

MUSIC AND DANCE RESEARCH

5



EDITORS

KÜRŞAD GÜLBAYAZ & İSMAİL SINIR



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MUSIC AND DANCE RESEARCH – 5

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PREFACE

We are excited to publish the fifth of the "Music and Dance" book series, the first three of which were published in 2021. This book has brought together five valuable studies and is presented to the reader with the contributions of valuable authors.

In her work, Buket Genç analyzes the history of the music recording industry, through a critical glance.

Laili Amiraeva provides important information on the development and history of felt making.

Bayram Aytekin presents an important study on the transformation of the concept of Dengbej, which is one of the important sources of oral culture.

Erhan Tekin and Buket Genç deal with the rhythm instruments in the modern mehter ensemble in a musical context.

Ismail Sinir is analyzing tonal and formal structure of Beethoven's Op. 18 No. 4 string quartet.

Kemal Kurt and Tuba Yokuş are focused to reveal the repertoire selection criteria of the qanun instrument. Within this aim, Kurt and Yokuş had interviews with lecturers who works in music education departments in of Turkish universities.

05.12.2022

Editors

Prof. Dr. Kürşad GÜLBAYAZ

Assoc. Dr. İsmail SINIR

1. CHAPTER

FROM THE CULTURE INDUSTRY TO THE RECORDING INDUSTRY: A CRITICAL HISTORY OF RECORDED MUSIC

Buket GENÇ

FROM THE CULTURE INDUSTRY TO THE RECORDING INDUSTRY: A CRITICAL HISTORY OF RECORDED MUSIC

Buket GENÇ*

INTRODUCTION

Music has gained mass production and consumption aspects since the 19th century and thus gained economic value. Consequently, music has shifted towards the masses with low income and education levels. On the one hand, this diversion has been strengthened by technological changes and economic order, and on the other hand, by being fed by the changing social and cultural structure. In industrialization, music has become something received and given back as a product. The industrialization of music has resulted in the commodification of not only individual songs as a product but also the creative process of those songs. Since the value of music is determined by market conditions, the creation process of music has been determined not only by musical creativity but also by several new elements such as capital and technology (Çelikcan, 1996: 38). Until the late 18th century, the primary promotional tool of music was live concerts, but the big cities that were formed with industrialization became the center of production, consumption and, accordingly, entertainment. These performances represented the sale of the event, not the music itself. Although the phenomenon of popular music emerged with these shows for the public, music was not a mass-produced and consumed product. That is, the piece was traded at the pre-industrial level of activity. As a result of industrialization, it achieved its economic independence and became a product that could be bought and sold directly.

The concepts of mass culture and, subsequently, the culture industry form the basis of cultural debates. At the center of the cultural arguments, which lasted until Adorno, are the ideas that the commodification of cultural items, their mass production, and their

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delivery to large masses using communication, the cultures expressed as “traditional culture” and “folk culture” are destroyed and deprived. Adorno argued that the traditional culture, which he refers to as the culture of the past, is outside the influence of the dominant subjects and that the folk culture, which he states is produced by the people, is already doomed to extinction. Therefore, the culture can only survive with its “reproduction” and stood against these discussions (2020: 122). The term Culture Industry was used for the first time in the book “Dialectic of Enlightenment” published by Horkheimer and Adorno in Amsterdam in 1947. While mass culture is mentioned in his manuscripts, Adorno’s book “The Culture Industry: Selected Essays on Mass Culture” uses the expression “mass culture” as “culture industry” to preclude an interpretation that would be pleasing to those who defend the subject, as if it were a culture that emerged spontaneously from within the mass, the current form of folk art. they have changed.

Adorno states that art, hence the works of art, are commodities. In other words, it is a marketable and replaceable product that has been prepared for consumption, recorded, and adapted for industrial production. Evaluating the cultural products created by the culture industry as ideological tools that provide social control, Adorno sees popular music as a product of conditioned desires, like other cultural products. The distinctive feature of post-industrial music is the commodification of music, that is, the prevalence of indirect application and usage due to the change in production and consumption conditions. In this context, in this study, firstly, the historical development process of the commercial recording industry, then the culture industry and the view of the culture industry to music, and finally, the history of the recorded music industry, which causes the commodification of music, will be evaluated from a critical flow perspective.

COMMERCIAL RECORDING INDUSTRY

The music industry is not simply a musical production and distribution market; It is a fabricated mass production with complex relationships within itself, multi-layered, which transforms music into an “industrial product” and makes it a part of the “culture industry”. The fact that music is a commercial “commodity” produced by passing through an industrial production line, i.e., it is intertwined with trade, is a phenomenon that can be traced from the history of Western Classical

Music. The composer-boss relationship has existed very clearly in the history of music (Çerezcioğlu, 2011: 118). Music writing, still being developed in the 14th century, played a leading role in spreading their music to composers and became a livelihood source. Composers earn their living from the works they write through forms such as patronage and order. Undoubtedly, the invention of the printing press in 1430 accelerated the sale of these handwritten scores. The first printed score was released only after 70 years. The first known printed scores are from the year 1501 and were published by a bookshop in Venice (Attali, 2001: 72). Although these scores are much faster than the speed and cost of handwritten scores, these music writings, which we can still count as the first music media (Attali, 2001: 71), of course, have difficulty in meeting the need due to their high cost and long and complicated publishing process. The copyright issue, a crucial turning point in the music-media relationship, comes to the fore for the first time in this process (Attali, 2001: 27).

After the Industrial Revolution, innovations have been used in many areas. Especially after the second half of the 19th century, essential developments were obtained in light, sound, and time consumption. Thomas Young succeeded in recording the vibrations of a vibrating tuning fork as visible traces on a plane. J.C.M. Duhamel records the vibrations of a wire he electrified on paper in the 1830s. A groundbreaking invention follows these significant attempts at sound recording in the field. In 1877, Thomas Edison found the phonograph, and sound recordings began to be used in many areas. Edison's phonograph provided the onset of sound recording and musical recordings. Commercial relations related to music recordings came to the agenda quickly (Malm, 1993, as cited in Çerezcioğlu, 2011: 118).

Although the commercial recording industry somewhat began to flourish in the 19th century, the onset of the growth of the commercial record industry depended on the development of recording hardware. This hardware includes the leading software made on cylinders and disks. The onset of the recording industry is concentrated in a small number of companies due to the restrictive effect of patents. In America, the dominant companies were the Victor Talking Machine Company (later RCA), The Columbia Phonograph Company (later CBS), and the Edison Company. In Europe, the British Gramophone Company (later EMI), the German Lindstrom Company (later

Polygram), and the French Pate Company dominate the industry. In addition to these six companies, smaller organizations, especially in Europe, are also operating. These big companies, from the initial stages, when the concept of globalization is not known yet, start to sell their products with a policy that considers local interests by following global policies. In 1902, the Gramophone Company sent a young American—Fred Gaisberg—to India and other Asian countries to “open new markets, establish agencies, and obtain catalogs of the local/native records.” As of 1907, the company had branches at a level that could deal with the local markets of many countries, such as Armenia, Georgia, Ukraine, Russian Empire, Alexandria, Morocco, Algeria, Tunisia, Near East, Turkey, Greece, and Albania. Thus, the industry, starting from its early days, has not been limited to the demands of the western world. It begins feasibility studies on how to process materials in the locales of the non-western world, how to reach these locales, and how to incorporate the musical elements from these locales into the western market. Local recordings, which will attract the attention of European and American listeners, become an important focus of attention from the first years of the industry’s structuring. These recordings were important not only for European and American listeners but also for listeners of different ethnic origins living in Europe and America. Local registration initiatives, which are gradually gaining visibility, also play an essential role in the functioning of the industry (Malm, 1993, as cited in Çerezcioglu, 2011: 119).

At the end of the 19th century, the second most prominent development in music media happened; the gramophone was invented. Thus, the listener, who used to buy sheet music and got stuck in concert halls, found a way to a more personal listening practice (Attali, 2001: 27). With this development, the records and gramophone, which enabled the mass production of music, exhibit a structure that moves the music away from the composer and makes it more memorable with the performer. Copyright issues re-emerged in this process (Attali, 2001: 71). The media makes it possible to transfer music between the composer and the performer with the scores and makes it possible to transfer the music from the performer to listeners through these records. While the media provided the notion of being a music transmitter for a fee until the invention of the radio, the radio, which emerged as another media transferring music by entering homes in the 1920s, makes it

possible to carry out this transfer free of charge (Çerezcioğlu, 2011: 123).

With the invention of the radio, the plan to first be used for military and political purposes soon gave way to music broadcasts. Since the first live broadcast of a concert in the United States in 1920, the radio continues to have an important place among the music media. In 1922, the American scientist Squier implemented the idea of selling background music to public spaces (such as cafes, restaurants, and elevators) via the telephone channel with the name “Muzak”. (Attali, 2001: 126-127). Although the listener does not have the opportunity to choose a song in both, the difference of Muzak was that the owners of public venues purchase the music service. However, radio, which is entirely free for the listener, makes record companies and musicians experience concerned that it will negatively affect record sales. However, the sales obtained with the widespread use of the radio, contrary to the negative impact of the radio on the sales of the records, increased the sales of the records by demonstrating its usefulness as an advertising tool. This case, in addition to selling the records, which became the primary material of radios after a while, in the form of recorded products, also causes royalties to be paid for the publication of the recording (Çelikcan, 1996: 49-50). According to Attali, music has become the material on which the radio, seen as a showcase, is decorated and has become an inseparable part (2001: 128).

The invention of the record and the radio is considered important enough to cause music to be transformed in many ways. The memories of the records determined the length of the songs, and the influence of the radios became as crucial as which musicians the record companies will sign with. Another invention takes this significant influence much further. Music television broadcasting, which emerged with the invention of television, started a brand-new era in music-media relations. Music television broadcasting includes music videos one after the other and has become prominent with MTV in the early 1980s (Çerezcioğlu, 2011: 125). After the new singers and new songs were broadcast on MTV, these songs were broadcast on the radio more, and these singers were mentioned more in the press. This showed the importance of music television in promoting the singer. Many singers, who could not make their voices heard on the radio before and did not

advertise themselves, had the opportunity to introduce themselves thanks to their music videos (Ünal, 2003: 15).

Cassettes, CDs and MP3 players, and iPods, which reshape the listener experience, open a new dimension in the influence of media on music. Music media, which allowed the experience of listening to music only in places where they remained stationary until this period, revealed the opportunity for “personal music listening” while also allowing music to be heard at the desired place and time (Çerezcioglu, 2013: 159). The music media used until the advent of personal music players did not allow every individual to listen to the music they wanted as often as they wanted. However, as Bennet states, personal music players, make it possible to listen to “...music suitable for users’ tastes and certain moods” (Bennet, 2013: 137).

The industry also developed recording techniques suitable for technologies such as radio in the 1920s, tape recording in the 1950s, cassette tape in the 1960s, and CD in the late 1980s, enabling everyone to listen to the music they wanted wherever they wanted. This brings along the competition. All kinds of music worldwide are now accessible to everyone who wonders and loves it. The strategy is to sell the same music to as many customers as possible. This means finding a low prevalence musical denominator for the broadest possible market. Major Labels use local cultures as new music market sources. Blues, Jazz, Tango, Bossa Nova, Indian soundtracks, and Reggae are examples of these new sources. Small local record companies are the first to produce such ‘minority’ music in the market. These companies fulfill, in a sense, the role of trial product offering and risk-taking for Large Corporations. Big Companies try to get their hands on the records of Small Companies (Independent Labels) to understand what sells. They often provide mass production equipment and sometimes even recording studios, thereby gaining control of the means of production and also undertaking investments for small companies. Thus, there is a common life and competition between big transnational companies and small local companies (Çerezcioglu, 2011: 119).

Culture Industry

Considering the term mass culture together with the terms culture industry and popular culture and reviewed in relation to such research, it appears to have a historical priority. Although, in general, mass

culture and the Frankfurt School's term of culture industry have a negative connotation, popular culture has an implication that can be understood as 'let's understand the issue without getting angry, if not more affirmatively. However, this should not mean that these implications are used in all studies. However, considering the accumulation of this field, which has a history of more than 150 years, it is clear that the purpose of the use of the terms we mentioned gives an idea about the approach to the issue. In this manner, firstly, it is necessary to deal with the term mass culture, which is used with mass society.

According to mass society theorists, the public turns into a mass when the communication and interaction relationship between people loosens or even begins to dissolve. The emphasis here is on transformation. What transforms is capitalism, i.e., the mode of production. Crowds of atomized individuals are now the masses. Therefore, the individual, the greatest "invention" of "modernism," is now the "mass person," and the society in which they live is "mass society." Because here, the people are assumed to be "internally stupid, unstable, and impressionable" and multiply passively, apathetically, and atomically. Traditional loyalties, bonds, and partnerships dissolve, coherent groups representing clear and distinct interests and views disappear, and the people within them consume just as much as the product they produce. According to this theoretical approach, the mass society that emerged in industrialization, urbanization, and modernization depends on the market, organizations, and technology (Erol, 2009: 28).

Williams states in his work titled "Culture and Society" (1958), "To other people, we are the mass. Audiences are people of value. Actually, there are no masses, but only ways of seeing people as masses". This means that certain groups tend to view ordinary people as the masses, to emphasize the "inferior" level of ordinary people as opposed to the cultivated style - as the stigma of the mass is introduced in a top-down fashion by groups with educated and high cultural values - and to emphasize the "vulgarity." The studies that these orientations theorize as a mass society and mass culture are the products of these ways of seeing. The historical origin of the concept of mass society is linked to the rapid development of Western European capitalism in the second half of the 19th century, which prepared the necessary social, political, and economic conditions for the emergence of modern class society,

which is no longer the concept of “people” but the mass. Accordingly, the term mass refers to the change in ideology and appears in social thought before the rising bourgeoisie consolidates its power in the modern capitalist state. As capitalism transforms social relations from a stratification system based on hereditary privileges and a rigid hierarchy of power and status to a formal egalitarian system, the new dominant class wants to subordinate its feudal remnants (particularly the aristocracy) and the nascent proletariat to its authority. Hence the use of the term by pro-aristocratic and anti-capitalist ideologues in a derogatory sense when attacking the values and practices of commerce and industry. Considered the first sociological critique of mass society, Alexis de Tocqueville’s work entitled “Democracy in America” (1840) critiques modern society and is unwaveringly aristocratic. For example, Tocqueville argues that “high culture” is threatened by the monotonous and ordinary lifestyle of industrial society, which gave birth to a literature in which writers try to surprise rather than please, and provoke passions rather than appeal to the sense of taste (Erol, 2009: 28-29). Whether the terms mass culture and mass society are used, or the terms culture industry or popular culture, we can roughly describe the negative, humiliating, pessimistic, and elitist approach that dominated from the mid-19th century to the first quarter of the 20th century as the “aristocratic, elitist” approach.

Leavis, in the 1930s, represents the democratic elitist literary tradition of mass culture. Leavis’s emphasis on shared culture, whose critique of mass society almost entirely expresses a nostalgic return to ideal, organic, pre-industrial society, distinguishes Leavis from the conservative elitist theories of writers such as Nietzsche, Gasset, and Eliot. Working in a completely different theoretical framework, Leavis has a close relationship with the ideas of Frankfurt School members such as Adorno, Marcuse, and Horkheimer (Erol, 2009: 30). In other words, Leavis is a bridge between the Frankfurt School, which stands out as a critique of capitalism, and the aristocratic/elitist/conservative approach.

The Frankfurt School was established as a semi-autonomous institute at the University of Frankfurt in the mid-1920s. It achieved its fame mainly during the American years, especially with its glorious members Adorno, Horkheimer, and Marcuse. According to the Frankfurt School, capitalism is a mass society, and the working class is not organized in

this society. It has a structure formed by atomized, i.e., disconnected individuals. They can quickly be drawn to ideologies like fascism. Thus, Adorno and Horkheimer generalize the development of German fascism that took place in their country. They had to leave with capitalism as a whole and claim that the American “cultural industry” functions similarly. Two themes predominate in the Frankfurt School’s theory of mass society: 1. The weakening of traditional socialization institutions in the face of intense economic and technological development 2. The increasing concretization of culture, in which objects resulting from human labor and activity are transformed into independent, autonomous forces that appear to be beyond human control. In mass society, traditional ties are almost nonexistent; coherent people based on specific interests and ideas gradually disappear. The Frankfurt School portrays the mass media and capitalist ideology as the leading agents of mass culture.

The term Culture Industry was used for the first time in the book “Dialectic of Enlightenment,” published by Horkheimer and Adorno in Amsterdam in 1947. While mass culture is mentioned in his manuscripts, Adorno’s book “The Culture Industry: Selected Essays on Mass Culture” uses the expression “mass culture” as “culture industry” to preclude an interpretation that would be pleasing to those who defend the subject, as if it were a culture that emerged spontaneously from within the mass, the current form of folk art. they have changed. The Culture Industry is very different from such a culture. The Culture Industry combines the familiar with a new quality. In all branches, products that are suitable for consumption by the masses and determine this consumption to a large extent are produced in a more or less planned manner. Individual branches are similar in structure to each other or are intertwined. They almost form a system that will not leave any gaps.

The concentration on economics and management, as well as the technical possibilities available today, enable them to do so. The culture industry is a deliberate and overhead integration of customers. It forces areas of high and low culture separated for thousands of years to merge – to the detriment of both. The seriousness of high culture is taken away by speculating on its effects; the vicious rebelliousness of low culture, unless social control is total, is destroyed by civilizing restraint. While the culture industry undeniably assumes the level of consciousness or

unconsciousness of the millions directed to it, the masses are not primary but secondary; they are calculated; are extensions of the mechanism. The customer is not king, as the culture industry would like to believe; it is the object, but not the subject, of the culture industry. The term ‘mass media, which has adapted itself to the culture industry, shifts the emphasis from the beginning to the harmless. There are neither masses nor communication techniques in the first place; what is in question is the spirit blown into them, the voice of their master. The culture industry misuses the consideration of the masses to double down, reinforce, and reinforce their supposedly given and unalterable mentality. The issue of what can be changed with this mentality is entirely left out. The masses are the ideology, not the criterion, of the culture industry, and the culture industry could not exist unless it adapted the masses to itself (Adorno, 2020: 109-110).

The culture industry meant that the rising entertainment industry in America and Europe in the early 20th century made cultural forms commodities to be bought and sold. According to the Frankfurt School, the emergence of the mass media had made culture itself an industry. The Frankfurt School argues that the concept of mass culture is undemocratic; “popular culture” is ideological. The appropriate concept was the culture industry. The products of the culture industry, on which atomized individuals were fed, were molded to fit and reflect social reality. The processes of consuming the sector’s products reconciled passive consumers to the existing order and served capitalism. The products of the culture industry prompted consumers to identify, i.e., reconcile and be whatever they are with the prevailing social rules. This “manipulation,” which prevented the individual from perceiving their social position and interests, was the basis of the Frankfurt School’s “management” theory. The cultural products created by the culture industry were ideological tools for social control. They were works produced within a framework that functioned according to established formulas, stereotyped positions, qualities, and subjects (Erol, 2009: 32-35).

Based on the absence of individual preference or orientation, these approaches almost ignore the individual’s free will. From this point of view, it is seen that it places individuals who are the producers of cultural products in an out-of-society position. It ignores the “pseudo-culture producers” who are in the industrial production line and thus

excluded from society and individuals who actively make sense of and produce cultural products. In building these theories, it is clear that there is no field of individual intervention and individual production in the diversity we encounter in today's (2020) world (Ulubilgin, 2020: 18-19).

Discussing the similarities and differences between the concepts of mass culture and the culture industry is a frequent, if not mandatory, comparison. There is no difference between the conceptual content of these terms for those who view the issue of popular culture as elitist, negative, derogatory, etc. Popular music is one of the most important aspects of popular culture. Therefore, it would be wise to initiate the study with the cultural industry's view of music.

The Culture Industry's Perspective on Music

Adorno formulates the basic principles of culture industry theory in his article "Fetish Character in Music and Regression of Listening" (1938). This text is, in a sense, a polemic against Benjamin's article "The Work of Art in the Age of Mechanical Reproduction." However, the text in which Adorno first explicitly places cultural theory in a philosophical and historical context is the "Dialectic of Enlightenment," co-authored with Horkheimer. This work is the case of the transformation of rationality, which forms the basis of enlightenment, into a new myth. In the work, the economic organization of capitalist society is connected to the final realization of the instrumental reason for enlightenment as a result of an extensive historical scale evaluation that reaches modern capitalist society. In capitalism, all production is for the market; Goods are produced not to satisfy human needs and desires, but to make a profit, to get more capital. Production rather than use is characteristic of all economic forms, but the feature that makes capitalist forms different is that they are a universal tendency rather than usage.

