to these, it is seen that music directors are generally violin performers in Turkish art music arabesque music productions. For example, Özer Şenay, Selçuk Tekay, İlyas Tetik etc. However, apart from the violin, there are also music directors who perform other instruments used in Turkish Art Music. Muzaffer Özpınar, a clarinet performer, can be given as an example to this situation (Sınır, 2014, p. 217).

When we look at the leading names in the field of music direction and their educational careers, it is seen that almost all of them are musicians who have been trained in the Turkish music tradition. However, it is understood that these names mostly do not have an educational

⁴ According to Taner Öngur, “Group Metronome” is the first music group that arabesque musicians came together” (Akkaya and Celik, 2006, p. 340).

background in subjects such as polyphonic music or harmony. Therefore, they need another musician to transfer monophonic music to the polyphonic context. This actor is generally emerging as an arranger. But the arranger's role, in this situation, becomes somewhat more limited. In summary, where traditional music genres need to be presented in a popular style, the music director and arranger or arrangers are involved in the production. In other words, the music director who knows Turkish music and the arranger who knows western music come together. However, there is a hierarchical order in the relationship here as well. In this working system, the arranger fulfills the wishes of the music director.

We see this relationship between the music director and the arranger in the Indian music industry as well. In India, it can be said that there is a presumption that music directors need an arranger only when a harmonic structure is needed. For example, according to Sanjay Chakravarty, "an arranger is needed if there is a need for harmony, and in a music production in the Indian music industry of the 1940s, if there is no harmonic structure, there is no need for an arranger" (Booth, 2008, p. 170). It can be said that this secondary position of the arranger to the music director is generally accepted in the Indian music industry. According to Kishore Desai, "the arranger is secondary to the music director in terms of importance: the arranger makes contra melodies, arranges the harmony. But his name does not appear on the stage" (Booth, 2008, p. 167).

Changing Interest in Music in the 80s

While this was the scene in the music industry of the 70s, it can be said that there has been a significant change in this regard since the 80s. It is possible to say that traditional music genres, which were not considered in the Turkish popular music market from the '50s to the '80s, have become a subject that has been taken into account especially since the 80s, and on which the arrangers spend a lot of time.

Especially since the eighties, many reasons can be listed for this change in the musical interests of arrangers in Turkey. However, it can be said that perhaps one of the most important reasons for this change was the military coup of 12 September. The effects of the social trauma experienced with the coup made a significant impact in the music culture of the country; A different cultural texture from the previous

periods began to be built and as a result, a new musical culture began to emerge in the country.

Besides, the military coup in 1980 cannot be considered independently of the neoliberal policies⁵ implemented in Turkey in the '80s. Because the military coup in 1980 is related to the economic developments of this period both in the world and in our country. The victory of Margaret Thatcher in 1979 and Ronald Reagan in 1980 marks a period when neoliberal economic policy officially dominated” (Palley, 2007, p. 51). The pioneer of neoliberalism in Turkey was Turgut Özal. Developing this economic paradigm came to life in our country with the decisions of January 24, 1980, and then the military regime of September 12 began to be implemented (Oral, 2011, p. 25).

On the other hand, it can be said that the September 12 Military Regime has created an acceleration that can be considered in favor of traditional music genres in the Turkish music market. It is seen that the free market economy, which started to sprout in the second half of the 1980s with the Ozal government and turned into a state policy, gave a new impetus to the Turkish music industry (Kahyaoğlu, 2010, p. 223-224). From this period, arrangers who were only interested in Western music throughout their musical life began to be interested in Turkish Music and its theory. For example, arrangers such as Osman İşmen and Mustafa Özkent can be counted (Sınır, 2014, p. 219).

⁵ According to Duménil and Lévy (2007), after the world economy went into a structural crisis in the 1970s, “the new social order called Neoliberalism, which first emerged in the core countries, especially in England and the USA, and was then exported to peripheral countries. 25) began to take shape. According to Saad-Filho and Johnston (2007), neoliberalism, realized through social, economic and political transformations imposed by internal forces as well as external pressures, is an organization specific to capitalism that develops in line with the aims of protecting capital(ism) and reducing the power of labor (p. .17). Rising above a wide range of social, economic and political phenomena (...) it gains a relatively concrete character in points such as privatization or relations between foreign states and local non-governmental organizations (NGOs) (Saad-Filho and Johnston, 2007, p. 14) It can be said that the most basic feature of neoliberalism considered is the systematic use of state power in the domestic process in order to impose the (financial) market orders (Saad-Filho and Johnston, 2007, p. 17).

What Does A Music Director Do In A Production?

Turkish Classical Music, Turkish Folk Music, Arabesque Music, Fantasy etc. in the Turkish music industry. The music director we encounter in music genres manages a music production from start to finish. In this context, the relationship between the music director, the production company and the performer constitute the actors at the top of a hierarchical order. It is possible to consider these participants at the top of the hierarchical order as the trivets of a triangle. This superstructure can be exemplified in figure 1 below:

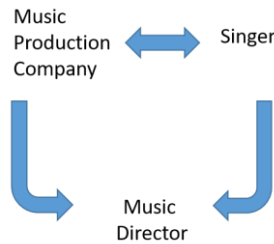


Figure 1. Superstructure of music production

In this working discipline, the music director often decides on the songs in the repertoire together with the performer. For this reason, every music director is in close contact with the songwriters⁶. Tonal structure of songs in the repertoire, metronome information, etc. The music director and the performer decide on technical issues together. Another important task apart from the repertoire is the determination of the studio to work in. The decision maker on this issue can sometimes be the production company and sometimes the music director.

Simultaneously with this preparation process, the director chooses the arranger or arrangers. The music director tells the arranger what he expects him to do. In this relationship, what is expected from the arranger is mostly determining the harmonic weave and completing the midi programming. The arranger completes the drum programming within the midi programming. In addition, the arrangement process is completed under the control of the music director. In this process,

⁶ In some cases, music directors may also be composers, but this does not eliminate their relationship with market participants.

technical issues such as the formal structure of the songs are also completed. Thus, the preparations for the next stage are completed.

After the arrangement work, the studio recording process begins. It is the responsibility of the music director to determine the musicians to play in the recordings. Although he receives suggestions from various participants, the music director largely determines the performers in the studio recordings. The success at this stage is also directly related to the professional competencies of the professional performers that the music director works with. As Moorefield (2010) states, studio recording is vital for a production. Therefore, this stage is a stage where the music director must choose very carefully.

During the studio recording process, the music director completes the instruments in an order from bass to treble, as if completing a score: First, rhythmic elements; drums, percussion, etc., followed by bass and guitar recordings, then basic instruments and color instruments. In the last stage of the studio recording process, vocals, if any, followed by the commentator's voice are recorded. Especially during the recording process of the performer, the music director works like a psychologist, trying to catch the best comments. Perhaps this is the most painful process for the music director in studio recording.

The process after the studio recording is the mixing and mastering stages. Mixing is the process of preparing all recorded sounds for mastering by making balance adjustments and all necessary effects. The music director, who completes this process together with the mastering experts, completes his responsibility in the production. The next process is the printing and publishing stage, which is the responsibility of the production company. After this stage, the production is presented to the public and enters the circulation.

Until now, the duties of the music director in a production and the participants he works with have been mentioned. We can summarize this listed process and participants in a hierarchical order as in figure 2 below:

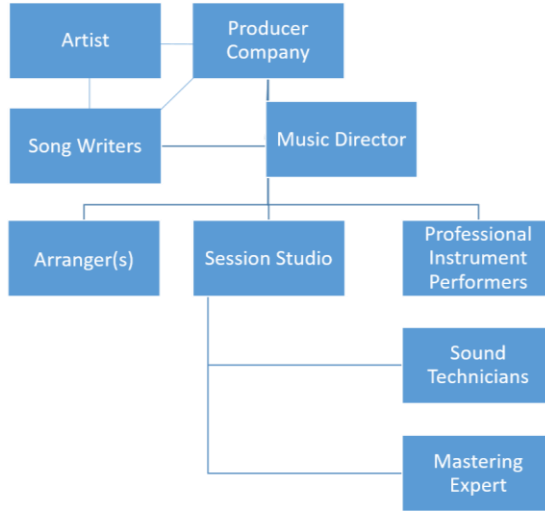


Figure 2. Hierarchical structure in music production.

The Role of Arranger

When the music director and arrangers work together, the arranger usually moves within a framework determined by the music director. Here, the arranger's contribution to the song is to prepare the musical elements that need to be completed on the computer, such as the completion of the harmonic braid, drums and synth sounds. In order to understand this dual working system, we can see the statements of Kenan İlgen, who is a leading music director and also the bağlama performer:

First I shape the piece in my own head. I write the unison of the piece, play the melody pilot (reference melody) on a click (metronome). I give this pilot recording to the arranger and what I want from him; In other words, I would express it as "here and this way". According to the pilot recording I gave in the arranger, he prepares the chords and if necessary the drums on the computer and delivers them (Sınır, 2014, p. 231).