In "Dialectic of Enlightenment," the "Cultural Industry" chapter begins with the claim: The sociological claim that the decline of established religions, the increase in technological and social differentiation, and the disappearance of the last remnants of pre-capitalism have led to cultural confusion does not correspond to reality. Culture is more integrated and unified than ever before: Today, culture infects everything similarly. Movies, radio, and magazines constitute a system. Each of these areas is unanimous within itself. Culture has become an

industry that obeys the rules of production in any sector of commodity production. Cultural production, as a whole, is an integral part of the capitalist economy. "Culture is no longer the repository of a reflective comprehension of the present in terms of a redeemed future; the culture industry forsakes the promise of happiness in the name of the degraded utopia of the present. This is the ironic presentation of the present." (Adorno, 2020: 19).

Since this disorder does not manifest itself in overt oppression or bare domination, it can be expressed in conceptual terms such as "the pseudo-identity of the general and the particular." Therefore, the section "Culture industry" is based on the idea that what appears to be particularity and individuality are not so, that what is determined as a point of resistance against the all-encompassing unity of the system is instantly integrated into the system and suppressed. The pseudo-unity that the culture industry establishes between the particular and the general can only be demonstrated by the contrast between the typical products of the cultural industry and those of autonomous art. For instance, Adorno compares the position of detail in high and low art. In high art, in the period between the Renaissance and Expressionism, the emphasis on detail versus the whole work was an aesthetic opposition to the organic integrity of the work, indicating an opposition other than aesthetic was the deceptive quality of the unity depicted in the works.

The emphasis on dissonance in music, unique colors or brushstrokes in painting, or specific words, Figures, or moods in literature expressed the false unity of the whole. All of these were destroyed by the culture industry. "The Cultural Industries concerned exclusively with effects, it crushes their insubordination and makes them subserve the formula, which replaces the work."¹ Effects turned into "special effects," and pictorial dissonance became television commercials' rules (Adorno, 2020: 20).

Although Adorno uses a method based on the comparison, he does not argue that autonomous art is entirely innocent. Adorno states that an autonomous art-class society can only develop with the exclusion of the

¹ Taken from Theodor Adorno and Max Horkheimer's book "Dialectic of Enlightenment, "but cited from the book by Theodor Adorno, "Cultural Industry," Cultural Management."

working class and that pure works of art require purposefulness, and commodity production, which rejects the utility and instrumentality that prevails in the world outside of art. Works of art are also commodities, even pure commodities since they are only valuable to the extent that they can be exchanged. The fact that the work does not serve for use and cannot be “marketed” is the hypocritical element underlying its values; The art market is pure because it is free from the pressure of need. The culture industry reverses this case by presenting cultural goods, exhibitions, or concerts on television or radio in the guise of “free” and “public service.” However, the price for these has already been paid by the working masses. (Adorno, 2020: 21).

The commodity character of art dissolves in full self-actualization. Art is a kind of commodity. In other words, it is a marketable and exchangeable product prepared for consumption, recorded, and adapted to industrial production. For art, a commodity that exists for sale but is not for sale, art becomes utterly hypocritically unsellable when trade becomes the sole principle rather than an end. A Toscanini concert broadcast on the radio is, in a certain sense, not for sale. The concert is free to listen to, and each note of the symphony includes an admirable advertisement that the music will not be interrupted by commercials. “This concert is brought to you as a public service.” Here is the basis of this illusion: Radio channels survive thanks to the profits of all the united automobile and soap manufacturers and, of course, the payments they receive indirectly through the increasing turnover of the electricity industry that produces all these radios (Adorno, 2020: 97).

Evaluating the cultural products created by the culture industry as ideological tools that provide social control, Adorno sees popular music as a product of conditioned desires, like other cultural products. The distinctive feature of post-industrial music is the commodification of music, that is, the prevalence of indirect application and usage as a result of the changes in production and consumption conditions. The commodification of music, which is the product of human creativity and industrialization, is a typical example of what Karl Marx called alienation. (Çelikcan, 1996: 37).

THE COMMODIFICATION OF MUSIC: A CRITICAL LOOK AT RECORDED MUSIC

The commodity is the subject that forms the beginning of Karl Marx's extensive work "Capital." Karl Marx speaks of the commodity as "the most fundamental cell of society" and defines a commodity as follows: "A commodity is, in the first place, an object outside of us, a thing that by its properties satisfies human wants of some sort or another. The nature of such wants, whether, for instance, they spring from the stomach or fancy, makes no difference. We are not here concerned about how the object satisfies these wants, whether directly as means of subsistence or indirectly as means of production."

Objects produced solely for use, or items that consist of use value, are not commodities; However, if something is done to exchange it for another product or sell it, in other words, if there is an exchange value in the object, that object is a commodity. The relevant chapters of Capital by Marx analyze these properties of the commodity. The object or production has its *qualitative value*, i.e., its use value, and against it, there's the *quantitative value*, i.e., its exchange value. These exist as a whole in the object or are perceived as such, but from Marx, it is understood that this is not the case; its exchange value makes the commodity a commodity. Labor, as something that can be bought and sold, is also a commodity, and here is the basis of the process of commodification of the worker. Exchange is a social circulation of matter as well as a process by which commodities are transferred from hands where they are not use-values to those where they will become use-values. One product of one form of useful labor replaces another. When a commodity finds a station that can serve as a use-value, it leaves the sphere of exchange and enters the sphere of consumption (Marx, 2007: 112).

According to Adorno, the individual is pushed to make "so-called choices" within the cultural products that have been commodified since childhood in society under the influence of the culture industry into which the individual was born. This continues with the misconception that, similarly, in adulthood, the individual can choose by staying within the boundaries of the culture industry. Adorno argues that the primary purpose of the producers of the culture industry is to create the perception that the individual can meet all their needs without leaving

the industry (Çelik, 2012: 115). According to Adorno and Horkheimer, the fact that the same product is marketed in different forms and with price tags creates the illusion of goods that “can appeal to everyone” and, thus, it is aimed that individuals are not left out of the system. Adorno argues that this is achieved by creating the illusion of being free by emptying the concept of freedom with the choices between products that are constantly presented to the individual with the perception of “new” and products that can be seen as copies of the past ((Dellaloğlu, 2018, as cited in Ulubilgin 2020:26). According to Adorno, it is nothing but false individuation that makes this new perception possible.

The Frankfurt School shares that the ruling class influences individuals through many social institutions. Relatively, Adorno also indicates the mass media as an essential tool for the culture industry to impose popular culture on the masses “unwittingly.” Marketing strategies carried out with mass media work are based on the motivation of individuals with the pleasure and happiness they will gain in consuming these products. The mass media also creates the illusion of being individual, as in the presentation of popular culture products as if they are new (Öngen 2018, as cited in Ulubilgin 2020: 26).

Adorno includes the concept of false individuation in his works on popular music. However, like his other concepts related to the culture industry, it is seen that it can be generalized to all areas of the culture industry, from cinema to literature. Adorno speaks of two different types of false individuation in popular music. Firstly, it refers to the fact that the listener forgets what they have heard before while listening to so-called new music within their confidence, without going far beyond what he knows in music reproduced with specific rules, thus enjoying new experiences with the delusion of living. According to Adorno, the culture industry masterfully brings together the old and the new; The products of the culture industry are “things that should both be known and never heard of.” Thus, the listener/consumer can continue to experience the “new” while not having to go out of the confidence zone. According to Adorno, the second form of false individuation is to give the individual the illusion of having a choice among popular music products that are very similar and presented in similar formats. Whereas “everything shown as progress in the cultural industry, constantly glorified as new, hides an endless headless sameness.” listener who wants to listen to popular music have the idea that they can choose the

ones they like and discard the ones they don't like; However, if the listener wants to continue listening to popular music, he has to choose one or the other among the products that are not very different from each other. The freedom reflected here is "the freedom to choose the same in all fields." Adorno argues that the listener, who can reach the music that comes out of the same or similar standardized production chains, only changes which will make the presentation. However, they are already convinced of the illusion that they are free (Ulubilgin, 2016: 79). Bennet refers to this case as "an illusion of freedom autonomous to us" (Bennet, 2013: 37-38).

Adorno emphasizes that consumers can easily accept the products of the culture industry without being noticed by the strategies of the media tools. All recorded music realizes the production, distribution, and consumption processes within the network of commercial relations. Adorno states that music becomes indistinguishable from any consumer goods due to the commercialization of music. This also affects the way the music is produced. Music production now takes place in a manner similar to the production patterns of commodities.

CONCLUSION

The culture industry meant that the rising entertainment industry in America and Europe in the early 20th century made cultural forms commodities to be bought and sold. According to the Frankfurt School, the emergence of the mass media had made culture itself an industry. Frankfurt School argues that the concept of mass culture is undemocratic, and "popular culture" is ideological. The appropriate concept was the culture industry. Adorno, a philosopher, sociologist, and musicologist from Germany who had contributed to cultural debates with important studies, was involved in mass culture discussions using the concept of "culture industry." At the center of the cultural debates, which lasted until Adorno, are the ideas that the commodification of cultural items, their mass production, and their delivery to large masses utilizing communication, the cultures expressed as "traditional culture" and "folk culture" are destroyed and deprived. Adorno argued that the traditional culture, which he refers to as the culture of the past, is outside the influence of the dominant subjects and that the folk culture, which he states is produced by the

people, is already doomed to disappear. Therefore, the culture can only survive with its “reproduction” and stood against these discussions.

Adorno expresses the concept of the culture industry as a process in which all kinds of cultural items and activities, such as music, cinema, and literature, are produced or commodified in the form of commodities, thus transforming them into a tradable form like ordinary objects. While putting forward this concept, Adorno emphasized that cultural products lose their use value and are given meaning through exchange values. This approach also concerns that cultural texts such as music, cinema, and literature lose their artistic value and turn them into commercial products based on the distinction between the “artistic” and the “commercial.”

Adorno emphasizes that consumers can easily accept the products of the culture industry without being noticed by the strategies of the media tools. He lists these strategies as constantly creating the perception that the products consumed are new and creating the illusion of being individual. He conveys these perception creations with the concept of pseudo-individuation. Speaking of two types of pseudo-individuation, Adorno states that the first is the creation of a new delusion with the pleasure of experiencing something familiar by forgetting the listener’s past listening without leaving their confidence zone while experiencing the so-called new. As Adorno states, the listener, to whom popular music produced in a standard way in industrial production chains is presented, is persuaded to ignore what he is given by the pseudo-individuation element of the culture industry while choosing with the help of these tools to choose either one or the other, it remains in the industry no matter what. Similar products can be used as new with minor changes.

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2. CHAPTER

**TECHNOLOGICAL CONDITIONS FOR MODERN
FELT PROCESSING**

Laili AMIRAEVA

TECHNOLOGICAL CONDITIONS FOR MODERN FELT PROCESSING

Laili AMIRAEVA *

Felt making or printing is one of the oldest arts and crafts. Archaeologists believe that the first products made of felt are 8000 years old. Based on historical definitions, there is a legend that the first felt appeared on Noah's ark. Since the sheep on the ship are kept in narrow places, their wool falls to the ground, gets wet, is trampled under the hooves, and after they are unloaded from the ship, a mat is formed in that place, which is trampled and felt.

Ancient people began to make felt from the fur of wild animals. There are ways to make or press (mechanically or moisture-processed) felt from natural wool fibers, which people already knew and appreciated.

The material obtained by pressing wool fibers is called felt. At one time, this felt material was the only type of textile for many peoples, especially nomadic peoples. Coverings of gray houses, mottled felt, rugs, carpets, rugs, pillows, hats, shoes, etc. are made out of it. Felt products have accompanied people for many centuries. As soon as humans domesticated animals, they learned to use their fur.

Until now, in some nations, we can find not only felt ornaments, small household items, shoes and clothes, but also real houses made of felt. The history of felting or printing spans several millennia. Felt, a versatile material, has been used by many peoples since ancient times, and is still made and used in countries with harsh climates.

It can be seen that the interest in artistic processing of felt (felting) was also taken up by artisans: they added beauty to their felt products by embroidering, gluing (appliqué), decorating with beads, trying to give different shapes and sizes, rediscovering the wonders of working with felt (Sempels, 2009, 13).

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Currently, there are many types of artistic processing of felt. Although felting is an accessible technique for beginners, it requires knowledge of its theoretical foundations and practical skills in this area. In this regard, the purpose of this article is to provide practical and technological assistance to students involved in processing felt.

The goal is achieved by solving the following tasks:

- study of the conceptual device of felt printing;
- analysis of the state of problems of felting research in the literature;
- generalization and systematization of knowledge on felt printing.

At first, felt products were produced for personal or family consumption. It was simple in form and very useful. It must also be recognized for its amazing vitality, which has allowed it to pass through the centuries without significant changes. Features of people's worldview, climatic and living conditions created unique features of products. For a long time, their decoration "spoke", it not only brought general information, but also served as a talisman and had a sacred meaning.

Felting is a very modern method of making felt, in which a pattern is drawn on woolen cloth or felt, to create felt for bulky toys, panels, decorative elements, clothes or accessories. Only natural wool fibers can be felted or made (Sempels, 2009:5). Felt is printed by hand or a special machine. In this case, the machine pressing method is close to the manual production method, and can be based on special needle punching machines or heat pressing equipment.

Small items are printed and stamped by hand. The process of making felt can be divided into the main operations:

- taking into account the shrinkage of the wool, pressing the wool in layers, adding decoration (decoration) to it;
- leveling the shape of the product at the first press;
- in the course of felting, always control and put in a mold;
- the moment of final completion of the production of the product.

Felt retains all the hygienic qualities of raw materials: excellent moisture absorption, vapor and air permeability, low thermal conductivity. Felt products are resistant to all organic solvents and light. It also looks original and beautiful, the methods of working with it are simple and give unlimited opportunities for creative expression.

With the help of felt we can make everything: exotic wall panels, stylish clothes, toys of various shapes and so on. In this day and age filled with trendy clothes and accessories, you really want to stand out from the crowd. Felt is a breath of fresh air as one of the handmade trends, it's a way to express your individuality. The most important thing is that everyone can master felting, regardless of gender and age. Felting includes women's jewelry, clothing, various items, and decorative fabrics (Sempels, 2009: 9-10).

Natural wool fiber is very pleasant to work with, it is warm, lively, soft, and versatile. The traditional method of making wool products requires wool fibers, hot water, soap, and manual labor. In fact, hand-made felting or making, animal husbandry, and domesticated sheep and goats appeared and developed independently in all countries. The traditions of printing felt products are particularly well-known in Asia, Russia, Finland and Peru.

Perhaps, since ancient times, there is no nation in the world that has not created many convenient and useful things for life using this method. Russia has its own methods of felt making. In our country, felt capes, felt hats, rugs, mottled felts, and rugs are made from sheep's wool with the help of a special machine or by hand-bending felt (Akmataliev, 1982: 64).

But most of all, warm and comfortable Russian shoes have become famous - felt boots, which are made directly from felt, wool moistened with hot steam, and made in a special mold.

In Kyrgyz, a felt made of wool is called a felt. For felting, craftsmen choose the bristles of sheep's wool. The fur to be frozen should be short. They can wash it well and dry it. On the floor, the beaten wool is spread over the woven fabric in a certain thickness. Boiling water is evenly sprinkled and tapped, and the straw is tightly tied with a rope, and a group of people kicks it with their feet. They stop kicking the felt only when the wool begins to grow out of the hair.

The felt is taken out of the oven, sprinkled with hot water again, and three or four people kneel in a row and roll it over and over again (Antipina, 1968, 13). The prepared felt is spread on the ground and dried in the sun. The dried felt can be dyed in any color and used to make various products (sandal, spotted felt, closed head, foot bag, etc.).

For centuries, such felt fabric has not only served the daily necessities of the Turkic people, but has been purely useful and an excellent material for the work of artisans. This natural, organic felt is filled with the energy of ancient traditions and at the same time is easy to use, essential for modern design.

The difference in colors and shades of wool fibers did not go unnoticed. It is composed of many different parts that are characteristic of patterns. And the wool fibers randomly intertwine with each other during felting, prevent them from coming out, and perform the function of "strengthening". Therefore, only wool fibers can be felted. Thus, the process of making products from wool, both flat and voluminous, involves the use of technologies and methods that allow the proper mixing and matching of wool fibers.

In the middle of the 19th century and the beginning of the 20th century, felt presses and machines were invented (Akmataliev, 1989: 62). It is accomplished by pressing and moving the tamped wool or by the mechanical action of special needles that entangle the wool fibers. When pressing the felt, the volume of the roll decreases significantly (up to 80% for felt), and the density and strength increase significantly, but up to a certain limit, after which the overstretched fibers break and the material turns into fluff.

In recent years, the hobby of felting (felting, felt, filc) has covered the whole world. Felt can be cut, dyed in any color, combined with other accessories, supplemented with embroidery, beads, buttons, to create unique designer products. Based on the knowledge and experience accumulated by previous generations, modern masters have introduced new Figures and rhythms to the products.

Sometimes the development of felting is accelerated rapidly, due to innovations in dyeing and wool preparation technologies, changes in the requirements of the times. These processes bridged the gap between felt printing as an everyday phenomenon and the dynamically

developing art of felting. There are two methods of felting wool fiber: wet and dry, as well as their combinations.

Wet felting is a classic way of felting. Its main method is to use soapy water, which greatly reduces the friction between the hairs, to facilitate the mixing and penetration of the wool fibers, and under the influence of the pressing and pressing movements of the palms, the wool fibers are arranged evenly. In addition, in hot water, the fibers of the wool become longer - this is its natural property.

After pressing the felt, the product should be thoroughly washed and dried, and when it dries, the wool strands try to regain their original length, but during the process of pressing the felt, they are mixed, so it is held firmly with the help of a soapy water solution, which allows the product to retain its given shape (Zaitseva, 2010: 11).

Products made in this way (felt panels, felt fabrics for clothing), as well as semi-sized felt products (hats, hats, stylish ladies' handbags, gloves, shoes, etc.) were made.

When working with wet felt, preparing the workplace, especially for beginners, the most convenient place is the kitchen and dining table. Because it is necessary to use a lot of water in the making of felt, therefore it has a negative effect on the table surface and materials that cannot tolerate moisture. And the surface of the kitchen table is water resistant, and you can put a towel or other water-repellent cloth or foil on the table.

This method is widely used in the production of interior decorative items, such as: vases, felt flowers, garlands and many other things. When working with wet felt, the following tools are required:

Soap - helps wool fibers stick together. We can use any kind of soap that we have at home, from ordinary cosmetic solid and liquid to laundry and even dishwashing detergents. As much liquid soap as you like, we work immediately by dripping or spraying it on the wool. If the soap is hard, we pass it through a grater, soak in water and use it - it depends on the taste of each craftsman.

Here, it is necessary to pay attention to the fact that there is not a lot of soap foam and do not use it excessively. Olive soap is also used in

felting. It's a regular, but non-drying, hand-drying product that can be found at craft supply stores.

Foil maple: Bamboo, teak, or rubber mats, or bubble wrap (wrapped around office equipment). All of these tools are designed to help with felting. We can put the wool fibers directly on top of them. The last method is very convenient and gives a good result - the wool does not move anywhere and falls flat.

Gloves: Gloves are used to protect hands from soap and water when working with felt. Thin polyethylene gloves are used to fill the edge of the felt product or to remove the hairs from the surface, and when making a ball bead (ball) from felt, we use gloves made of cloth with rubber grains. With it, the wool fiber is well held and the ball (ball) is made quickly.

The method of making dry felt is called the "feltsevania" technique. It is a method of working with wool fibers with the help of a needle with special grooves made at a slight angle. Such a needle, when passing through the fur layer, holds and strengthens the hairs that fall into the grooves. We get a product made of smooth felt by punching rolled wool fibers close to each other with the help of a special needle (Bublik and others, 2007: 32).

Materials and tools for making felt: Needles are essential tools for dry felting (feltsevania). The length of the needle is from 7 to 10 centimeters. One side of the needle is bent, and the other side has special markings that catch the wool. The needle consists of triangular and star-shaped incisions. Each edge is marked with cutouts.

The size of the product depends on the thickness of the needle, the thinner the needle, the larger - from 19 to 40. Thick needles are used in the first stages of work, in the last stages of work, the needle should be thinner, because the product is made beautifully (Sempels, 2009: 16). When working with felt, it's easy to tell when you need to change the needle because it starts to become difficult for the needle to enter the product.

In the dry felting method, safety measures must be taken into account when working with needles:

1. When working, the needle should always be kept perpendicular to the product.
2. It is inconvenient to hold a bunch of wool in the hand during work and it is dangerous when working with a needle, so the special thickness is 10cm. It is convenient to prepare a rubber mat and work on it.
3. During work, it is necessary not to be distracted by other things, to be very careful and to focus all our attention on what we are doing.
4. Working with dry felt takes a long time and requires patience.

Nunofelting: Currently, a new trend has appeared in felting - nuno-felting or nuno-felting. Nuno felting / Nuno felting (from the English. "Nuno Fetting") is a method of pressing wool fibers on various natural fabrics, the most common of which is silk.

Instead of silk, cotton, artificial silk or linen is also used. Japan is considered the homeland of nunofelting.

Translated from Japanese: Nuno is a stylish, modern name in the main fabric and felt products. This method appeared recently. Its authors are Australian textile designer Polly Stirling and Japanese designer Sachiko Kotako. For the first time in 1994, they presented their products using the nuno-felting method (Bublik and others, 2007: 17). Today, this is one of the most widely used methods.

This method makes it possible to obtain completely new fabric, rare in color and quality, suitable for further production of various products. Often different silk fabrics are used here - chiffon, excelsior, tulle, foulard, crepe, satin, etc. Other densely woven fabrics - linen, cotton, wool, denim, thin synthetic fabrics, guipure are also used. During felting, the wool fibers are combined with the fabric and become a single canvas.

The fewer the threads in the fabric, the easier and faster it will bond with the wool fiber. Its thickness and softness depend on the density of the fabric. For example, chiffon is very thin and light, when pressed, it is almost invisible inside the wool fiber, so it is not noticeable when using it.

Above, we analyzed the new technological conditions and methods of felt processing, focusing on its features. We believe that the historical events, opinions, suggestions, traditional methods written in this article will help young people and students who are new to handicrafts to work creatively.

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3. CHAPTER

THE EFFECT OF POPULAR CULTURE ON THE DENGBÊJ TRADITION: METAMORPHOSIS

Bayram AYTEKİN

THE EFFECT OF POPULAR CULTURE ON THE DENGBÊJ TRADITION: METAMORPHOSIS

Bayram AYTEKIN*

INTRODUCTION

Verbal culture products needed reproduction to ensure continuity. These productions have been conducted to adding new sounds (instrumental) to the performance of the practice. There have been changes in perform and production place in dengbêj practices. Dengbêj practice performed in rural areas has become a product of popular culture via its perform in urban life. In the first title of our study, the importance of the dengbêjî practice of verbal culture was mentioned. In societies where the written culture has not developed, the continuity of cultural practices has been thanks to verbal culture.

In our second title, the existence and visibility process of Dengbêji in the popular culture scene together with the mass media are discussed. It focuses on the aims of the local to gain continuity with global elements and to produce with the power instruments of the world music industry. In addition, Dengbêj performances and musical analysis were made on video archive products.

Verbal cultural products have been the basis of written sources that shed light on understanding and questioning the life of humanity and learning the sub-reasons of social events centuries ago. Verbal culture, which was transferred from generation to generation with the methods of “memorization” and “storage” in order to ensure the permanence and continuity of knowledge in the periods when writing was not yet invented, are important abstract documents of history. Every society has met with the writing culture at different times. Societies experiencing this delay ensured the continuity of culture by memorizing their verbal traditions.

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Our research has focused on revealing the reasons for the changes that urban life and mass media have created in the dengbêjî tradition. In the literature on the subject, research has been carried out within the framework of the scanning model on platforms that offer internet-based audio and video access. In this context, our research question was formulated as follows. What kind of difference is there between performance in rural and popular culture?

On Dengbêji Practice and Verbal Culture

Tradition, which lives with people, is abstract in the mind, but is relatively concrete, and is transferred to the next generations by ascribing a meaning to the experiences of the past, is a concept that can answer many questions that may come to our minds such as the geography, identity, social structure, gender, language, customs, religion. According to Hobsbawm, the definition of invented tradition is a set of practices that are guided by explicit or tacitly accepted rules and exhibit a ritual or symbolic feature, trying to instill certain values and norms of behavior based on repetitions, suggesting a natural continuity with the past (Hobsbawm & Ranger, 2006a). The practice of dengbêjî is a cultural transmission tool that has been accepted in Kurdish society, represents the cultural ritual with a certain performance technique and has been continuing for centuries based on words.

Important changes have occurred in the life of the individual and society with the French Revolution and the Industrial Revolution. Small states and ethnic groups within these states became more visible with the collapse of large states after the rise of nation nationalism. The study of folkloric structures formed by the sub-components that create the ethnic concept that we cannot count as different languages, clothes, traditions, customs, etc. began in the second half of the 19th century. Based on the idea of examining the “other” societies in the Colonial States and determining where the development stage of their civilizations is, many researchers have conducted cultural studies in the geographies where the so-called “other” societies live.

There are many communities with different cultures, languages and beliefs that have lived together for centuries in the Anatolian geography. As understood in Aka’ (Aka, 2012) article Ethnic Groups and Languages in Turkey, besides the dominant and majority Turks, Kurds, Armenians, Assyrians, Zazas, Arabs, Laz, Bosnians, Georgians,

Circassians, Albanians, Bulgarians, Serbs and Croats and groups we haven't mentioned yet, they are seen as components that create Turkish society. Turkey's eastern geography is rich geography in terms of ethnicity and linguistic diversity. These different groups have used the sense of identity and belonging with language and cultural products as means of expressing themselves on the social plane. The Kurds, one of these groups living mostly in the Eastern and Southeastern Anatolia regions of Turkey, are seen among the most prominent ethnic groups.

In Taş's Master's Thesis titled *Dengbêj Tradition and Transformations*, Levi Strauss talked about the importance of verbal culture products in conveying the cultural heritage of societies whose written cultures are not developed to the next generations: "*verbal culture is the means by which people maintain their own story for generations, which he describes as 'the people's diary'. Verbal culture is the tool used extensively in pre-writing and together with writing for the production and development of social knowledge, cultural creation, and aesthetic style by human beings*" (Taş, 2015, 5). It is obvious that the written history of the Kurds does not have a very distant past. Memory-based verbal culture has developed. Taş mentioned that "*dengbêji tradition constitutes an important part of collective memory*". In the Kurdish society, where the culture is memorized and transferred to the next generations, *Dengbêji Practice* has been maintained for centuries as a form of tradition, which is performed with its own technique of saying, in which many subjects such as love, infatuation, etc. are processed, as well as daily events, stories, tales and legends. "*The word Dengbêj is formed by the combination of the words 'deng' and 'bej'. 'Deng' means sound and 'bej' means one who speaks. Conceptually, dengbêj is the name given to the most important carriers of verbal culture of the Kurds, who tell, narrate, convey, have poetic utterances, can express themselves as folk poets*" Taş, stated that it is very difficult to tell the start date of the *Dengbêji* practice in his thesis. "*It is not possible to reach a very old history, when look at the historical projections of the stories told. It is not very common to find kilams² that deal with the period before the 1800s. However, considering the style, form and motifs used, it will not be difficult to say that the roots of the tradition go back much further*" (Taş, 2015, 15). Today, the opinion that Kilam

² Kilam is a term to describe the piece performed by *Dengbêj*.

is closer to the concept of folk song, one of the most important poetic genres of Turkish Folk Music and Folk literature, is dominant, and it is more of a genre that is performed without measure. In addition, the term Stran³ is mostly matched with the prominent song type of Turkish Classical Music in the 19th century and is sung with measure. This type, which has been known for about 220 years, is one of the rare type that has survived to the present day thanks to living memory. This practice, which was performed in the rural in 1950 and before, then tried to find a place for itself in the urban culture with the migration movements from the rural to the city in 1950. However, this tradition, which faced various difficulties, was performed again in the rural between the 1980s and 2000s due to the unsuitable social climate ground.

It is known that only human voice is used in the practice of dengbêj. “Due to the nature of dengbêji, instruments are not used. Due to the influence of the Islamic identity, instruments could not be used in dengbêj, and even in many regions, music itself was accepted as a sin, leading to a gap in music. Therefore, in dengbêji, the instrument has never been used or used sparingly” (Kardaş, 2013, 53). Dengbêj practice is based on pure sound. Using the voice as an instrument required an important skill. However, there are still some instruments that are rarely used. The most used instruments are pipe, mey, rubab. In addition, there are instruments preferred according to geography. “...the instrument used is closely related to the geography. As you go towards the mountains, that is, towards the Caucasus, wind instruments are used, and as you go towards the plain [south], string instruments are used” (Kardaş, 2013, 54). “In Dengbêj, instruments such as pipe, mey (duduk), clarion, kemenche, saz, cura, tanbur, drum, tambourine (erbane), cümbüş are used. Because Evliya Çelebi lists the names of the instruments used in Diyarbakır in his Travel Book. It is seen that some of the mentioned instruments are used by dengbêjs today” (Kardaş, 2013, 54). It has been observed that popular instruments are also used in Dengbêj programs broadcast on visual media. The use of Western instruments such as the Violin and Electronic Organ, a sound production close to the sounds of popular music can be considered as

³ Stran means a song with words.

an effort to reach younger religious audiences and a modernization trend.

Dengbêj Practice and Popular Culture

“If we agree that the word ‘popular’ more or less means ‘of the people’, then popular music is the music preferred by the people (so the majority)” (Kotarba & Vaninni, 2009, 1). Popular music is the productions that are preferred by the individuals who create the society, become widespread by the mass media, and the culture industry gains maximum profit in its favor. *“A term commonly used in everyday discourse to refer to genres of music that are often considered to be of lower value and complexity than art music, and are readily accessible to a large number of musically untrained listeners rather than an elite. However, it is one of the most difficult terms to define precisely. Because, partially its meaning has changed historically and often varies in different cultures”* (Middleton & Manuel, 2001, 1) The cultural products created by the society were presented to the popular audience with new experiences in order to gain continuity. Thus, new experiences have led to the change of cultural products and their adaptation and commodification to the normals of their age. *“Industrial culture, on the one hand, is to show that all consumer needs can be met by the culture industry, and on the other hand, to regulate these needs in such a way that people live as a consumer, only as an object of the culture industry. The culture industry not only passes this deception to the consumer as satisfaction, but also engraves in the mind of the consumer that he should be content with what is offered to him”* (Adorno, 2007, 75). The culture industry follows a consumer-oriented way. It grabs the consumer and presents the cultural products produced and liked by the consumer with new experiences.

According to Ergur, cultural folk products have undergone structural and performance changes under the influence of urbanization and globalization. *“After 1980, Turkey witnessed a period in which not only urbanization gained momentum, but also globalization. Turkey’s rural-urban balance gained weight in the urban direction for the first time in this period. On the other hand, the increase in communication and transportation opportunities has detached the rural from the old isolated village life and connected it to the global information order. All these phenomena, in interaction, necessitated the elimination of*

rural production and lifestyles, which are the foundations of folk music, and naturally, music, which is the symbolic expression of that world, has undergone a change in the same direction” (Ergur, 2020, 153). In this context, it is seen that cultural and vital areas have changed with the migration movements in 1950. Dengbêji, which was performed again in the countryside between 1980 and 2000 due to the unsuitable political climate, caused changes as a place of consumption and production when it was performed in urban life after 2007. Dengbêji, which is one of the important historical cities of Mesopotamia where the performance is practiced and transformed into an institutional structure under the roof of the Metropolitan Municipality in 2007, has taken its place among the places where cultural music is performed in Diyarbakır. Dengbêj house, located in the historical Sur district of Diyarbakır, is an example of historical Diyarbakır houses made of adobe houses, and the place is flooded by local and foreign visitors.



Figure 1. Interior view of dengbêj house⁴



⁴ Figure 1 and 2: These photographs are taken from (Adıgüzel, 2019) 's master's thesis, titled “Dengbêj tradition and musical practices of dengbêjs in Diyarbakır”, which was published in the dissertation in 2019.

Figure 2. Exterior View of Dengbêj House

This situation, which is another manifestation of modernization, is seen as an important step in transferring it to the next generations, relying on the history behind the tradition. Dengbêj practice is performed on an institutional and legitimate basis in urban life. Dengbêjs, who work overtime as in a corporate structure on certain days of the week, receive a monthly salary in return for these services. Dengbêj house is one of the places that state officials and nationally known celebrities visit as a touristic trip every time they visit Diyarbakir. These cultural activities are planned to promote the city and provide an economic input. This situation shows that Dengbêji has become instrumental.



Figure 3. Tradition and Modern Trend⁵

In figure 3, the piano, which is accepted as an instrument of modern societies, took place on the same stage with Dengbêjî, a product of verbal culture. This is a picture of the Post-Modern trend. This performance, which took place in the Dengbêj house on October 12, 2021, revealed a new production of global and local on the same stage, accompanied by cultural sounds from different geographies. Tuluyhan Uğurlu, known nationally and internationally, accompanied Dengbêjin to the kilam with his piano. In this performance, the piano represents the global and kilam represents the local. The piano presents an example of improvisation. This strolling was made in Dengbêj practices, in Anatolia and in Hüseyni maqam, which is familiar to popular music listeners. There is a constant emphasis on the 1-4-5 frets,

⁵<https://www.turkiyeturizm.com/piyanist-tuluyhan-ugurlu-ile-diyarbakirli-dengbejler-muzikte-bulustu-67299h.htm> Date of access: 20.11.2021

one of the important stops of the maqam system, and the synthesis of vocal tensions that bring the two cultures together.

Mass media has had a great importance in delivering many cultural music products to the audience from past to present. *“The evolution of modern popular music has been closely associated with urbanization in particular, the emergence of modern social classes, the general context of late modernity as a whole and, most directly, with broader socio-historical developments such as the emergence of the modern mass media”* (Middleton & Manuel, 2001, 43). In this context, the question of whether the practice of Dengbêj has become widespread with the mass media and has created a popular audience may be on the minds? Television, which is one of the most common mass media in both rural and urban life in XXI. century Turkey, paved the way for Dengbêj practice to become a popular culture product. *“After the granting of Turkey the status of candidate for full membership to the European Union, the ‘language policies’ adopted from the very beginning began to be abandoned, changes were made first in the Constitution and then in the laws, in the words of the law, barriers to publishing in ‘different languages and dialects traditionally used by Turkish citizens in their daily lives’ have been removed. On January 1, 2009, a television channel broadcasting full-time in Kurdish under the name of TRT 6 (TRT Şeş) within the body of TRT, which is the state television”* was established (Salihpaşaoğlu, 2007, 1034).

It can be said that television broadcasting, which is one of the most common mass media, is an important step in promoting Dengbêji on a global level and creating a popular audience. The channel, which started its broadcasting life in 2009, formerly called TRT 6 (Şeş) and new name TRT Kûrdî, entered a new era under the umbrella of TRT, the official national broadcasting organ of the Republic of Turkey. It has been observed that the Dengbêji tradition has increased its audience, thanks to a mass media that has terrestrial and digital broadcasting capabilities in almost every national and international region. It has been seen that the tradition provides continuity through the visual media, which is one of the most widely accepted mass media, as the rural elements that the tradition is fed are replaced by the elements of urban consumption along with the performance and spatial changes.



Figure 4. Rural (Village house)



Figure 5. Studio

Dengbêji tradition was performed in two different places in Figure 4⁶ and Figure 5⁷. There is a period of approximately 9 years between these video shoots. Figure 4 can be considered as the natural and starting point of this practice. This performance, which takes place in a village house, is actually a simulation of the practice in the past. Dengbêji is a practice that has taken various forms with cultural influences in history from past to present. However, there is no second accompaniment in terms of musical accompaniment. A performance was only made with pure human voice. Due to the cultural diversity in Anatolia, a seating arrangement similar to the row rooms called with different names has been remembered. Dengbêjs performing in order in Figure 4 acted as an example of a skirmish. In addition, one of the most common features in Dengbêj's works is the presence of a musical expression of rhythmic freedom, which is the lyrics reflecting the natural intonations of speech, usually on a pitch and also found in operas and oratorios. It should also

⁶ <https://www.youtube.com/watch?v=Dc9MsoPy4dE> (Access Date: 27.11.2021).

⁷ <https://www.youtube.com/watch?v=tQ5TJVjpTDA> (Access Date: 27.11.2021).

be noted that professional performers are dependent on a voice when performing a piece. That is, he provides performance within the boundaries framed by the particular musical system. This also eliminates the intonation problem. However, in this Figure, which we accept as a village house, a performance took place without obeying any of the rules of music. Dengbêjs practicing performances made an ordinary performance example with the pleasure of being in the moment and spatial effect of music. On the other hand, Figure 5 can be seen as a fictional order environment where modernization trends are seen. In this context, there is a situation that has been transferred from the natural cultural dynamics of life to the culture industry. The pure performance of the practice has become a new production with too many variables in the popular culture environment. It was seen that the performers performing in the studio environment exhibited performance examples within the framework of musical rules in Figure 5. The situation usually encountered in Figure 5 is the formation of a new addition in terms of musical accompaniment. A performance like the performance of the *uzun hava* genres, which expresses the pain in the inner world of the Anatolian people, has been practiced. If we say that such forms of performance do not take place in rural, we move It should be noted that some of the Dengbêjs but not most, practice in rural areas perform with instruments. However, it has been observed that the performance style in the studio environment has changed with the use of sound effects. The electronic piano, which is the power instrument of world music and visible in all productions of popular culture, has taken on the role of pedal sound which usually reflects the decision tone but the situation of going to a different sound depending on the melody movement during the performance. In the textual part of the work, Dengbêj draws attention by emphasizing some words that he utters one after the other on a curtain as if he is speaking, intense throat strikes and vibratos on the sound plane created by the electronic piano. It must be said that such performances have been studied many times behind the scenes in the popular culture scene. We can assume that those who practice dengbêj have undergone an education and have entered into a modern trend. In the maqam analysis part, there is a commitment to the maqam system. The pre-verbal opening melody in the pipe performance is generally performed in accordance with the course of the maqam. These forms of performance reflect that Dengbêj practices focus on the understanding of visibility and sustainability in

the organizational economy system, such as the popular culture industry and the pursuit of the modern and mass. Also, for Figure 5, Bates and Bennett's notion that "*Literature pertaining to the producer's profession refers to the producer as an auteur, composer, or overseer of the production process*" (Bennett & Bates, 2018, 1) validated to some extent. Accordingly, the producer (Auteur) has made an effort to capture an economy-based audience through modernization and tradition in this time period which is seen as Post-Modern. "*What we call postmodern actually includes the actuality and updating of the old, the traditional, and some of the things that are in the corner*" (Akay, 2002, 68). However, it is known that there are also opinions that modernity does not contain tradition in general. According to Giddens, "*Obviously there is continuity between the traditional and the modern, and they are not completely separate parts; it is known how misleading a very general comparison of the traditional and the modern is*" (Giddens, 1994, 12). It may be too ambitious to consider modernity and tradition separately. Each new production has emerged from the creation of the previous one.

In a system where everything is quickly consumed and forgotten in the changing world order, a different evolution has taken place in the methods of execution of practices with the impositions of modernization trends. In particular, the incessant innovations of technological progress have changed the consumption habits of social shares. The YouTube⁸ company, which founded in February 2005 and broadcasting the first video with the shooting of a zoo a few months later, has become an economic power by dominating the global video content production and marketing areas. Dengbêjî culture has gained a globalization dimension with the YouTube video content production and sharing platform. "*While recognizing that the world has always been interconnected, it shows that the increase in the rate of realization of international economic, political, technological and cultural transactions decentralizes the world, that is, removes power from its 'cores'*" (Kotarba & Vaninni, 2009, 130). On this sharing platform, where hundreds of thousands of people listen to and produce music

⁸ YouTube, video hosting website. It is headquartered in San Bruno, California, in the United States. It was founded on February 15, 2005 by 3 former PayPal employees. <https://en.wikipedia.org/wiki/YouTube> (Access Date: 15.04.2021).

almost every day, Dengbêjî culture has become a commodity that is consumed very quickly by the popular on a global scale.

CONCLUSION

Dengbêjî, a collective product, has entered the modernization process in urban life. Dengbêji practice was performed on an institutional and legitimate basis in urban life. Dengbêji, who practices and maintains this practice in urban life, has made an economic profit. With the performance and spatial changes, the rural elements that feed the practice have been replaced by the elements of urban consumption, the practice has now provided continuity through the visual media, which is one of the most widely accepted mass media. The cultural products created by the society were presented to the popular audience with new experiences in order to gain continuity. Thus, new experiences have led to the change of cultural products and their adaptation and commodification to the normal of their age.