In İlgen's opinion, the arranger is not seen in a different position from other musicians. The arranger is responsible for arranging the harmonic and rhythmic composition of the songs. The arranger's job is to complete the "base line" of the song by the computer, first using harmony, if necessary, piano, electric piano, synth pad, and other synth sounds. In addition, if necessary, it completes the rhythmic

infrastructure by playing the rhythmic elements of the song through midi using virtual instruments on the computer.

While working with the music director, the arranger delivers the chord codes of the songs and the arrangements he has prepared on the computer to the music director. The next process is entirely at the discretion of the music director. It is possible to examine the task sharing of the music director with the arranger and how the responsibilities in the production are distributed by chart 1:

Chart 1. Task distribution between music director and arranger

<u>Music Director's Tasks</u>	<u>Arranger's Tasks</u>
<u>Preparation Phase</u>	
Deciding to repertoire with singer	
Sending demonstration recording of songs to arranger	
Explaining to arranger production desired	
<u>Arrangement Phase</u>	
Melodic organization	Rhythmic organization in a DAW by computer (Drum programming)
Formal organization	Harmonic organization Accompaniment and synth sound organization
<u>Studio Recording Phase</u>	
Orchestration	
Managing of studio recording process	
Managing of mixing and mastering process	
Preparing to master CD, wave or mp3 file etc.	

Within the framework of the task distribution given above, it is possible to say that for the music director, the arranger is nothing more than a musician. The thoughts of Arif Sağ, who has been a music director for many years, are in this direction:

The work of the arranger primarily goes through harmonic editing. The arranger (in terms of harmony) has an important role. It puts a sound you never thought possible, but it adds a different depth to the work. Harmony is a broad work, and with harmony it can add significant depth to our music. However, the arranger has little to do other than this (harmony) (Sınır, 2014, p. 228).

However, Arif Sağ, who thinks that the arranger should be directed in terms of harmony also the arranger should create a harmonic structure according to the style of production. According to him, for example, in order to make a folk music arrangement, first of all, it is necessary to know the general characteristics of folk music. Otherwise, the original folk song may become unrecognizable. Therefore, Sağ thinks that the director should direct the arranger on polyphony:

As a music director, I did not leave the polyphony issue to the choices of the arrangers. Because I had my preferences. The basis of my preferences lies in the principle that the character of the folk song should not be spoiled. Because what characterizes the folk song is not just the lyrics but also rhythm, scale and scale structure. There are characteristic nuances of bağlama or other folk music instruments (...) Harmony or second melodic line should not shade the characteristics of folk music while arranging (...) Because these characteristic nuances make our music different from other folk music instruments in the world. These are the features that make it different from music (Sınır, 2014, p. 229).

Considering Sağ's views, it is seen that the role and responsibilities of the arranger in the production are quite limited. In addition, it can be said that the meanings attributed to the arranger in this working system can be grouped under two subjects. One of them is harmony and the other is rhythm. In this context, it is possible to describe this type of arrangement as a *midigering* (Sınır, 2015).

Music Director Through the Eyes of the Arranger

Until now, the opinions of the music directors about the role of the arranger in the production have discussed. In this section, it can be examined how the field of music directing is perceived by the eyes of the arranger. First of all, it should be said that the viewpoint of the arrangers is critical. Especially the older generation arrangers do not consider the field of music direction necessary. They tend to consider this area mostly as a “singer-instrumentalist” relationship (Sınır, 2014, p. 211). However, arrangers think that music directors steal roles from arrangers (Sınır, 2014, p. 222).

Mustafa Özkent, on the other hand, states that the subject of music director has no equivalent in the world and the emergence of this field is due to the mistakes of his own musician generation:

There is no such subject in the world. Where did this arise from? As an arranger we have always stayed away from and have never been interested

Turkish music tradition. But at the same time, we were also performing Turkish music. But we were not interested in theoretical issues of Turkish Music tradition. So there was a need for someone to take care of Turkish music and write the notes for ensembles. That is why the music director job have emerged. [Turkish music performers] tried to fill these points while we did not interest. Music directors initially managed by telling someone "write those chords so that the bass player and guitar player will play", but gradually this was not enough. Later, they had to work with an arranger (Sınır, 2014, p. 223).