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4. CHAPTER

THE FUNCTION OF THE DRUM INSTRUMENT AND THE EXAMINATION OF PROCEDURE IN THE CONTEXT OF MUSICOLOGY IN THE CONTEMPORARY MEHTER BAND

Erhan TEKİN & Buket GENÇ

THE FUNCTION OF THE DRUM INSTRUMENT AND THE EXAMINATION OF PROCEDURE IN THE CONTEXT OF MUSICOLOGY IN THE CONTEMPORARY MEHTER BAND

Erhan TEKİN* & Buket GENÇ**

INTRODUCTION

The drum instrument has a feature that is identified with the phenomenon of rhythm in music almost everywhere in the world. For this reason, researches or studies on the drum instrument are included in the scope of organology in terms of musicology and instrument due to the rhythm phenomenon. Examining the drum instrument in military music within the history of Turkish culture is also included in the ethnomusicology science methods, which means the examination of music as a cultural element. The birth of music is based on the rhythm phenomenon that emerges with the melodies that emerge with the human voice according to the assumptions and theories, and then the rhythm phenomenon that emerges with the clapping and foot clapping.

The drum instrument has always taken place in Turkish military music culture throughout history. In addition to being a rhythm instrument in military music ensembles in history, it was also used for different purposes such as signaling in wars and ensuring the order of the army. Today, in addition to being used as a rhythm instrument in the Military Janissary Union, which is established within the Turkish Armed Forces, it is also used in ceremonies in the mehter team and to provide marching patterns. Today, in the musical works performed by the Mehter Team, drums are used while performing Turkish music rhythms with a unique attitude. Although there are researches and publications on drums in the field of organology, no research has been found on the rhythm patterns

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specific to the drums in the mehter ensemble. This academic study includes the place and function of the drum instrument used in today's military mehter team in ceremonies, its function in the team, and the beats, rhythms and features of the tempos performed in works according to Turkish music as a rhythm instrument. The aim is theoretically to carry these rhythm patterns to the future within a tradition specific to mehter, and to create a study resource for all amateur mehter ensembles, which are quite numerous in the country and abroad today. In our country and abroad, there are more than five hundred mehter teams formed for political and cultural purposes in countries such as Germany and Belgium, where Turks live mostly. In these amateur mehter ensembles, it is aimed to create a resource that can learn these rhythm patterns within the Turkish music method theory of drum players. In these mehter ensembles, the drum instrument is performed by amateur musicians. As a result, it is expected that this study will be used as a source for drum players in amateur mehter ensembles and will contribute to their transfer to future generations. In the field of musicology, the subject of drums and the rhythm theory, which will be examined as a method subject in Turkish music, is based on one of the basic elements of music.

RHYTHM IN MUSICOLOGY

Before moving on to the rhythm phenomenon, which is a musicological subject, it is necessary to define musicology. In an important source written in the field of musicology; Music science or musicology, which is a science related to the discovery and systematization of music knowledge, is a music research area where careful and critical inquiry or examination is in search of truth and principles related to music. Rhythm, one of the elements of music theory, is studied with systematic and historical musicology method, which is one of the sub-branches of musicology. Musicology, known as the whole of research in the field of music, also systematizes music knowledge (Haydon, 1941: 1-12).

Rhythm, one of the most basic elements of music, is actually found everywhere in the flow of life. There is a rhythm in everything in our lives, which continue in an orderly manner. It is also one of the most basic elements of life. It is a rhythm event in our heart, which is the source of life in human life. In music, rhythm consists of certain patterns of beats. If it is within a measure, the first hits will be strong.

This ensures that the beats are measurable. Therefore, rhythm actually means measure in music.

In musicology resources, rhythm is defined as the moving perception of tones presented in temporal succession. When the objective stimulation that creates the feeling of movement occurs when one frequency or one tonal component replaces another, a movement turns into patterns called rhythm. It is said to be found in regulated factors such as rhythm, mental activity and kinesthetic sensations or body movements within a psychological basis. It is also said that the perception of rhythm includes the whole organism, the sense of time, the sense of intensity, auditory and motor symptoms and impulses, the emotional type and temperament, logical duration and creative imagination (Haydon, 1941: 86).

Rhythm, which is a theoretical subject in music, is included in the primitive theory, which is generally accepted as the basic information of music, such as scales, intervals, measure, notation, etc. The physical basis of the repetitive rhythm is formed by the formation of emphasis and length elements. The rhythm, which forms the basis of the patterned temporal structure of music, is organized with apparatus such as the metric system, time signs, note values, measures indicated by measure lines, and tempo indicators. Some common rhythmic terms are classified under the following headings: Microrhythm: the rhythm of individual parts. Macrorhythm: it is the rhythm of the whole. Polyrhythm: indicates the combination of different rhythms in different vocal parts, that is, the simultaneous use of different meter marks. Multirhythm: it shows the frequent changes of measure marks (Haydon, 1941: 164-165). Basically, it is understood from these explanations that the rhythm consists of certain patterns whose length and emphasis are based on repetition. This formation actually creates a cyclicity or circularity that has continuity and similarity.

The subject of rhythm, which is seen as an element of music in Turkish-Islamic culture, is handled with the concepts of “îka” and method. In the early times, the equivalent of the word rhythm, iqa is defined as “convenience in time, the division of time into periods in regular proportions, or beat sets arranged from regular proportional periods of time”. İka, which is included in a separate section in the old music theory books, is a feature related to the internal division of measure and

is the arrangement formed by the division of various time parts that make up a method in a suitable and regular manner, but in various ways. Even though *îka* and method are used together, they are different concepts. “Usul is a group of beats that are formed by various *ikâ*’s, which are equal or unequal to each other, but necessarily contain strong, semi-strong and weak tenses, fixed in a pattern and repeated throughout the musical piece” (Özkan, 2000: 13).

For *îkâ*, which is used as a measure in old theory books, “period” or *edvar*, which is plural, is included in the subject headings. When we look at the history of Turkish music, it is seen that melodies and procedures are theoretically described in circular shapes in the sources. The rhythmic patterns told in a circle were expressed by the plural of the Arabic word “*devr*” (period or turn) as “*edvar*” as a subject of rhythm. The theory books that included sound and method information were also called “*Kitâbü’l-Edvâr*” (Uygun, 2002: 98).

In Turkish music, special rhythm terms are used while rhythmic patterns in a measure are tapped on the knees with hand movements in today’s method sources. The six rhythm beat terms are: DUM: It is a long unit duration, hit the right knee with the right hand and wait for the duration. TEK: It is a long unit duration, hit the left knee with the left hand and wait for the duration. TE KE: Two units of duration that are equal to each other. TE: hit the right knee with the right hand. KE: hit the left knee with the left hand. TE KÂ: It is one short and one long unit duration. TE: hit the right knee with the right hand. KÂ: The left knee is struck with the left hand. TEK KÂ: Two long unit durations and used together. TEK: the right knee is struck with the right hand. KÂ: The left knee is struck with the left hand. TA HEK: Two long unit durations. TA: left string with left hand HEK: hit both knees at the same time with both hands, or TA: both hands are raised to chest level, HEK: both hands are hit on the knees.

The beats of a measure are expressed with the words “*darb*” or “*nakre*” in Turkish. The note values of the beats are written on two horizontal and parallel lines. Notes with upward stems on the upper line are struck with the right hand, and notes with down stems on the lower line are struck with the left hand. The increase or decrease of unit durations within a measure without changing the time units and accents is called “*order (mertebe)*”. Names may change in some rhythms when the

itches change. In Turkish music, the rhythms of which are written up to fifteen times are called minor rhythms. While performing with instruments such as kudum, ornamental shapes are obtained by increasing the emphasis of the tempos by dividing the time units into smaller parts (Ungay, 1981: 3).

DRUM in TURKISH CULTURE and MEHTER BAND

The drum, one of the oldest instruments of the Turks, gave its name to the group called *tablhane*, which means military band, one of the signs of the reign of the rulers. Throughout history, it has been expressed in many terms in our language, such as “Köbürge, dürüm, dümbek, tavul, drum, tuvil, Tümeleh, Tümebeh, Tuğ, Dümbelek, Dümbeh, Davılga, Dümberk, and Köş”. In the early ages, people who worshiped the sun saw the drum as a symbol of the sun and believed that it concealed storm, hurricane and wind (Konyalı, 1943: 37). In ancient Turks, drums were used to give and receive signals in wars. The place and importance of the drum in Turkish culture from ancient times to the Seljuks is explained in detail in the book titled *Selçuklu Topraklarında Müzik*, based on the sources. Before the Ottoman Empire, drums were used in battlefields, official military concerts, good news and announcements in Seljuks and Ghaznavids (Uslu, 2015).

The drum has been a part of Turkish culture and Turkish military music tradition throughout history. It is necessary to take a brief look at the place of the drum instrument used in today’s mehter ensembles in the history of Turkish culture and military music. In old dictionaries such as Kaşgarlı Mahmut and İbni Mühenna, the double skin drum, which is one of the instruments in the *tukh* bands, which means military band in ancient Asia, was called “*tumruk / tömrük / dürüm*” in old Turkish. After the Turks accepted Islam, the word drum (*tabl*) was used instead of *tumor*. The Turkish drum, meaning peculiar to Turks, was called by the Arabs, “*Tabl-i Kabir-i Turki*” or “*Tabl-i Turki* (Great Turkish Drum or Turkish Drum)”. Turkish rulers could also have as many drums as they wanted, which was quite exaggerated in the number of drums. In the early periods of Islam, military bands consisting of drums were formed without melody instruments such as *zurna*. These bands were called *tablhane*. It was an honor to beat the drums. Along with the edict sent to Osman Gazi by the Seljuk Sultan, the drum was also sent. Drums were also used for different purposes in wars. In the Battle of Kandiye,

the drums were tilted and sand grains were placed on their skins to see if the enemy had dug lagoon under the castle walls. While the enemy pickaxes were working, the places of the sludge diggers were determined by splashing the grains of sand (Gazimihal, 1953-10). The drum or tabl seems to be an important instrument in the traditional Turkish military music and band tradition, giving its name to the entire community.

In the Ottoman period, the drum was trained in the Mehterhane bands, which means military band, in Enderun School and in the tabbalin (drummers) company. In the Mehterhane, the drum was an instrument that could beat the rhythms in the best way. Apart from music, drums were used to announce the news of fire and conquest, to gather soldiers in wars, to organize armies, and to announce and inform divan (government) meetings, due to the sound power and the weight that can be carried by people (Sanal, 1964: 11-81).

There are historical similarities in the shape of the drums used in the military mehter band in the Military Museum today, their place in the ceremonies and the clothes of the drum performers. The drums are covered with a drum cover with a red motif, as seen in the pictures below.



Figure 1. The drum instrument used in today's military mehter ensemble

Those who play the drums are called *davulzen* (shoulder drum player). In the mehter band, “*serdavulzen*”, meaning drummer's head, wears a red robe and a turban, and other drummers wear a dark blue robe and a turban. There is a *serdavulzen* in the mehter band. As seen in the

picture below, the costumes of the drummers during the ceremony, their posture and the ceremonial position with the drums hanging on their shoulders with a sling strap.



Figure 2. Drummers in their clothes in the Mehter band

The drums stand at the back of the band in front of the kos (big kettle drum) bearers in the marching order in the mehter band. Serdavlzen is on the right and the others are on the same level to the right. In the ceremonial marches of the mehter band, serdavlzen or all drums accompany the band with the marching rhythm they play in the marching order. The picture below shows the place of all instruments and drums in the ceremonial march of the mehter band.

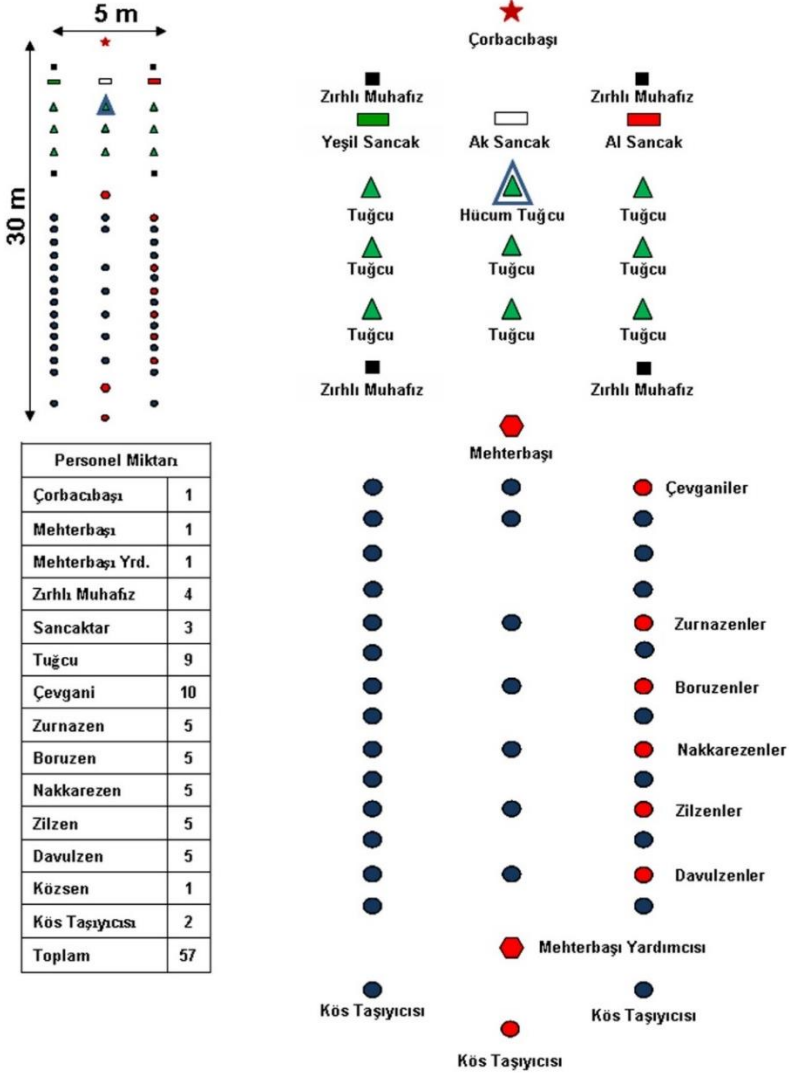


Figure 3. The marching order of the mehter band with five players from each instrument

The mehter band performs by standing on the stage in the shape of a crescent, with the concert order it receives after the march. The mehter band takes the crescent shape with the sign of the bandmaster and stands in place by counting 4 steps with the rhythm sign given by the serdavulzen. As seen in the picture below, in the concert order, the janissary guards, the banner bearers and the mehter band, the postures and shapes of all instruments are bow-shaped.

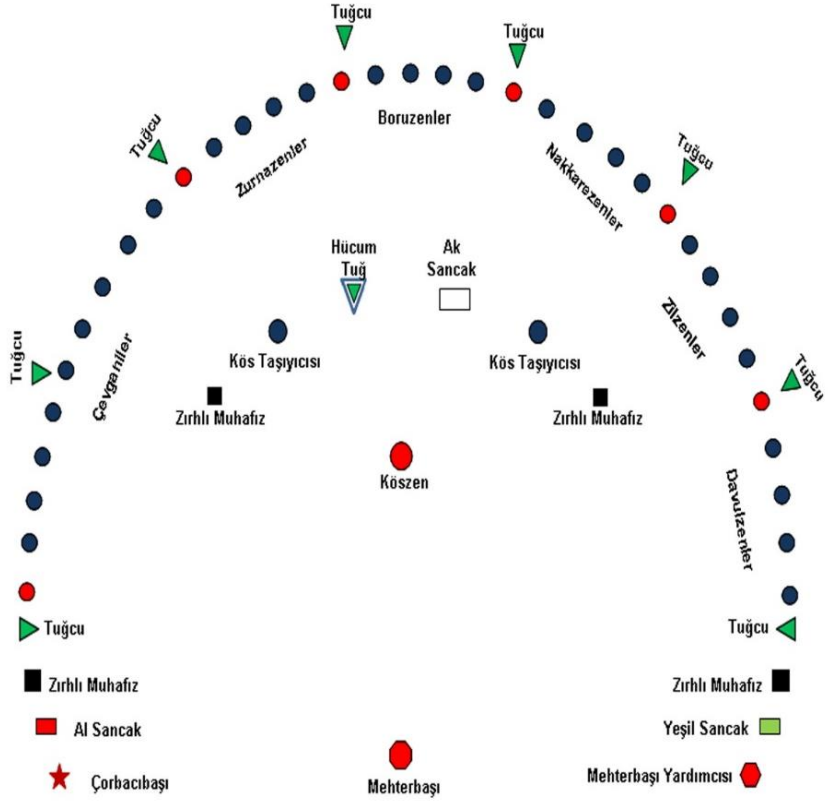


Figure 4. Ceremonial and concert order of the mehter band and janissaries

TURKISH MUSIC AND MEHTER BAND DRUM RHYTHM MOTIFS

Mehter music is known as a sub-genre of Turkish music with its mode and rhythms. There is information in the sources about the rhythms used by the mehter band in history. Hekimbaşı Abdülaziz Efendi gave information about 25 mehter ensemble rhythms names in the güfte mecmuası (lyric magazine) he wrote. The rhythms named under the title of “usulat-ı mehteran-ı alem” in the 18th century are as follows: “Ahlati, Halilevi, Kalenderi, peşrev, Türkü, Sakil, Çenber, Küçük-hafif, Büyük-hafif, Nakş, Saf, revani, Def usulü, Yarım, Ahlati, perişan, Değişme, Düm-sakil, Düm-devir, Murabba, Devr-i hindi, Karabatak, Ezgi, Sofiyan, Sema-i, Ceng-i harbi” (Sanal, 1964: 43). When the rhythms of the mehter music given above are examined, it is seen that

some rhythm terms are not actually a rhythm name. As it is understood from these terms, there is a terminology specific to the performance of mehter ensembles. Although there is no clear information about the rhythm patterns or beat patterns of the aforementioned methods, the rhythm known as “ceng-i harbi” may also have beats specific to mehter music.

When the repertoire of today’s Military Janissary Band in the Istanbul Harbiye Military Museum is examined, the notes of more than 150 pieces composed with different musical forms, maqams and rhythms are found in the repertoire books. In this academic study, which is about drum rhythms in the drum repertory book, a piece will be selected from the repertoire for each rhythm. The rhythm and beat motifs of musical works are shown as they are performed in the mehter repertoire. It will be tried to show similarities and differences by comparing them with Turkish music rhythms. The rhythms, as they are performed in the orchestral music studies and ceremonies of the Mehter band, will be shown on a sample piece below as written in the instrument methods.

Especially when starting ceremonies or concerts, all wind instruments start by blowing long sounds along a two-measure rhythm. In these two measures, wind instruments such as the zurna and the trumpet complete the tuning process. Rhythm instruments also perform two measures, the beat pattern of which is given below. This type of beat is unique to mehter music and is used in the introductions of fasils in the performances of mehter concerts.

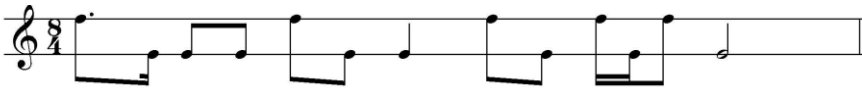


Figure 5. A rhythm motif played to tune the horns and zurnas at the start of the concert.

In this part of the study, the beat patterns of the rhythms in Turkish music and the beat patterns of the rhythms used in mehter sets will be discussed respectively. The “nim-sofyan” rhythm, which is the first rhythm in Turkish music, is a two-beat and two-emphasis rhythm. It is half of the four-beat “sofyan” rhythm. Their rhythmic degrees and ornamental shapes are as follows (Ungay, 1981: 11).

SIVASTOPOL MARŞI

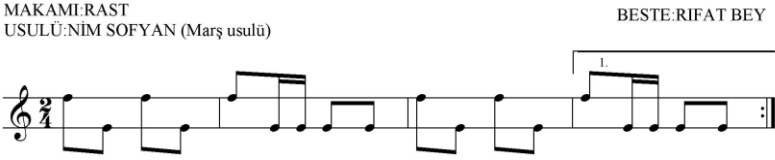


Figure 8. Nim sofyan sample

Another nim sofyan rhythm beat by the drums in the mehter team, the 2/4 beat is unique to the mehter. The beat of the rhythm is seen below in the form of the motif in the Hücüm Marşı.

HÜCUM MARŞI

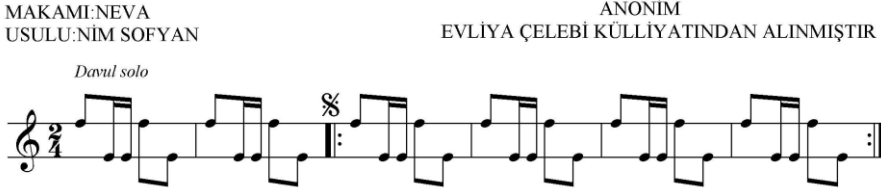


Figure 9. Nim sofyan motif

In Mehter music, there are three different shapes beat by drums, decorated with nim sofyan rhythm sample. These beat patterns and beat syllables differ according to the nim sofyan rhythm used in Turkish music.

In Turkish music similar to the waltz rhythm, the rhythm called semai is classified as a simple rhythm since there is no other rhythm in its formation, with three beats and three strokes in the order of $\frac{3}{8}$, $\frac{3}{4}$ and $\frac{3}{2}$ (Özkan, 2009: 461).

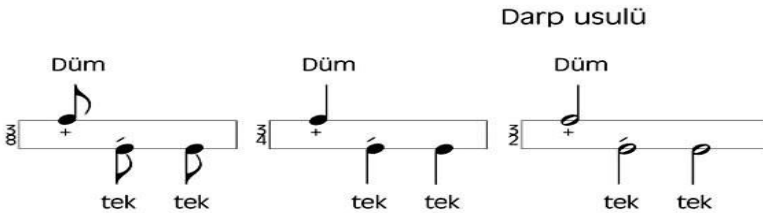


Figure 10. Semai main beats (Özkan, 2009: 461).

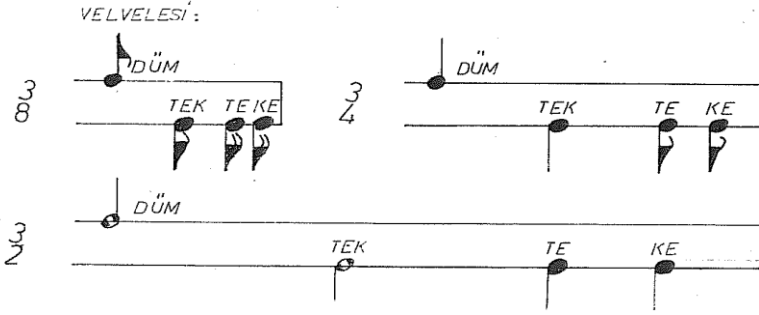


Figure 11. Semaï ornamentation motifs (Ungay, 1981: 15).

In the Mehter repertoire, the semaï style is performed in the same way as it is used in Turkish music, with the drums in 3/8, as seen in the work called *Şen Gözdeki Neşe Veren*.

ŞEN GÖZLERİNE NEŞE VEREN

3

MAKAMI: KÜRDİLİ HİCAZKAR
USULU: YÜRÜK SEMAİ

BESTE: AHMET REFİK ALTINAY
GÜFTE: MİSİRLİ İBRAHİM EFENDİ
(1872-1933)

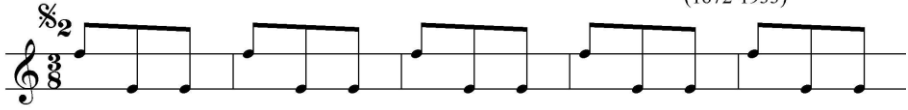


Figure 12. Semaï

The rhythm form called sofyân in Turkish music is formed by the combination of two nim sofas with quarter note time unit and three accents. Sofyân rhythm pattern speed degree and ornamental shape are as shown below.

MERTEBELERİNE GÖRE USÛL NOTALARI:

VELVELESİ:

Figure 13. Sofyan (Ungay, 1981: 18).

In the mehter band, the sofyan style drum beats are played in the form of a 4/4 order in the march music called *Ordunun Duası*.

ORDUNUN DUASI

MAKAMI:RAST
USULÜ:SOFYAN

BESTE:YILDIRIM GÜRSES
GÜFTE:MAKİF ERSOY

Sazbaşı velveleli çalar

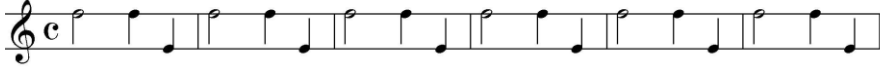


Figure 14. Sofyan

In the work called *Çanakkale March*, the sofyan rhythm pattern was obtained with two different nim sofyan beats, as seen in the nim sofyan before. This type of beat is unique to drums only in mehter ensembles.

ÇANAKKALE MARŞI

MAKAMI:RAST
USULÜ:SOFYAN / MARŞ USULÜ

BESTE:FETHİ SAZÇALAN



Figure 15. Sofyan style

The Turkish aksağı rhythm pattern has five time periods and three accents, and is formed by the combination of a nim sofyan and a semai rhythm.

MERTEBELERİNE GÖRE USÛL NOTALARI :

VELVELESİ :

Figure 16. Türk aksağı (Ungay, 1981: 20).

As a rhythm used in the Mehter repertoire, the Turkish aksağı rhythm pattern is similar to the 5/8 level in the second section, while the drums are performed in the form of a four-measure mehter-specific rhythm in the introductory part of the piece, as seen in *Esti Nesm-i Nebahar*, which is taken as an example.

ESTİ NESİM-İ NEVBAHAR

MAKAMI: RAST
USULÜ: TÜRK AKSAĞI

BESTE: HACI ARİF BEY

Son

Figure 17. Türk aksağı in mehter music

5/8 and 7/8 rhythm measures and patterns are played alternately in the work titled "*Krimdan Gelirim*". The Turkish aksağı consists of a nim-

sofyan and a semai. Semai part is performed in the form called evfer.

KIRIMDAN GELİRİM

MAKAMI:KARCIĞAR
USULÜ:TÜRK AKSAĞI

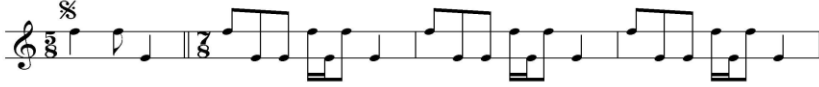


Figure 18. Türk aksağı with different type

The Yuruk semai rhythm pattern consists of six-time units and two semai rhythms with five accents.

MERTEBELERİNE GÖRE USÛL NOTALARI :

VELVELESİ :

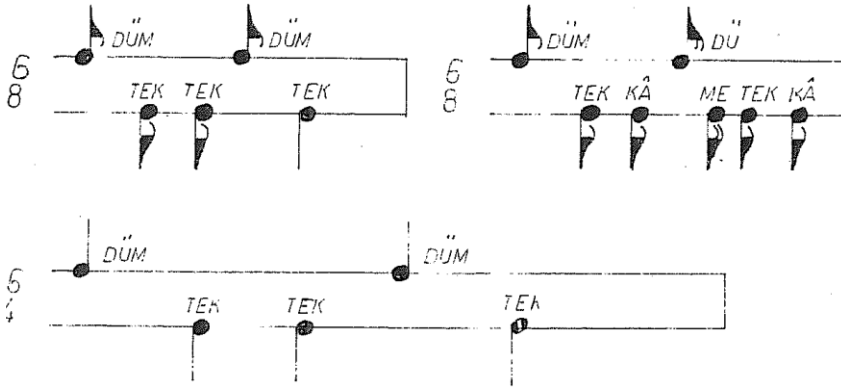


Figure 19. Yürük semai (Ungay, 1981: 25).

The drum beats in the piece called *Nideyim Sahnı Çemen* are similar to the 6/4 order.

NİDEYİM SAHNI ÇEMEN

MAKAMI:HİCAZ HUMAYUN
USULÜ:SENGİN SEMAI

BESTE:H.SADULLAH AĞA
SÖZ:ENVERİ

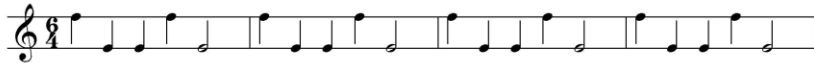


Figure 20. Yürük semai

In the *Pleven March*, the yürük semai rhythm pattern is played on a different scale. It consists of the union of three nim sophia. This beat style shows the drum rhythm beats peculiar to mehter.

PLEVNE MARŞI

YÖRE: RUMELİ
MAKAMI: MUHAYYER KURDİ
USULU: YÜRÜK SEMAİ SEMAİ 2. MERTEBE

BESTE: M. ALİ BEY
DERLEYEN: M. TANRIVER

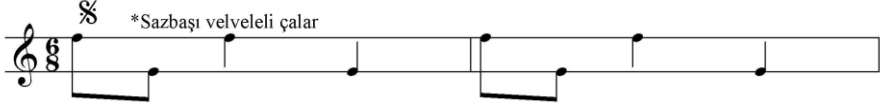


Figure 21. Üç yürük semai

Devri hindi rhythm pattern has seven-unit durations and five accents and consists of a combination of a semai and a sofyan.

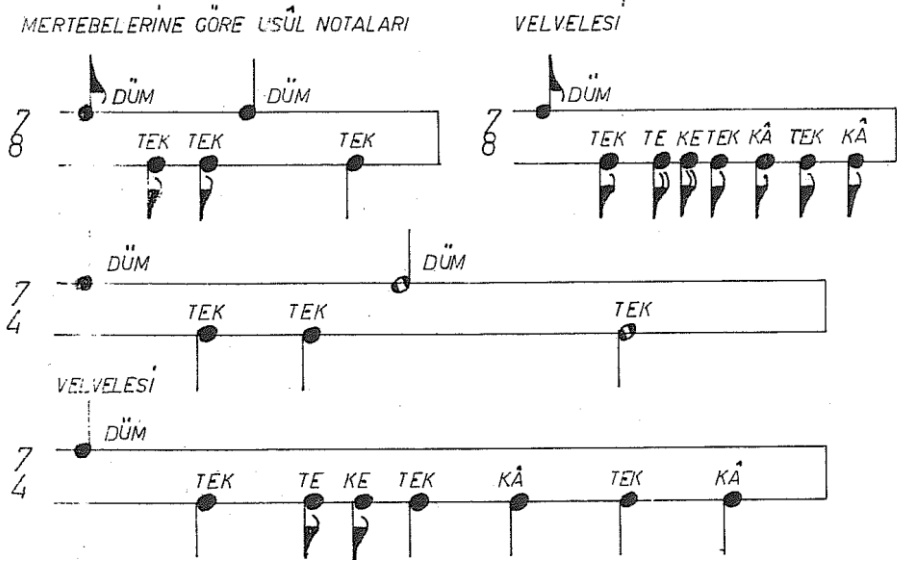


Figure 22. Devr-i hindi (Ungay, 1981: 34).

In the piece called *Bayatî Şarkı Nar-ı Firkat*, which is included in the Mehter repertoire, the 7/4 beat of the drums is unique to the Mehter.

BAYATİ ŞARKI

(Nar-ı Firkat)

MAKAMI: BAYATİ
USULU: DEVR-İ HİNDİ

BESTE: MAHMUT CELALEDDİN PAŞA

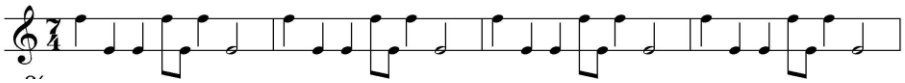


Figure 23. Devr-i hindi

In the piece *Gül Yüzde Görelî*, which is available in the Mehter repertoire, the drums are beaten with a 7/8 rhythm, and the semai part of the rhythm is beaten with a different beat style, with a pattern specific to the Mehter.

6

GÜL YÜZÜNDE GÖRELİ

MAKAMI: RAST
USULÜ: DEVRİHİNDİ

BESTE: M. NURETTİN SELÇUK
GÜFTE: BURSALI AHMET AHMET PAŞA

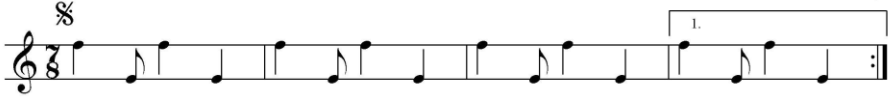


Figure 24. Devr-i hindi

Düyek rhythm pattern consists of two sofyan rhythms with eight units of duration and five accents.

NERTEBELERİNE GÖRE USUL NOTALARI :

VELVELESİ :

Figure 25. Düyek (Ungay, 1981: 40).

As seen in the works of *Benefşezar Peşrevi* and *Dayler Dayler*, which are present in the Mehter repertoire, the Duyek drums beat the rhythm with a rhythm unique to the Mehter.

BENEFŞEZAR PEŞREVİ

3

MAKAMI: RAST
USULÜ: DÜYEK

BESTE: KANDEMİROĞLU EDVARI



Figure 26. Duyek

6

DAYLER DAYLER

MAKAMI: HİCAZ HUMAYUN
USULÜ: DÜYEK

BESTE: KEMAL ALTINKAYA

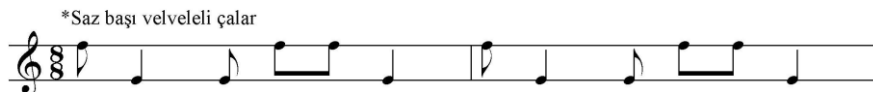


Figure 27. Düyek

The aksak rhythm pattern has nine-time units and six accents. It is formed by combining the rhythms of a sofyan and a Turkish aksağı.

MERTEBELELERİNE GÖRE USÛL NOTALARI:

9/4

AKSAK USÛLÜ VELVELESİ

AĞIR AKSAK USÛLÜ VELVELESİ:

Figure 28. Aksak (Ungay, 1981: 46).

In the piece called *Buna Er Meydan Derler* in the Mehter repertoire, the drums beat of aksak rhythm pattern with a different beat style unique to the Mehter.

BUNA ER MEYDANI DERLER

MAKAMI: HİCAZ HUMAYUN
USULÜ: SOFYAN

ANONİM
DERLEYEN: KEMAL ALTINKAYA

Figure. 29 Aksak

The Aksak Rhythm pattern is similar to the 9/8 level in the work called *Esztergom Kal'asi*.

ESTERGON KAL'ASI

MAKAMI:HİCAZ HUMAYUN
USULÜ:AKSAK

DÜZENLEYEN:KEMAL ALTINKAYA



Figure. 30 Aksak

The aksak semai rhythm pattern is a ten-time unit value and a six-beat rhythm. It consists of the combination of two Turkish accents with different beats.

MERTEBELERİNE GÖRE USÛL NOTALARI :

Figure 31. Aksak semai (Ungay, 1981: 67).

In the piece called *Mahur Saz Semaisi* in the Mehter repertoire, the aksak semai rhythm pattern struck by the drums is similar to its 10/8 form.

MAHUR SAZ SEMAİSİ

MAKAMI:MAHUR
USULÜ:AKSAK SEMAİ

BESTE:KEMENÇECİ NİKOLAI

1.HANE *Saz başı velveleli çalar



Figure 32. Aksak semai

The ikiz aksak style rhythm pattern has twelve-time units and eight accents. This rhythm is formed by the combination of one devr-i hindi and Turkish aksağı.

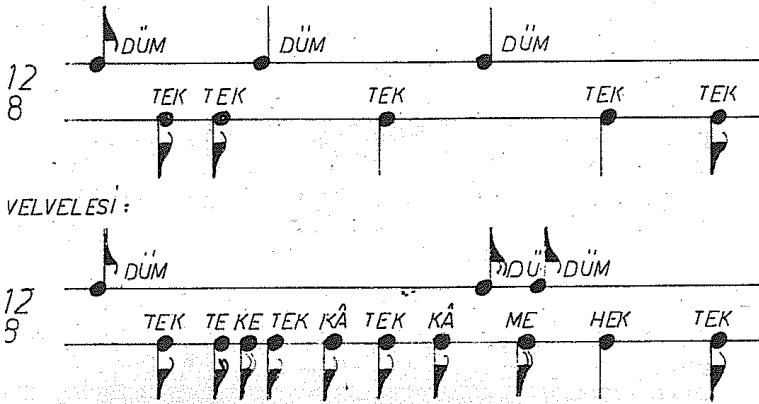


Figure 33. İkiz aksak (Ungay, 1981: 89).

In the piece called *Hoş Gelişler Ola* in the Mehter repertoire, the ikiz aksak rhythm pattern struck by the drums is a rhythm beat unique to the Mehter. It consists of four semai rhythm patterns with different beat patterns.

HOŞ GELİŞLER OLA

MAKAMI:RAST
USULÜ:12/8

BESTE:MEHMET TÜRKER
DERLEYEN:M.SARISÖZEN



Figure 34. İkiz aksak

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5. CHAPTER

**TONAL AND FORMAL ANALYSIS OF
LUDWIG VAN BEETHOVEN'S OP. 18 NO. 4
STRING QUARTET**

İsmail SINIR

TONAL AND FORMAL ANALYSIS OF LUDWIG VAN BEETHOVEN'S OP. 18 NO. 4 STRING QUARTET

İsmail SINİR*

INTRODUCTION

Ludwig van Beethoven (1770 Bonn-1827 Vienna), a German composer and pianist, is known as a composer who radically transformed all the musical forms he produced (Kennedy, 1996, 60, Kuterdem, 2017, 177). Beethoven, who composed works in a wide variety of genres such as symphony, string quartet and piano sonatas, composed pioneering works in the history of music. In fact, Schumann defines Beethoven's chamber music works as "the last limits that the mind and soul can reach" (Selanik, 1996, 147).

As a leading creative and innovative composer, the historical period in which Beethoven lived is an important transitional age. Beethoven's creations are generally classified in three different phases and he is defined as a kind of "transitional composer" between classical and the romantic periods in music history (Boran and Yıldız Şenürkmez, 2010, 161). According to Çaylı, it is the effect of the French revolution on Beethoven's music that causes this classification (2017, 177). According to the classification, the first period is between 1795-1802, which is considered depending on the Haydn and Mozart tradition; the second period is between 1802 and 1817, when he started to create his own style and the third period is the period after 1817 (Selanik, 1996, 148-149; Boran and Yıldız Şenürkmez, 2010, 162). The work that examined in this study, Op. 18 No. 4 string quartet was completed during the composer's first creative period. Before writing his Op. 18 quartets, Beethoven settled in Vienna, where he composed Op. 2, Op. 10 and Op. 13 piano sonatas. According to Lindeman, the initial ideas of the Op. 18 quartets probably date back to early 1795 (1987, 34).

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When the first part of the Op. 18 No. 4 string quartet is examined formally, it is seen that it was written in the form of the sonata allegro and the sonata allegro form is a commonly used formal structure in western classical music genres. According to Caplin, the sonata form is the largest and most important formal structure of the classical period in music (1998, 195). Similarly, Spring and Hutcheson discuss the sonata form, which is considered the most important and most used multi-part musical genres, and its associated symphonies, concertos, quartets, etc. Spring and Hutcheson describe the gradual evolution of the sonata form from a simple binary form to a highly complex reflexive (triad) form as one of the greatest developments in the history of music (1995, 197).

Quartet, in terms of its meaning in music, refers to a musical work written for 4 instruments and a musical group of four people who will perform this piece. These instruments are usually two violins, a viola and a cello, although different combinations can be encountered. According to Kennedy, these combinations could consist of a piano and three string instruments; the piano can be replaced by another instrument, or four solo voices can form a quartet, as in the examples in operas (1996, 585).

Ahmet Say defines quartet as “a piece written for a solo instrument or four solo voices with or without accompaniment or an ensemble composed of four instruments or vocalists to perform this four-part piece”. According to Say, quartet, which has an important place in classical and romantic period instrumental music, are works in sonata form written for two violins, viola and cello (2002, 164).

Considering the importance of the work, which is the subject of this study, in terms of music education, it can be said that the string quartet as a musical genre is directly related to the subject headings of many courses in both undergraduate and graduate education processes of both music education programs and music departments of conservatories and fine arts faculties. However, as all the works of the composer, Op.18 No. 4 string quartet is also very important for the process of composition and composition education. However, the analysis of this work is also important in terms of understanding the musical style of the period and the composer’s artistic style.

Aim of the Study

In this study, modulation plans used by Beethoven in the structural establishment of the “Allegro ma non tanto” section which is the first section of the Op. 18 No. 4 string quartet, were examined. The examination of the tonal structure in this work of the composer is important in terms of understanding how the connections between the structural elements of the sonata form are realized, how the balance and contrast in the formal structure are reflected on the tonal structure, and how the tonal scheme in these connections is. Therefore, it is aimed to contribute to the formal and harmonic studies in the music education process.

Methodology

In this study, Beethoven’s Op. 18 No. 4 string quartet are examined in terms of formal structure and modulation construction. The analyses were realized descriptively (Yıldırım & Şimşek, 2013). The work review was carried out through the Dover Publication edition.

Sonata Form

Hodeir evaluates the sonata as a combination of canzone and suite, which emerged in Italy in the 17th century. According to Kennedy, a sonata conforming to general formal rules consists of three parts. These are exposition, development and re-exposition. The exposition section is a section that contains the first theme (tonic), the sub theme (dominant), and sometimes the third theme; the development section, a free section developed from the materials in the exposition; the re-exposition section is a section in which the exposition is mostly modified and repeated and the sub theme is heard this time on the tonic (1996, 687).