Atila Özdemiroğlu also agrees on this issue and makes a self-criticism:

If you move from the right cultural roots you would start well. It is necessary to know all cultures and not to exclude any of them. Recently in Turkey, musicians interested in western music do not recognize their traditional music from their own cultural roots; in the other hand some of Turkish musicians don't know about Western music (...) There is something else wrong with that musicians who has only interested in western music and could not go beyond tonal music; also don't know nothing about modal and modal music (...) tried to adapt our traditional music to another culture. However, it is necessary to have very deep knowledge in order to transfer monophonic the maqam music to polyphonic context (Sınır, 2014, p. 212).

On this subject Vedat Yıldırım's opinion is similar:

The [musicians] in the *İstanbul Gelişim Ensemble* were very good in their field. They were good on western music; but they did not know about Turkish Music as well. That was their lack. The fact that they do not know Turkish Music has made such a wound on us... Turkish musicians do not know about the western music; westerner Turkish musicians does not know about Turkish Music. These technical delays stem from that lack (Akkaya and Çelik, 2006, p. 375).

However, it should be noted that relatively younger arrangers have different approaches to the field of music direction. According to the new generation arrangers, there is no need for an actor like a music director in the Turkish music industry today. Because the conditions that created this field have changed⁷.

When we look at the working methods in Turkey's music industry today, it can be said that the division of labor in the form of "music director-arranger" in music productions has begun to disappear with the developing technological developments. In particular, the possibilities

⁷ Although this is the view of the younger generation, today there are still music director-arranger works in folk music, art music and arabesque music productions.

offered by computer software and the internet network to today's musicians make every music director an arranger at the same time; makes it possible for an arranger to be a music director at the same time. Therefore, today only one person; arranger or music director, can direct a music production process alone⁸.

CONCLUSIONS

Historically, it is possible to evaluate the field of music direction in Turkey started to develop especially in the 70s with the works of Gencebay, Yıldırımboza and Sağ. It is understood that most of the arrangers, whose musical and cultural interests were more towards the western music, were not interested in Turkish traditional music during these periods. Therefore, music directors filled this gap.

It is seen that the arrangers consider the field of music direction as a kind of "musician-singer" relationship. However, there are self-criticisms about this issue from the old generation arrangers. These arrangers are of the opinion that the traditional music field is left empty by the arrangers. That's why music direction has emerged as an industrial field in Turkey music industry.

It is understood that due to the changing social and economic conditions, arrangers are interested in traditional music genres and can complete a traditional work without a music director. A similar situation applies to music directors. It can be said that the young generation who are music directors today has grown up as musicians who know both Turkish music and western music at the same time. This situation spontaneously started to eliminate this dual working system.

The music director is seen as the most important participant in a production. Working in close cooperation with the music company that assigned him the job; the music director mostly chooses the team he will work with. In the last decades, music directors had to work with at least one arranger. However, although this situation continues in some

⁸ Due to the copyright laws in Turkey, there is no definition of copyright under the title of "music director". Therefore, music directors can receive royalties by registering their titles as arrangers with the relevant professional associations in order to receive royalties.

studies today, most productions are completed at the initiative of a person.

In the music director-arranger working practice, the music director turns into the dominant character who manages the whole process, while the role of the arranger becomes passive. This is a contribution expected from an arranger in his practice, just as a musician does. The arranger is not expected to lead the process. The arranger is responsible for making the musical contribution requested by the director. The responsibility of the rest of the process rests with the music director.

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Music is considered as a branch of art that can be started in parallel with the history of humanity. Music, which has such a deep-rooted history, has undergone significant changes in its historical adventure; At the same time, it opened the door to important changes. However, today, our music culture, which we can deal with together with the legacy of the past, stands out as an academic field of study spread over many different fields.

When we look at the academic studies in the field of music in Turkey, the existence of scientific studies examining many subjects draws attention. While some of these studies try to examine the elements of international music culture, an important part of them attempts to examine our Turkish music culture.

Similarly, while this book covers the elements of our national music culture; It focuses on the Turkish military music tradition, Turkish music methods, the transformation of our traditional instruments and music culture, traditional instrument teaching and the production process of Turkish music industry.

The articles in this book, which were completed as a result of important research, examination and fieldwork processes, make us feel proud to reach you with the devoted efforts of their authors and publisher. While we would like to thank all the researchers who contributed to the preparation of this book and everyone who contributed to the printing-publishing processes, we wish a pleasant reading to readers and hope to produce a qualified book that can be used by researchers who interested in traditional Turkish music and musicology in Turkey.

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Editors