Koray defines the sonata form as “a three-part song form that has been enlarged and enlarged”. According to him, one or more musical ideas are added to the sentence or period, from the dominant tonality, which develops towards the dominant tone of the first part of the sonata in a legal structure. Since the first section is extended, the processing (development) section will also be long. The third part consists of the repetition of the whole of the first part (1957, 89). Fenmen, on the other hand, states that the sonata takes its unchanging pattern with the triple

form and summarizes the schema of the form as the first exposition, the middle part and the second exposition (1991, 53).

Fenmen summarizes the general lines of the sonata form as follows:

Exposition			Development	Re-Capitulation			
1. Theme	Episode ⁹	2. Theme	Development section	1. Theme	Episode	2. Theme	Coda
Main tonality		Dominant or close tone	Modulations	Main tonality		Main tonality	

As seen in the Figure above, the form is built on three main sections. While the 1st theme presented in the exposition section comes in the main tone, the 2nd theme is mostly announced in the dominant tonality. The episode is used to prepare the tonal contrast between the two themes. The development section, which Fenmen called the “Processing section” (1991, 53-54), is a section that is mostly made of themes or musical material in the episode, processed and developed with modulations. This section can also be thought of as the part where the composer “shows his mastery”. In the repetition of the exposition that comes after the development section, the musical materials in the exposition are announced again, either in the same way or with minor changes. However, the 2nd theme is heard in the main tonality, not the dominant one. Episode and coda, in Fenmen’s words, are the parts used to “determine the tonality exactly” (1991, 54).

Spring and Hutcheson express the content of the sonata form as follows:

- Presentation of thematic material in two different tonal stages,
- Development of all or part of this thematic material,
- The reappearance of thematic material in its original form or partially altered but on a single tonal axis (Spring ve Hutcheson, 1995, 198)¹⁰.

⁹ In sonata literature, “transition” is used to describe the transitional parts, here called “episode”, that connect the themes (Çaylı, 2017, 97).

¹⁰ In sonata form, if the main tonality is major, the second theme is usually heard in the dominant tonality. If the tonality of the sonata is minor, the second theme comes in the relative major tonality of the first theme (Koray, 1957, 92; Spring and Hutcheson, 1995, 198).

Historically, instrumental works are often referred to as “sonatas” to distinguish them from works composed for voice (cantatas) or toccatas for organ throughout the 16th century. In this period, the concept of “sonata” is a term used for instrumental works and does not indicate a formal structure. However, it is seen that the concept of sonata started to gain meaning as a multi-compartmental musical form from the 1750s (Spring and Hutcheson, 1995, 197-198).

FINDINGS

In this part, the tonal structure of the string quartet will be tried to be understood and the examinations will be made through the partiture. Observations will be evaluated descriptively, by analyzing the notes on each section.

It is seen that the exposition section begins with the tonic pedal and this pedal dominates the first six-bar music harmonically. In the continuation of the first theme, no tonal axis changes occur, and the theme is completed in the main tonality. The tonal structure in the exposition section is given in figure 1 below:

Allegro ma non tanto.

c m: i vii +2 +4/3 iv 6/4 vii6/iv +4 vii+2/iv iv 6/4 vii+4/3 i vii+2 i

7

iv 7-6 +6 (Alm.) vii7/V V i 6 V6 i Vb9 i 6 V6 i iv 6 5 V6/V +6 K 6 V7 (Alm.) 4 i V i V i

Figure 31. Tonal structure in exposition

The part that follows the first theme decides here by turning to the dominant tonality. Figure 2 below shows this part:

cm: III vii+6 i vii+6 N6 VI +6 V
 3 3 3 4 (lt.)
 G: I

Figure 32. Transition to dominant tonality

It is seen that the first theme in the exposition section is completed in the main tonality, and the part that acts as an episode between the next theme and the sub theme prepares the tonal contrast between the two themes and provides the transition to the E flat major tone in which the sub theme is heard. In this transitional section, the composer turns to A-flat major and F minor tonalities, which are close tones of the E-flat major, where the sub theme is heard. The tonal plan used on the episode in the exposition section can be summarized as “Ab-fm”. The episode and tonal structure in question are shown in Figure 3 below:

Ab: I V2 I6 V6 I V2 I6 V6 I vii⁵ I vii⁵ 19—8 4—3 [fm: V7 i6 V6 i V2 i6 V6 i V6 i—6 Eb: K₄ V

Figure 33. Episode and its tonal structure

The sub theme, following the episode that provides the transition between the two themes, starts with tonic (Eb)-dominant (Bb) chords. The first development of the sub theme is heard in a flat major and ends with a dominant-cadence. It is seen that the symmetry, which we can consider as the second repetition of the theme, turns towards the dominant tonality and decides with a cadence in the dominant tonality. Figure 4 below shows the harmonic pattern of the sub theme, and figure 5 shows the harmonic structure at the end of the sub theme repetition:

Second theme

34

$E\flat$: I V2 V2 I6-5 V6 I5 K^6 V6-2 I6 ii5 V4 I5 V7/ii vi ii7 V7

Figure 34. Sub theme

46

$E\flat$: I6 V4 I5 $B\flat$: vii+6/ii ii V7 I

Figure 35. Repetition of the sub theme

After the repetition of the sub theme, tonal axis turns to the E-flat major and the rest of the exposition (including the episode section) is completed in this tonality. However, while the first ending of the episode is returning to the major tone, the second ending is turning to the g minor tonality to prepare the development section. Figure 6 below shows the episode at the end of the exposition:

70

$E\flat$: I V7 I $c\flat m$: V7 $g\flat m$: V7

Figure 36. Closing of the exposition

The development section, which started after the closing of the exposition section, was established with modulations to close tones. The development section begins is in g minor tonality, and the tonal effect is completed by an authentic cadence. Figure 7 below shows closing of the development section in g minor:

83

g m: V7 VI vii°/V-6 K6 V7 i V6 i V ii-6 i6 V4 i ii6-4-6 5-3-5 K6 V7 i

Figure 37. Development section

After the entrance of the development section, a second tonal axis change takes place with a short preparation period; the transition occurs to main tonality. This part of the piece ends with a cadence. Figure 8 below shows the cadence in the c minor tone:

94

c m: V⁹ i6

Figure 38. Cadence

Another close tonality that is directed towards in the development section is f minor. In the development section, the coda comes in the f minor tonality. After the coda in f minor, the transition occurs to parallel major; the sub theme comes in F major. Figure 9 below shows the closing part of the f minor tone and the part heard in F major:

107

cresc. *ff* *decresc.*

cresc. *ff* *decresc.*

cresc. *ff* *decresc.*

cresc. *ff* *decresc.*

fm: VI +6 (Alm.) V i V i V i V i V

F: V

I V7

Figure 39. Closing of F Major tonality

The sub theme heard in the F major tonality and again in the F major tonality, so returning to the main tonality is prepared. Figure 10 below shows the part where the sub theme is heard in f minor at the end of the development section. Figure 11 shows the part that returns to the major tonality:

119

cresc. *p*

cresc. *p*

cresc. *p*

cresc. *p*

F: V7

fm: V7 i V7 i V⁶/₅ i

Figure 40. End of the development

126

fm: IV V⁶/₅ iv +6 (It.)
 c m: +6 (It.) V — 6 — 6 — 5 V — i6 — 4 — 4 —

Figure 41. Returning to main tonality

By the end of the development section, the re-exposition section starts in c minor. After the first theme is heard in the main tonality, the preparation part of the sub theme starts with the main tonality and develops with the transitions to the close tones through the sequences. Figure 12 below shows the sequences in this section:

148

c m D b e b m

sempre più f
sempre più f
sempre più f

c m: iv 6 +6 V (It.)

Figure 42. Sequences

The symmetric of the sub theme in this section is in a parallel major tonality; It starts in C major. Figure 13 shows the beginning of the sub theme in the re-exposition section:

158

C: I V I V⁶₅ I K⁶₄ V7 I₆

Figure 43. Sub theme in the Re-exposition

Just after the sub theme in the re-exposition section, a short transition occurs to the G major tonality and the music continues in the C major tonality again. Figure 14 below shows the transition to the G major tonality:

173

C: I₆ ii₇ I V₆ G: I ii V₇ I

Figure 44. Transition to G major tonality

The parts that complete the first part of the quartet are mostly heard in the main tonality. It is seen that short transitions prepare coda through C major and c minor tonalities. At the end of this section, a connection is made to the D flat major chord by using the augmented 6th chord, and then music reaches to the coda.

Coda, which derived from the first motif of the first theme, develops through secondary dominant chords. The coda also begins with an

authentic cadence which concluded in the main tonality. Then, the first part of the quartet ends without any tonal axis change.

DISCUSSION and CONCLUSIONS

In this study, Beethoven's Op. 18 No. 8 string quartet were analyzed in the term of the tonal plan of the piece. The modulations in the tonal plan and harmonic construction were analyzed passage by passage. In addition to this, the formal analysis and tonal plan of the piece are given in the appendix by a schema.

As mentioned in the literature, if the sonata form is evaluated as an expanded three-chambered structure, it is seen that the Beethoven's quartet which examined in this study, conveys the formal characteristics of the classical period sonata form. In addition, the tonal plan also conveys the tonal characteristics of the classical period sonata form. It is seen that the modulations between and within the sections (through episodes) are made to close tones, which is also in parallel with the characteristics of the classical period sonata form.

As a result of the analysis, the modulations used in the piece are visualized in figure 15 below:

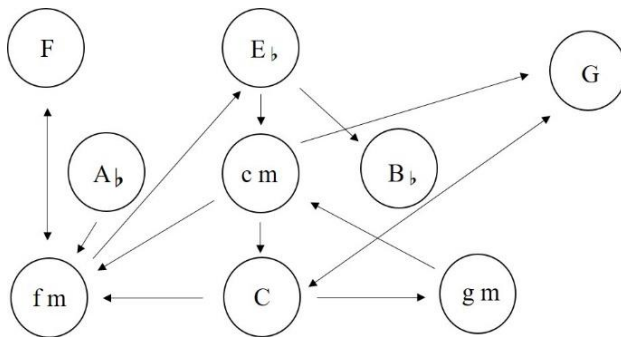


Figure 45. Modulation plan in piece

As seen in figure 15, the modulation plan used in the work is built on the close tones of the c minor tonality.

In the exposition section of the piece, it was seen that the first theme was constructed in c minor, the episode was constructed in A flat major and f minor tonalities, and the sub theme was constructed in E flat major and c minor tonalities. After the sub theme, the episode which starts in E flat major tonality prepares the main tonality for returning to the

beginning of the work. It has been observed that the second repetition of the episode is directed towards the g minor tonality to prepare the development section.

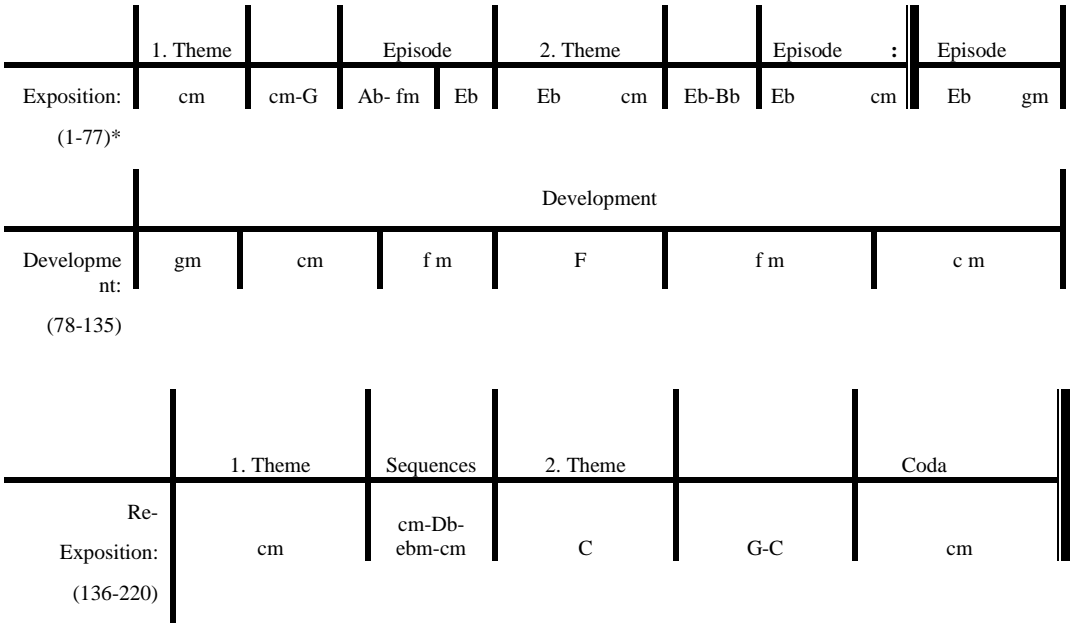
It is observed that transitions to gm, cm, fm, F, fm and cm tonalities are used in the development section. It is seen that the re-exposition section starts in the main tonality. In the sequences following the first theme, transitions to Db, ebm and cm tones occur. The sub theme was constructed in the C major tone, which is also a close tone, and it was seen that the work was completed in the main tone. In summary, the tonal scheme and modulations used in the piece are built on close tones; by this way, it is understood that the tonal contrast between the sections is provided.

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Appendix: Formal and tonal plan of the Beethoven's Op. 18 No. 4 String Quartet



*Measure numbers are noted without considering repetition in the exposition section.

6. CHAPTER

INVESTIGATION OF REPERTOIRE SELECTION CRITERIA OF THE QANUN INSTRUCTORS IN INDIVIDUAL QANUN LESSONS OF THE MUSIC EDUCATION DEPARTMENTS

Kemal KURT & Tuba YOKUŞ

INVESTIGATION OF REPERTOIRE SELECTION CRITERIA OF THE QANUN INSTRUCTORS IN INDIVIDUAL QANUN LESSONS OF THE MUSIC EDUCATION DEPARTMENTS*

Kemal KURT** & Tuba YOKUŞ***

INTRODUCTION

In Turkey, the music education departments are the institutions that train future music teachers. In addition to their general and vocational education in these schools, teacher candidates continue their schooling with various instrument courses within the scope of field education. One of the individual instruments studied in the music teaching undergraduate program is the *qanun* instrument. Within the Individual Instrument Training course, the seven-semester *qanun* education undergraduate course covers musical pieces with various *maqams*, consolidation of techniques, knowledge, and skills, learning and using of ornament techniques, sight-playing, and the performance of high-level pieces that improve the execution of the *qanun* (Council of Higher Education [YÖK], 2018)

Qanun dating back to ancient eras has undergone many changes in name and shape over long periods (Eryiğit, 2019). The traditional *qanun* instrument, which is suitable for education, has some features such as being adaptable for performing world music, covering a wide sound range that contributes to the diversity of expression, usability as a solo and accompaniment instrument, and having strong performance ornaments (Doğruöz, 2017). While providing technical knowledge and skills to the individual *qanun* training students in music education

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departments, *qanun* instructors create a particular repertoire from beginner to advanced stages. The *qanun* repertoire created in parallel with the student's development in the *qanun* education process is significant to reinforce the technical knowledge and skills of the student at every level and teach more quickly and permanently. In other words, the repertoire selection in the individual *qanun* instrument training course in the music education departments is one of the most critical factors in acquiring the most appropriate technical and musical behaviors for the students' targeted level and course objectives.

In the literature, there are some previous studies conducted on the content and method analysis of the *qanun* training (Çelebi, 2017; Dođruöz, 2017; Savaş, 2016), method analysis (Aksungur, 2010; Elkaya, 2019; Kahyaođlu, 2017a; Karaelma, 2009), *taksim* in the *qanun* education (Çalhan and Yokuş, 2019) and technical studies (Gunalçin, 2010; Kahyaođlu, 2017b; Kostak-Toksoy, 2006). Based on these researches, Çelebi (2017) evaluated the content and method of the *qanun* education courses in the music education departments of education faculties by interviewing the instructors. Dođruöz (2017) compared the course contents of individual *qanun* instruments in music teaching undergraduate programs. However, so far, no literature study has been found on the repertoire selection criteria of individual *qanun* educators in music education departments.

This research might contribute to revealing and evaluating the individual *qanun* training instructors' current repertoire selection criteria and discovering more systematic repertoire selection criteria by considering the technical and musical achievements targeted for the students during the *qanun* education process. This research is also unique, as it is the first study to reveal the criteria of the repertoire selection in individual *qanun* instrument education in music education departments.

The Purpose of the Research

The research aimed to reveal the repertoire selection criteria of the *qanun* educators in individual *qanun* lessons of the music education departments and to evaluate them within the framework of the dimensions determined by the research. Accordingly, the study sought answers to the following questions about the *qanun* educators who

choose the beginner-, intermediate- and advanced-level repertoires in individual qanun education lessons in music education departments:

- 1) Which technical studies do they emphasize?
- 2) Which maqams do they prefer?
- 3) Which musical pieces do they choose for their repertoire?
- 4) Which educational materials do they utilize?

Method

Research Model

The research is a qualitative case study in line with its purpose. Case studies are a distinctive approach used in seeking answers to scientific questions (Büyüköztürk et al., 2021). Case studies are a research method that allows in-depth analysis of a phenomenon or event that the researcher cannot control (Yıldırım & Şimşek, 2011).

Research Sample Group

In the study, the *criteria sampling method* was preferred among *purposive sampling methods*. The research was carried out on the *qanun* instructors who served in music education departments for five years or more and voluntarily participated.

In the research, first of all, music education programs of the fine arts departments, which include *individual qanun education lessons*, were determined through webpage information of the relevant universities. Five music education departments were found to provide *individual qanun education* courses. Accordingly, the study group comprised volunteer lecturers (n=4) with at least five years of teaching experience in *qanun* education in individual instrument training courses within the music education programs of the fine arts departments at state universities' education faculties in the 2021-2022 academic year spring semester.

The table below shows demographic information about the *qanun* educators who participated in the study.

Table 1: Demographic Characteristics of Qanun Educators

Gender	f
Female	1
Male	3
Total	4
Professional Experience	f
5-10 years	1
11-20 years	1
20 years and over	2
Total	4
Academic Title	f
Instructor	3
Dr. Instructor	-
Associate professor	1
Professor	-
Total	4

Of the *qanun* educators who voluntarily participated in the research, one was female, three were male, one had 5-10 years of experience, one had 11-20 years of experience, and two had over 20 years of professional experience. One lecturer participating in the research was an associate professor, and three were lecturers (Table 1).

Data Collection Tools

In the study, a semi-structured interview form created by the researchers served as a data collection tool to obtain comprehensive information about the repertoire selection criteria of the instructors giving individual *qanun* lessons in music education departments. Semi-structured interviews combine fixed-choice answers and detailed and exhaustive answers on the relevant subject (Büyüköztürk et al., 2021). The interview form prepared after the literature review comprised eight questions, four of which were about the demographic characteristics of the instructors participating in the research, and four of which were about which technical studies, which maqams, which musical pieces, and which educational materials they would consider in determining the beginner, intermediate and advanced repertoire in qanun education. The prepared research questions were submitted to expert evaluation (n=5) for the clarity and relevance of the study content and completed by making the necessary corrections in line with the expert opinions.

Audio and video recordings were taken to analyze the data and themes related to the qanun instructors' repertoire selection criteria in the data collection process.

Data Collection

The research data were collected with the semi-structured interview form created by the researchers. After receiving the required permissions, all the five instructors who gave individual qanun lessons in the music education programs of the fine arts departments were contacted and informed about the research purpose. These five qanun instructors reached agreed to participate in the research study. An instructor was interviewed face to face for 30 minutes on the specified day and time. Three instructors were interviewed online via Zoom for 60 min/each, considering the ongoing pandemic period. The last volunteer faculty member received an interview form via e-mail, but this instructor provided no feedback during the data collection process of the research. Therefore, the research data comprised the opinions of four lecturers. During the data collection process, audio and video recordings were taken to analyze the themes and the data regarding the qanun teachers' repertoire selection criteria. These recordings were within the knowledge and consent of the participants in the research. While processing the data within the study, the participant identities were confidential.

Data Analysis

The research data were analyzed by content analysis. Content analysis is a systematic, repeatable technique in which some expressions in a text are summarized into smaller content categories by coding based on particular rules. Researchers determine and analyze the existence, meanings, and relationships of terms and concepts in the text and make assumptions about the message (Büyüköztürk et al., 2021). By getting the opinions of the *qanun* instructors, this study determined the data categories in individual *qanun* education: the beginner (1st- and 2nd-semester course contents), the intermediate (3rd-, 4th-, and 5th-semester course contents), and the advanced (6th- and 7th-semester course contents). After inputting all the data, including techniques, *maqams*, musical pieces, and educational materials used for beginner, intermediate, and advanced repertoire selection of the *qanun* educators, the themes, sub-themes, and codes were presented to expert reviewers

for the reliability of the research. The *qanun* educators participating in the study were coded as “QE1” (Qanun Educator 1), “QE2” (Qanun Educator 2) etc.

Credibility and Ethics

To increase the reliability in selecting the study group, the “sample selection strategy” was adopted, and in this direction, the “criterion sampling method” was employed, considering the purpose of the research. This research was carried out with a study group of five years or more experienced in *qanun* education. The researchers received the opinions of five specialists while developing the data collection tool. Interviews in data collection were voluntarily and mutually trust-based. As a part of the study, meetings lasted with one *qanun* educator for 30 minutes and with three others for 60 minutes.

As the interviews progress in studies, an atmosphere of trust develops over time, and the interviewees can be more sincere in their answers. Therefore, the validity of the data collected in long-lasting interviews is higher (Yıldırım & Şimşek, 2011). From this perspective, one can say that the interview duration affects the validity of the data. In the current study, all the interviews were video and voice recorded with the participants' awareness, and direct quotations from the participants were included in the study findings. After all data entries, the theme, sub-themes, and codes were submitted for expert review to ensure the data's reliability. Before starting the research, each participant signed an informed consent form, guaranteeing that all information revealed during the interviews would be kept confidential. The required ethical permissions were obtained from the Muğla Sıtkı Koçman University Social and Human Sciences Research Ethics Committee on 24.03.2022.

RESULTS

To determine the techniques, maqams, musical pieces, and educational materials used in the beginner, intermediate and advanced repertoire of qanun educators, the research findings parallel to the research questions were discussed in line with the conceptual framework of the research and the themes, sub-themes, and codes that emerged from the data obtained from the interviews. Direct quotations were also included in the answers given by the qanun educators to the research questions. The

order of the open-ended questions was kept constant, and each section was interpreted within itself.

Findings Concerning the Individual Qanun Educators' Beginner-Level Repertoire Selection Criteria in Music Education Departments:

Table 2: The Individual Qanun Educators' Beginner-Level Repertoire Selection Criteria in Music Education Departments

Theme	Sub-Themes	Codes
Individual Qanun Instrument Education beginner-level repertoire	Technical studies	Sitting, posture, holding, basic plectrum strokes, flick, chord, arpeggio, vibrato, <i>sürütme</i> , octave, tremolo, strike, mandal glissando
	Maqams	<i>Çargah, Buselik, Kürdi, Nihavend, Rast, Uşşak, Hüseyini, Neva, Tahir, Bayati, Muhayyer</i>
	Musical pieces	<i>Nihavend peşrev</i> (Hüseyin Sadettin Arel), <i>Katibim</i> (Anonim), <i>Haturla Sevgili</i> (Muhlis Sabahaddin Ezgi), <i>Rast longa</i> (Rıfat Kayakök), <i>Nihavend saz semai</i> (Hasip Dede), <i>Hüseyini saz semai</i> (Lavtacı Andon), <i>Hüseyini oyun havası, Neva peşrev, Muhayyer peşrev</i> (Tamburi Cemil Bey), <i>Uşşak peşrev</i> (Tatyos Efendi), <i>Rast oyun havası</i> (Mustafa Demiray), <i>Rast peşrev</i> (Refik Fersan), <i>Bayati peşrev</i> (Seyfettin Osmanoğlu), <i>Tahir oyun havası</i> (Sedat Öztoprak), <i>Buselik peşrev</i> (Nikolaki), <i>Buselik longa, Muhayyer çeşitleme</i> (Göksel Baktagir).
	Training materials	Gültekin-Tahir Aydoğdu Qanun method, Cinuçen Tanrıkorur Seyr-i Nâtik book, Halil Karaduman Qanun method, Özdemir Hafizoğlu Qanun method, Ümit Mutlu Qanun method, master's and doctoral theses, personal musical note archives on the internet, TRT archive, social media platform (YouTube)

In the study, all *qanun* educators stated that they primarily emphasized posture, sitting, holding, and basic plectrum techniques in technical studies. KE3, one of the educators, expressed that after the students learned to play the plectrum, they were taught the *sürütme* style in the first stage. The opinions of some other teachers about technical studies are as follows:

KE1: ... I use left-hand strike, flick, and *mandal* glissando techniques.

KE2: ... at the beginner level, I teach percussion plectrum, arpeggio, flick, chord, octave, and tremolo techniques which are frequently used.

KE4: ... I include *sürütme*, glissando, flick, chord, and arpeggio techniques in the classes.

The findings showed that *qanun* educators frequently used flick, chord, arpeggio, strike, and glissando techniques (KE1, KE2, KE4) at the beginner level. However, an educator (KE3) stated that he included none of these techniques at the beginner level.

It was determined that the educators included the *Çargah*, *Buselik*, *Kürdi*, *Nihavend*, *Rast*, *Uşşak*, *Hüseyni*, *Neva*, *Tahir*, *Bayati*, and *Muhayyer* maqams in the beginner's *qanun* education. One of the educators, KE1, stated that he used musical pieces not including many *mandal* changes, regardless of the *maqam*, but generally included *Rast*, *Uşşak*, *Buselik*, *Neva*, *Tahir*, *Bayati*, and *Muhayyer* maqams. The opinions of some other *qanun* educators about the *maqams* taught at the beginner level are as follows:

KE2: ... even though I concentrate on *Rast*, *Buselik*, and *Kürdi* makams, I arrange the *maqams* in the order of difficulty level of the musical piece.

KE3: ... I usually include the *Çargah*, *Kürdi*, and *Nihavend* maqams in the lessons.

KE4: ... I prefer the *Çargah* and *Buselik* maqams.

The research findings showed that most *qanun* educators teaching beginners preferred basic *maqams* and that the *Rast*, *Buselik*, *Kürdi*, and *Çargah* were widely used *maqams* in beginner-level *qanun* education repertoire.

In the study, *qanun* educators included the following musical pieces in their beginner repertoire: *Nihavend peşrev* (Hüseyin Sadettin Arel), *Katibim* (Anonim), *Hatırla Sevgili* (Muhlis Sabahaddin Ezgi), *Rast longa* (Rıfat Kayakök), *Nihavend saz semai* (Hasip Dede), *Hüseyni saz semai* (Lavtacı Andon), *Hüseyni oyun havası*, *Neva peşrev*, *Muhayyer*

peşrev (Tamburi Cemil Bey), *Uşşak peşrev* (Tatyos Efendi), *Rast oyun havası* (Mustafa Demiray), *Rast peşrev* (Refik Fersan), *Bayati peşrev* (Seyfettin Osmanoğlu), *Tahir oyun havası* (Sedat Öztoprak), *Buselik peşrev* (Nikolaki), *Buselik longa*, *Muhayyer çeşitleme* (Göksel Baktagir). In this context, KE3 stated that “he preferred songs with lyrics such as *Katibim* and *Hatırla sevgili*, which had few modifier signs.” Other examples of works included by *qanun* educators are as follows:

KE1: “... Mustafa Demiray's *Rast oyun havası*, Tatyos Efendi's *Uşşak peşrev*, Tamburi Cemil Bey's *Hüseyni oyun havası*, Göksel Baktagir's *Buselik longa* are musical pieces played in the lessons... Besides these pieces, I support the repertoire with vocal pieces.”

KE2: “... I prefer non-vocal musical pieces composed for instrumental music. For example, I include works such as Rıfat Kayakök's *Rast longa*, Tamburi Cemil Bey's *Chechen girl*, and Hasip Dede's *Nihavend saz semai*.

KE4: “... I choose the musical pieces written for the instrument. My first choices are *peşrevs* and *saz semais*, written in *Çargah* and *Buselik makams*, and I do not prefer *sirto* and *longa* forms for students' training. In terms of composers, Hüseyin Sadeddin Arel and Refik Fersan are the most preferred composers in my classes.”

The findings showed that while two *qanun* educators (KE1, KE3) included songs in their repertoires, two instructors (KE1, KE2) preferred *oyun havası*, *peşrev*, *longa*, and *saz semais* written for the *saz* instrument. One lecturer (KE4) included only *peşrev* and *saz semais* in the repertoire but not *sirto* and *longa*. Although Tamburi Cemil Bey's *Hüseyni oyun havası* (*Chechen girl*) was a common-preferred musical piece of two *qanun* educator participants (KE1, KE2) in their beginner level repertoires, generally, the beginner repertoires of all instructors were different from each other.

Findings showed that *qanun* instructors contained the following educational materials in their beginner repertoire: Gültekin-Tahir Aydoğdu's *Qanun method*, Cınuçen Tanrıkorur's *Seyr-i Natık*, Halil Karaduman's *Qanun Method*, Özdemir Hafizoğlu's *Qanun method*, Ümit Mutlu's *Qanun method*, various master's theses, and doctoral dissertations, personal musical note archives available on the internet, TRT archives, and social media platform (YouTube). One of the educators, KE2, stated, “I use websites such as “divanmakam.com and neyzen.com” on the internet. I also benefit from master's and doctoral theses previously written, such as Ayşegül Kostak-Toksoy's and Göksel

Baktagir's... "I utilize knowledge leaking out from the musical methods I have in my mind. These methods are the qanun methods of Ümit Mutlu, Halil Karaduman and Gültekin-Tahir Aydoğdu." Other samples of the beginner-level educational materials used by *qanun* educators are as follows:

KE1: ... I use the *qanun* method of Halil Karaduman and Özdemir Hafizoğlu. In addition, I use the unpublished studies of our professors Ruhi Ayangil and Celal Aksoy.

KE3: ... I use the TRT archive and the book I wrote.

KE4: ... I get support from Gültekin-Tahir Aydoğdu's Method and the oud virtuoso Cinuçen Tanrıkorur's *Seyr-i Natık*. Besides, I share links on the social media platform (YouTube).

The research findings showed that *qanun* educators frequently benefited from books containing *qanun* methods and theoretical knowledge (KE1, KE2, KE3, KE4) in their lessons. The personal musical note archives on the internet were unpreferable, except for one participant (KE2). Furthermore, two *qanun* instructors (KE1, KE3) underlined that they never preferred personal note archives on the internet.

Findings Concerning the Individual Qanun Educators' Intermediate-Level Repertoire Selection Criteria in Music Education Departments:

Table 3.: The Individual Qanun Educators' Intermediate-Level Repertoire Selection Criteria in Music Education Departments

Theme	Sub-themes	Codes
Individual Qanun Education Intermediate-level repertoire	Technical studies	<i>Çektirme</i> , octave, reverse plectrum, flick glissando, <i>mandal</i> vibrato, chord, arpeggio, glissando, scratching, staccato, tremolo (with octave and by the wrist)
	Maqams	<i>Segah</i> , <i>Hüzzam</i> , <i>Karçıgar</i> , <i>Hicaz</i> , <i>Şehnaz</i> , <i>Nikriz</i> , <i>Zavil</i> , <i>Mahur</i> , <i>Acem</i> , <i>Acemaşiran</i> , <i>Kürdi</i> , <i>Acemkürdi</i> , <i>Ferahfeza</i> , <i>Sultaniyegah</i> , <i>Muhayyerkürdi</i> , <i>Nihavend</i> , <i>Kürdilihicazkar</i> , <i>Hicazkar</i> , <i>Uşşak</i>

Theme	Sub-themes	Codes
	Musical Pieces	<i>Acem peşrev</i> (Solakzade), <i>Acemkürdi saz semai</i> (Cevdet Çağla), <i>Segah saz semai</i> (Nayi Osman Dede), <i>Hüzzam peşrev</i> (Seyfettin Osmanoğlu), <i>Karcıgar peşrev</i> (Tatyos Efendi), <i>Acemaşiran saz semai</i> , <i>Hicaz peşrev</i> , <i>Sultaniyegah peşrev</i> (Refik Fersan), <i>Hicaz sirtö</i> (Sultan Abdülaziz Han), <i>Şehnaz peşrev</i> (Ali Ağa), <i>Ferahfeza peşrev</i> , <i>Ferahfeza saz semai</i> , <i>Nikriz longa</i> (Tamburi Cemil Bey), <i>Kürdilihiczakar longa</i> (Mehmet Kasabalı), <i>Mahur saz semai</i> , <i>Hicaz saz semai</i> (Refik Talat Alpman), <i>Ferahfeza longa</i> (Mutlu Torun), <i>Muhayyerkürdi peşrev</i> (Asdik Ağa), <i>Nihavend saz semai</i> (Mesut Cemil Bey), <i>Muhayyerkürdi saz semai</i> (Sadi Işılai), <i>Kürdilihiczakar longa</i> (Kemani Sebuhan Efendi), <i>Nihavend longa</i> (Kevser Hanım), <i>Nihavend longa</i> (Özdemir Hafizoğlu), <i>Hicaz methal</i> (Pınar Köksal), Göksel Baktagir's musical pieces, Kanuni Hacı Arif Bey's musical pieces and Muallim İsmail Hakkı Bey's musical pieces
	Training Materials	Social media platform (YouTube), personal musical note archives on the Internet, Özdemir Hafizoğlu's Qanun Method, TRT Archive, Göksel Baktagir's pieces

The study findings showed that *qanun* educators included *çektirme*, octave, reverse plectrum, flick glissando, mandal vibrato, chord, arpeggio, glissando, scratching, staccato, tremolo (with octave and by the wrist) techniques in intermediate-repertoire technical studies. An instructor, KE1, said, "I prioritize the *çektirme* technique. In addition, I include octave, reverse plectrum, flick glissando, *mandal* vibrato, chord, and arpeggio techniques." Other examples of technical studies that *qanun* educators include at the intermediate level are as follows:

KE2: ... I adopt glissando, scratching, and staccato techniques.

KE3: ... I emphasize reverse plectrum practice and *mandal* vibrato technique.

KE4: ... the technique that I care most about at the intermediate level is the tremolo technique. I use the octave and wrist tremolo techniques.

The research findings showed that two educators (KE1 and KE3) included similar technical studies (reverse plectrum and *mandal* vibrato). In addition, noteworthy, glissando varieties and *mandal* techniques were frequent in the medium-level repertoire.

In the study, the *maqams* preferred by the *qanun* educators in the intermediate-level *qanun* education were: *Segah*, *Hüzzam*, *Karçığar*, *Hicaz*, *Şehnaz*, *Nikriz*, *Zavil*, *Mahur*, *Acem*, *Acemaşiran*, *Kürdi*, *Acemkürdi*, *Ferahfeza*, *Sultaniyegah*, *Muhayyerkürdi*, *Nihavend*, *Kürdilihicazkar*, *Hicazkar* and *Uşşak*. One of the educators, KE3, stated, "In my lessons, I employ all musical pieces that contain intermediate-level techniques, regardless of *maqams*." Other *maqams* that *qanun* educators include in the intermediate level are as follows:

KE1: ... I use the *maqams* of *Segah*, *Hüzzam*, *Karçığar*, all the *Hicaz* types, *Şehnaz*, *Nikriz*, *Zavil*, *Mahur*, *Acem*, *Acemaşiran*, *Kürdi*, *Acemkürdi*, *Ferahfeza*, *Sultaniyegâh*, *Muhayyerkürdi* and *Nihavend*.

KE2: ... I use well-known *maqams* such as *Kürdilihicazkar*, *Hicazkar*, *Hüzzam*, *Segah*, and *Muhayyer*.

KE4: ... I prefer well-known *maqams* such as *Hicaz*, *Uşşak*, *Hicazkar*, *Kürdilihicazkar*, *Karçığar* and *Nihavend*.

The research findings revealed that the *qanun* educators who selected the intermediate-level repertoire in *qanun* education included simple, compound, and transposed makams. While one educator (KE4) preferred simple and transposed *maqams* in choosing the intermediate repertoire, two educators (KE1, KE2) preferred simple, compound, and transposed *maqams*. One educator (KE3) stated that he did not focus on no *maqam* in the intermediate repertoire. Besides, the educators, KE2 and KE4, expressed that they included well-known and frequently used *maqam* types in their classes.

Acem peşrev (Solakzade), *Acemkürdi saz semai* (Cevdet Çağla), *Segah saz semai* (Nayi Osman Dede), *Hüzzam peşrev* (Seyfettin Osmanoğlu), *Karçığar peşrev* (Tatyos Efendi), *Acemaşiran saz semai*, *Hicaz peşrev*, *Sultaniyegah peşrev* (Refik Fersan), *Hicaz sirto* (Sultan Abdülaziz

Han), *Şehnaz peşrev* (Ali Ağa), *Ferahfeza peşrev*, *Ferahfeza saz semai*, *Nikriz longa* (Tamburi Cemil Bey), *Kürdilihiczkar longa* (Mehmet Kasabalı), *Mahur saz semai*, *Hicaz saz semai* (Refik Talat Alpman), *Ferahfeza longa* (Mutlu Torun), *Muhayyerkürdi peşrev* (Asdik Ağa), *Nihavend saz semai* (Mesut Cemil Bey), *Muhayyerkürdi saz semai* (Sadi Işıl), *Kürdilihiczkar longa* (Kemani Sebuğ Efendi), *Nihavend longa* (Kevser Hanım), *Nihavend longa* (Özdemir Hafizoğlu), *Hicaz methal* (Pınar Köksal), Göksel Baktagir's musical pieces, Kanuni Hacı Arif Bey's musical pieces and Muallim İsmail Hakkı Bey's musical pieces. An educator, KE4, said, "Using the pieces such as *Saz semai*, *Peşrev*, *Longa*, and *Sirto* in my classes, I include the works of modern virtuoso Göksel Baktagir and early composers Kanuni Hacı Arif Bey, Muallim İsmail Hakkı Bey. Besides, I include *Hicaz saz semai* of Refik Talat Alpman."

Other works that qanun educators included at the intermediate level are as follows:

KE1: ... In the training I give, I include Refik Fersan's *Hicaz peşrev*, Refik Talat Alpman's *Mahur saz semai*, Tamburi Cemil Bey's *Nikriz longa*, Asdik Ağa's *Muhayyerkürdi peşrev*, Seyfettin Osmanoğlu's *Hüzzam peşrev*, Nayi Osman Dede's *Segah saz semai*.

KE2: ... In classes, I prefer the musical pieces of Tamburi Cemil Bey and Göksel Baktagir at all levels. In addition, I adopt the pieces of Refik Fersan at intermediate-level. I also give training with the *Mahur saz semai* by Refik Talat Alpman, *Muhayyerkürdi saz semai* by Sadi Işıl, *Kürdilihiczkar longa* of Kemani Sebuğ Efendi. I believe *Kürdilihiczkar longa* by Mehmet Kasabalı develops agility in students.

KE3: ... I enjoy using Kevser Hanım's *Nihavend longa*, Özdemir Hafizoğlu's *Nihavend longa*, Kemani Sebuğ Efendi's *Kürdilihiczkar longa*, Pınar Köksal's *Hicaz methal* and Göksel Baktagir's melodic pieces.

The study findings showed that *qanun* educators mostly gave training in *saz semai*, *peşrev*, and *longa* forms. In addition, the most common-preferred composers were Tamburi Cemil Bey, Göksel Baktagir, Refik Fersan, Refik Talat Alpman, and Kemani Sebuğ Efendi in the intermediate-level repertoire of the *qanun* instructors.

The findings revealed that the *qanun* instructors benefited from educational materials such as social media platforms (YouTube), personal note archives on the internet, pieces of Göksel Baktagir, Özdemir Hafizoğlu *Qanun* method, and TRT archives while selecting

the intermediate repertoire. One of the instructors, KE3, said, “I use the book written by me and TRT archives as the intermediate-level educational material.” Other comments of *qanun* educators about the educational materials used at the intermediate level are as follows:

KE1: ... I no longer use musical methods. At this level, I most benefit from the studies I have created myself. I also use social media platforms like YouTube, where students can listen to musical pieces.

KE2: ... After the beginner level, the number of materials has decreased. At the intermediate-level repertoire, I cannot use as many “theses” and “musical methods” as at the beginner level. I mostly use personal note archives available on the internet.

KE4: ... I use TRT archives, neyzen.com webpage for musical notes archive, and Göksel Baktagir studies on playing techniques. I share links for my class on YouTube. I cannot benefit from material so much anymore because I prefer the *Meşk* method at the intermediate level and over.

The findings showed that two educators (KE1 and KE4) used the social media platform (YouTube). In addition, two educators (KE3 and KE4) stated that they used the TRT music archives. On the other hand, it was observed that *qanun* educators preparing intermediate-level repertoires rarely benefited from any *qanun* methods.

Findings Concerning the Individual *Qanun* Educators' Advanced-Level Repertoire Selection Criteria in Music Education Departments:

Table 4.

The Individual *Qanun* Educators' Advanced-Level Repertoire Selection Criteria in Music Education Departments

Theme	Sub-themes	Codes
Individual <i>Qanun</i> Education Advanced-level repertoire	Technical studies	<i>Çektirme</i> , trill, effect sounds, arpeggio, reverse-arpeggio, chord, flick, pizzicato, tenuto, staccato, glissando, tremolo (octave, by the wrist)
	Maqams	<i>Neveser</i> , <i>Şedaraban</i> , <i>Suzidil</i> , <i>Hicazkar</i> , <i>Kürdilihicazkar</i> , <i>Hüzzam</i> , <i>Segah</i> , <i>Rast</i> , <i>Suzinak</i> , <i>Sultaniyegâh</i> , <i>Eviç</i> , <i>Mahur</i> , <i>Zavil</i>

Theme	Sub-themes	Codes
	Musical pieces	<i>Neveser peşrev</i> (Yusuf Paşa), <i>Neveser saz semai</i> , <i>Suzinak sirto</i> (Göksel Baktagir), <i>Suzinak saz semai</i> (Nikolaki), <i>Şedaraban saz semai</i> , <i>Hicazkar peşrev</i> , <i>Kürdilihicazkar peşrev</i> (Tamburi Cemil Bey), <i>Suzidil peşrev</i> (Tamburi Ali Efendi), <i>Suzidil saz semai</i> (Sedat Öztoprak), <i>Kürdilihicazkar saz semai</i> (Necdet Yaşar), <i>Kürdilihicazkar longa</i> (Haydar Tatlıyay), <i>Buselik saz semai</i> , <i>Kürdilihicazkar saz semai</i> , <i>Muhayyerkürdi saz semai</i> , <i>nikriz saz semai</i> (Reşat Aysu), <i>Nihavend saz semai</i> (Cinuçen Tanrıkorur), <i>Nihavend saz semai</i> (Mesut Cemil Bey), <i>Muhayyerkürdi saz semai</i> (Sadi Işıl), <i>Hüzzam saz semai</i> (Udi Nevres Bey)
	Training Materials	Social media platforms (YouTube), TRT archives, personal musical note archives on the internet

The study findings showed that the educators preparing an advanced *qanun* repertoire for technical studies preferred the techniques of *çektirme*, trill, effect sounds, straight-arpeggio, reverse-arpeggio, chord, flick, pizzicato, tenuto, staccato, glissando, and tremolo (octave, by the wrist). KE2, one of the educators, said, “all the technical ornaments transferred to the students aim to enable them to perform the musical pieces at a higher level and to express the feeling better. Then, I include effect sounds that push the limits of instruments.” Listed below are examples of feedback from *qanun* educators about the technical studies they include at the advanced level:

KE1: ... I try to improve students' skills in the *çektirme* technique and bring agility. In my class, I include techniques such as trills and pizzicato. In addition, I teach them how to apply all the techniques taught as an ornament in the right place of the musical piece.

KE3: ... in addition to the techniques they learned, I include reverse and straight arpeggio, chord, flick, pizzicato, tenuto, staccato, and glissando methods in the training. I first get the students to do technical performance practice, and then they apply these techniques in musical pieces.

KE4: ... I teach flick, arpeggio, chord, and tremolo techniques via *taksim*.

The study findings showed that most educators (KE1, KE2, KE3) emphasized applying previous knowledge and newly taught advanced techniques in the right place in musical pieces. One educator (KE4) stated that he guided the students to apply the techniques on *taksim* and to use them when necessary.

In the research, educators included the following *maqams* in advanced *qanun* education: *Neveser*, *Şedaraban*, *Suzidil*, *Hicazkar*, *Kürdilihicazkar*, *Hüzzam*, *Segah*, *Rast*, *Suzinak*, *Sultaniyegâh*, *Eviç*, *Mahur*, and *Zavil*. One of the educators, KE3, said, "I choose musical pieces that respond to technical progress, nuance, and interpretation, regardless of their *maqams*." Listed below are examples of feedback from *qanun* educators about the *maqams* given at an advanced level:

KE1: ... I prefer the *maqams* of *Neveser*, *Şedaraban*, *Suzidil*, *Suzinak*, *Hicazkar* and *Kürdilihicazkar*.

KE3: ... I use all pieces containing advanced techniques regardless of *maqams*.

KE4: ... I include the *maqams* such as *Hüzzam*, *Segah*, *Rast*, *Suzinak*, *Sultaniyegâh*, *Eviç*, *Mahur* and *Zavil* in the classes.

The findings showed that two educators (KE1 and KE4) included simple, compound, and transposed *maqams* in the *qanun* lessons. Remarkably, the common *maqam* preference of two educators (KE1 and KE4) in the advanced repertoire was only *Suzinak*. However, two educators (KE2 and KE3) did not emphasize any *maqams* in determining advanced repertoire.

The pieces included in the repertoire of advanced *qanun* education were: *Neveser peşrev* (Yusuf Paşa), *Neveser saz semai*, *Suzinak sirto* (Göksel Baktagir), *Suzinak saz semai* (Nikolaki), *Şedaraban saz semai*, *Hicazkar peşrev*, *Kürdilihicazkar peşrev* (Tamburi Cemil Bey), *Suzidil peşrev* (Tamburi Ali Efendi), *Suzidil saz semai* (Sedat Öztoprak), *Kürdilihicazkar saz semai* (Necdet Yaşar), *Kürdilihicazkar longa* (Haydar Tatlıyay), *Buselik saz semai*, *Kürdilihicazkar saz semai*, *Muhayyerkürdi saz semai*, *nikriz saz semai* (Reşat Aysu), *Nihavend saz semai* (Cinuçen Tanrıkorur), *Nihavend saz semai* (Mesut Cemil Bey),

Muhayyerkürdi saz semai (Sadi Işıl原因), *Hüzzam saz semai* (Udi Nevres Bey). KE4, said, “I use Göksel Baktagir's studies and pieces a lot. Besides, we perform the musical pieces of Alaeddin Yavaşca, *Nihavend saz semai* by Mesut Cemil Bey, *Muhayyerkürdi saz semai* by Sadi Işıl原因, the musical works of Lavtacı Andon, the pieces of Violin Tatyos Efendi, especially the musical works of Tamburi Cemil Bey.” Other musical pieces that *qanun* educators include at the advanced level were:

KE1: ... in my class, my favorite musical pieces are Göksel Baktagir's *Neveser saz semai*, Tamburi Cemil Bey's *Şedaraban saz semai*, Sedat Öztoprak's *Suzidil saz semai*, Göksel Baktagir's *Suzinak sirto*, Reşat Aysu's *Kürdilihicazkar saz semai*, Tamburi Cemil Bey's *Hicazkar saz semai* and Necdet Yaşar's *Kürdilihicazkar saz semai*.

KE2: ... I benefit a lot from Reşat Aysu's musical pieces. I can prefer Reşat Aysu's *Kürdilihicazkar*, *Muhayyerkürdi*, *Buselik* and *Nikriz saz semais*, Cinuçen Tanrıkorur's *Nihavend* and *Neveser saz semais*, and Göksel Baktagir's *Neveser saz semai*.

KE3: ... In my classes, I usually use Tamburi Cemil Bey's *Şedaraban saz semai*, Mesut Cemil Bey's *Nihavend saz semai*, Reşat Aysu's *Muhayyerkürdi saz semai*, Sadi Işıl原因's *Muhayyerkürdi saz semai*, Cinuçen Tanrıkorur's *Nihavend saz semai*, Udi Nevres Bey's *Hüzzam saz semai*. Also, I prefer the pieces I have composed myself.

The study findings showed that in the advanced repertoire of *qanun* education, *qanun* educators often included works written in the *Saz semai form*. In addition, other works mostly used by educators were Göksel Baktagir's *Neveser saz semai*, Reşat Aysu's *Kürdilihicazkar* and *Muhayyerkürdi saz semais*, Tamburi Cemil Bey's *Şedaraban saz semai*, Cinuçen Tanrıkorur's *Nihavend saz semai*, Sadi Işıl原因's *Muhayyerkürdi saz semai*, and Mesut Cemil Bey's *Nihavend saz semai*.

Research findings determined that *qanun* educators benefited from social media platforms (YouTube), TRT archives, and personal note archives on the internet as educational materials in their advanced repertoires. Samples of the educational materials used by *qanun* educators at an advanced level:

KE1: ... I use musical records from the internet or other resources.

KE2: ... I use personal musical note archives on the internet.

KE4: ... I send YouTube links to students to ensure they watch many videos.

The research findings showed that all educators benefited from the internet as educational material. In this context, it was revealed that the musical methods were not among the advanced educational materials of the *qanun* instructors. However, social media forms (YouTube) and

personal archives on the internet were the most preferred materials in determining the advanced repertoire.

CONCLUSION AND DISCUSSION

The repertoire is the backbone of the art of music (Başer, 2016). Therefore, the repertoire is crucial for the student to gain technical and musical skills during the instrument education process. The current study aimed to reveal and evaluate the criteria for selecting repertoire in individual *qanun* education in music education departments. This research determined the techniques, *maqams*, musical pieces, and educational materials that the *qanun* educators included in the beginner, intermediate and advanced repertoires during the repertoire selection process.

The study results showed that *qanun* educators choosing the beginner repertoire generally included the techniques of the flick, sürütme, chord, arpeggio, stroke, tremolo (by finger, wrist, and octave), glissando, and *mandal* glissando, as well as posture, holding, sitting and basic plectrum techniques. In the music teaching undergraduate program (YÖK, 2018), “Individual instrument education 1 and 2” courses include scale and arpeggio exercises, as well as techniques such as posture, sitting, holding, etc. The course content of “Individual Instrument Training-2” also includes “ornament techniques,” but no “technique name” is mentioned. When evaluated from this point of view, the techniques applied in the beginner level repertoires of *qanun* educators and the techniques included in the course contents of “Individual Instrument Training-1 and -2” are different from each other.

In their beginner repertoires, *qanun* educators preferred the *Çargah*, *Buselik*, *Kürdi*, *Nihavend*, *Rast*, *Uşşak*, *Hüseyni*, *Neva*, *Tahir*, *Bayati*, and *Muhayyer* *maqams*. In addition, the researchers determined that *Rast*, *Buselik*, *Kürdi*, and *Çargah* *makams* were common preferences in all the *qanun* educators' repertoires. In a study on instrument training, Karaelma (2009) stated that *maqam* selection and order in repertoires are significant and that frequently used *maqams* should be more emphasized in *qanun* education today. On the other hand, the music teaching undergraduate program's (YÖK, 2018) individual *qanun* instrument education-2 course focuses on *Rast*, *Uşşak*, *Hüseyni*, *Muhayyer*, *Buselik*, and *Hicaz* *makams* in the beginner repertoires. This situation suggests that in the beginner-level repertoires, the *maqams*

preferred by the *qanun* educators parallel to the music teaching undergraduate program's course content.

The study determined that in parallel with the *maqams*, the educators frequently included musical pieces written as *peşrev*, *saz semai*, *longa*, *oyun havası*, and *song* forms. The most preferred pieces and composers were *Tamburi Cemil Bey's Hüseyini oyun havası*, *Hasip Dede's Nihavend saz semai*, and *Hüseyin Sadeddin Arel's Nihavend peşrev*. On the other hand, it is noteworthy that musical pieces composed in instrumental forms such as *Sirto*, *Zeybek*, *Methal*, and *Mandıra* were hardly included by the *qanun* educators in beginner-level repertoires (Özgür & Aydoğan, 2015). All the educators stated that they could benefit from the *qanun* methods at the beginner level as educational material. In addition, two educators adopted no personal note archives on the internet, while the other two utilized these archives as educational materials.

The research results showed that the *qanun* educators preferred the *çektirme*, reverse plectrum, glissando, flick glissando, scratching, staccato, *mandal* vibrato, chord, arpeggio, and tremolo (with octave and by the wrist) for their intermediate-level repertoires. Educators included tremolo, chord, arpeggio, and glissando techniques -which they had also adopted at the beginner level- at the intermediate level. Besides, unlike the beginner level, they adopt flick glissando, *mandal* vibrato, and scratching techniques too. In the intermediate level repertoire, the reverse plectrum technique was in the repertoires of two educators. In the intermediate-level *qanun* courses, only the individual instrument education-3 course of the music teaching undergraduate program (YÖK, 2018) covers the teaching of the plectrum techniques. Therefore, it is evident that the techniques preferred by the *qanun* educators and the music teaching undergraduate program (YÖK, 2018) individual *qanun* instrument training-3, -4, and -5 courses differ in the intermediate-level repertoire.

The *maqams* that *qanun* educators chose in their intermediate-level repertoires were *Segah*, *Hüzzam*, *Karcığar*, *Hicaz*, *Şehnaz*, *Nikriz*, *Zavil*, *Mahur*, *Acem*, *Acemaşiran*, *Kürdi*, *Acemkürdi*, *Ferahfeza*, *Sultaniyegah*, *Muhayyerkürdi*, *Nihavend*, *Kürdilihicazkar*, *Hicazkar* and *Uşşak*. The *maqam* types in the intermediate-level repertoires of the *qanun* instructors were simple, compound, and transposed.

Furthermore, *Segah*, *Hüzzam*, *Kürdilihicazkar*, *Hicaz*, *Karcığar*, and *Nihavend maqams* were most preferred by educators. An educator stated that he placed no importance on the *maqams* in the lessons beyond the beginner level.

Music teaching undergraduate program (YÖK, 2018) intermediate level individual *qanun* instrument training-3, -4, and -5 lessons cover the *maqams* of *Neva*, *Isfahan*, *Bayati*, *Tahir*, *Karcığar*, *Acem*, *Acemkürdi*, *kürdi*, *Muhayyerkürdi*, *Ferahfeza*, *Sultaniyegâh*, *Şehnaz*, *Mahur*, *Suzinak*, *Pençgah*, *Çargah*, *Saba*, *Bestenigar*, *Dügah*, *Şevkefza*, *Pesendide*, and *Suzidilara*. It was observed that the *Karcığar*, *Acem*, *Acemaşiran*, *Acemkürdi*, *Kürdi*, *Muhayyerkürdi*, *Ferahfeza*, *Sultaniyegâh*, *Şehnaz*, and *Mahur maqams* were adopted both by *qanun* instructors and music teachers' undergraduate programs in the intermediate-level repertoires. *Neva*, *Bayati*, *Çargah*, and *Tahir maqams* included in music teachers' undergraduate programs were the preferences of the *qanun* instructors in their beginner repertoire. On the other hand, as well as *Isfahan* and *Suzinak maqams*, none of the *maqams* taught in the fifth semester of the music teachers' undergraduate program existed in *qanun* educators' intermediate-level repertoires.

The study results showed that the educators adopted musical pieces composed in the *peşrev*, *saz semai*, *longa*, *sirto*, and *methal* forms paralleling the *maqams* they had preferred. Savaş (2016) states that thoroughly learning a style requires learning to perform musical pieces in various forms. The research result supports the view of Savaş (2016). *Peşrev*, *saz semai*, and *longa* forms were the most preferred forms by educators in their intermediate repertoires. In addition, it is noteworthy that separate educators only included one musical piece in the form of *sirto* and *methal*. In addition, the composers, including Tamburi Cemil Bey, Göksel Baktagir, Refik Fersan, Refik Talat Alpman, and Kemani Sebuğ Efendi, came to the fore as the common preference of the *qanun* educators who prepared their intermediate repertoire.

In his study, Karakaş (2019) concluded that the musical methods and resources published to date contained no specific repertoire selection for the beginner, intermediate, and advanced education levels. He stated that a level distinction was essential in methods and other resources in this field. Noticeably, in the current study, the educators avoided using

beginner-level educational materials when they prepared intermediate-level repertoires. The materials enjoyed by *qanun* educators in intermediate repertoires were usually TRT archives, personal musical note archives on the internet, and social media platforms (YouTube).

The study results showed that *qanun* educators chose *çektirme*, trill, effect sounds, reversed arpeggio, chord, flick, pizzicato, tenuto, staccato, glissando, tremolo (with octave, by the wrist) techniques in their advanced repertoires. Here, it was observed that the educators preferred the *çektirme*, arpeggio, chord, flick, staccato, tremolo, and glissando techniques at the advanced level, as in the intermediate level. In addition, unlike the intermediate level, educators prefer trill, effect sounds, reverse-flat arpeggio, pizzicato, and tenuto techniques in the advanced level classes.

The *maqams* that the *qanun* educators included in the advanced repertoire were *Neveser*, *Şedaraban*, *Suzidil*, *Hicazkar*, *Kürdilihicazkar*, *Hüzzam*, *Segah*, *Rast*, *Suzinak*, *Sultaniyegâh*, *Eviç*, *Mahur*, and *Zavil*. Unlike the *maqams* included in the intermediate repertoire, the *qanun* educators adopted the *Neveser*, *Şedaraban*, *Suzidil*, *Suzinak*, and *Eviç* *maqams* in the advanced repertoires. Among these *maqams*, *Suzinak* *maqam* was a common choice by two educators. On the other hand, two educators stated that they did not focus on the *maqams* in the advanced repertoire.

Music teaching undergraduate program (YÖK, 2018) “Individual Instrument Training-7 advanced-level *qanun* instrument course content” include *Nikriz*, *Zavil*, *Nihavend*, *Şedaraban*, *Hicazkar*, and *Kürdilihicazkar* *maqams*. However, it is remarkable that Individual Instrument Training-6 involves no *maqam*. On the other hand, most *maqams* of the 7th semester of the “individual *qanun* education” course were adopted by the *qanun* instructors in their educational repertoires. In addition to the *maqams* included in the 7th semester of the “music teaching undergraduate program’s advanced-level individual *qanun* education course,” *sultaniyegâh*, *mahur*, *eviç*, *suzidil*, *hüzzam*, *segah*, *rast*, and *suzinak* *maqams* were preferred by the *qanun* educators in their classes.

Instrumental works such as *peşrev*, *methal*, *saz semai*, *sirto*, *oyunhavasi*, *longa*, etc., performed in Turkish classical music are very reproductive in performance, technique, and style (Kahyaoğlu, 2017a).

In parallel with the *maqams* presented by the *qanun* educators, the advanced repertoire often included works in the *saz semai* and *peşrev* forms. Karaelma (2009) states that in selecting musical pieces by *maqams*, various periods of Turkish music should be considered equally. The research results revealed that the musical pieces mostly preferred by *qanun* instructors were Göksel Baktagir's *Neveser saz semai*, Reşat Aysu's *Kürdilihicazkar* and *Muhayyerkürdi saz semais*, Tamburi Cemil Bey's *Şedaraban saz semai*, Cinuçen Tanrıkorur's *Nihavend saz semai*, Sadi Işıl原因's *Muhayyerkürdi saz semai* and Mesut Cemil Bey's *Nihavend saz semai*. Therefore, based on Karaelma's statement (2009), this study suggests that the musical pieces in the advanced repertoire should be more miscellaneous and selected from different periods. On the other hand, the research results revealed that *qanun* instructors' advanced repertoires did not contain *Nihavend*, *Nikriz*, and *Muhayyerkürdi maqams*. However, this result contradicts the finding that *qanun* educators include musical pieces in these *maqams* within their advanced repertoire.

It is noteworthy that *qanun* educators use fewer educational materials in the advanced repertoire compared to the educational materials used in the beginner and intermediate repertoires. *Qanun* educators stated that they could not benefit from the *qanun* methods in selecting advanced repertoire, whereas they frequently benefited from some personal musical note archives on the internet, TRT archives, and the recordings of musical pieces found on the internet. Çelebi (2021) states that more studies and research are necessary to have more materials in *qanun* instrument education and standardize these materials at beginner, intermediate and advanced levels. Similarly, Kahyaoğlu (2017a) argues that for the development of the *qanun* instrument in our country, it is necessary to establish clear standards regarding the technical structure, playing techniques, and development opportunities of the *qanun* instrument and make innovative productions with scientific and systematic approaches on the *qanun* method. The current study results also suggest that there is a need for *qanun* methods for intermediate- and advanced-level *qanun* education.

Suggestions

In line with the results of the research, the authors of the study suggest that:

1. Individual *Qanun* Instrument Training Methods should be produced for intermediate and advanced levels.
2. The less common instrumental *Methal*, *Mandıra*, *Zeybek*, and *Sirto* forms should serve at all levels of individual *qanun* education because they contribute to performance with their different characteristics.
3. In the *qanun* education process, the pieces preferred for each level should be more miscellaneous and from different periods.
4. Music teachers' undergraduate Individual *Qanun* Instrument Training

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