



RAST MUSICOLOGY JOURNAL

International Musicology Journal

www.rastmd.com



**FEMALE REPRESENTATIVES OF TRADITIONAL FOLK INSTRUMENTS
(SAZ): IN THE REPRESENTATION OF *SİPSİLİ*, *UYGUNCAKLI DÜDÜK*,
DELBEK and *BAĞLAMA***

Assistant Prof. Dr. Sevilay Çınar

Gazi University, Turkish Music State Conservatory
Turkey
sevilaycinar@gmail.com

ABSTRACT

Folk instruments, which play an important role in the production and transfer of music, are cultural products that sometimes give voice to non-expressible feelings, save time for remembering the lyrics, increase the joy by adding to the sound, and sometimes maintain the rituals and serves as a means of communication. The materials they are made from, their shape and sound, they bear the traces of society and they are also the most important indicator of character of music. As ancient as humanity in terms of existence, they are the proof of cultural values of humanity with their rich variety. Besides the variety of our traditional folk instruments that take on the primary task in continuation of musical tradition, they have representatives too. Such representatives sometimes take the name of the traditional art which they produce and sometimes they are called by the name of the folk instrument they play; they show themselves by various names and qualities such as minstrel, bard,

tambourine (*tef/def*) player, tabor (*deblek/delbek*) player, reed (*sipsili*) player, *uyguncak* player

The representatives, who contribute to the creation and maintenance of traditional music in company with the traditional folk instruments, represent their instruments by remaining loyal to their cultural identities as well as their social roles. The places where they produce music with such traditional instruments ranges depending on mentioned indicative elements in indoor-outdoor verbal cultural environments such as village wedding, henna night, farewell ceremonies for soldiers, city/town festivals, culture houses, places of worship, high pastures, nomad camping sites, etc. In this point, when we look at the adventure of our traditional folk instruments, we see that women take over the role of representative and even though they create special expression styles in terms of music and lyrics during this adventure, they do not have a room for themselves under such roof.

In this context, considering the fact that although female representatives of traditional folk instruments have moved to big cities or their local characteristics have somehow changed even though they continue living in their hometowns, they are a part of this tradition with their current characteristics and productions styles; we want to keep such musical soul alive, which has existed in all periods and will continue to exist, to make artistic identities of female representatives visible and to accompany to their existence stories. Data obtained via field records have been analyzed within the contexts of expression styles of female representatives of traditional folk music in the 21st century, their playing techniques, creation process of their musical products, transfer methods, the function of music in the lives of such female representatives and reflection of their female identities into music.

Keywords: Female/women, folk instrument (*saz*), representation, production, production environment, musical identity.

GELENEKSEL SAZLARIN KADIN TEMSİLCİLERİ: SİPSİLİ, UYGUNCAKLI DÜDÜK, DELBEK ve BAĞLAMA TEMSİLLERİNDE

ÖZET

Müziğin üretilmesinde, aktarılmasında, temsilinde önemli rolü olan sazlar; kimi zaman söze dökülemeyen duyguları dile getiren, sözleri hatırlamak için zaman kazandıran, sese ses katarak coşkuyu artıran; kimi zaman da ritüelleri yürüten, sosyal iletişime aracılık eden kültürel ürünlerdir. Meydana geldiği malzemesiyle, aldığı biçimiyle, verdiği sesiyle yaşadığı toplumun izlerini taşıyan sazlar, müziğin karakterinin de önemli belirleyicisidir. Varoluşuyla insanlık tarihi kadar eski, zengin çeşitleriyle insanlığın kültürel değerlerinin kanıtıdır. Müzik geleneğinin sürdürülmesinde birincil görevi üstlenen geleneksel sazlarımızın çeşitliliği kadar temsilcileri de bulunmaktadır. Bu temsilciler, kimi zaman içinde buldukları geleneksel sanatın adını aldıkları gibi kimi zaman çaldıkları sazın adıyla anılır, âşık, saz şairi, tefçi/defçi, delbekçi/deblekçi, sipsici, uyguncakçılar...gibi çeşitli isim ve niteliklerle karşımıza çıkarlar.

Geleneksel müziğin oluşumuna ve sürekliliğine geleneksel sazları eşliğinde katkıda bulunan temsilciler, sazlarını, kültürel kimliklerinin yanı sıra toplumsal rollerine bağlı olarak da temsil ederler. Geleneksel sazlarını icrâ ettikleri ortamları da, köy düğünleri, kına geceleri, asker uğurlamaları, il/ilçe şenlikleri, kültür evleri, ibadethaneler, yaylalar, obalar... gibi açık-kapalı sözlü kültür ortamlarında sözünü ettiğimiz belirleyici unsurlara bağlı olarak değişkenlik gösterir. Bu noktada, geleneksel sazlarımızın izlediği serüvenine baktığımızda kadının da temsilci rolü üstlendiğine, bu serüven içerisinde sazında-sözünde kendine özgü anlatım biçimi yakaladığına tanık olsak da bu çatı altında kendisine ait bir odasının olmadığını görürüz.

Bu baęlamda, geleneksel sazların kadın temsilcileri her ne kadar b y k şehirlere tařınmıřsa ya da doęup b y d ę  y resinde yařamaya devam ettięi halde yerel  zelliklerinin bir kısmı her ne kadar deęiřime uęramıř olsa da bug nk   zellikleri ve icr  bięimiyle devam eden geleneęin bir paręası olduęu bilinciyle; her d nemde varolmuř ve devam edecek olan bu m zikal ruhu diri tutmak, kadın temsilcilerin sanatçı kimliklerini g r n r kılmak, varoluř  yk lerine eřlik etmek istiyoruz. Alan kayıtlarından elde edilen veriler, geleneksel halk m zik geleneęinin 21. y zyıl kadın temsilcilerinin s yleyiř stilleri, sazlarını icr  teknikleri, m zikal  r nlerinin oluřum s reci, aktarım bięimleri; m zięin yařamlarındaki iřlevi ve kadın kimliklerinin m zięe yansımaları baęlamında ele alınmıřtır.

Anahtar Kelimeler: Kadın, saz, temsil, icr , icr  ortamı, m zikal kimlik.

INTRODUCTION

The scope of this study includes musical data obtained from field records related to female local folk artists of the 21st century representing traditional folk instruments, and musical evaluations made with respect to such data. Within the context of the study, playing techniques of female representatives, their accompanying styles, production process of their musical data, transfer styles, function of music in the lives of women and reflection of their female identity into the music have been analyzed in terms of traditional folk instrument representation. In this point, the role of women in society will be highlighted by supportive sources such as *Gender and Music*, Margaret Sarkissian, in terms of gender theory; at the same time, the article of Timothy Rice titled *Time, Place, and Metaphor in Musical Experience and Ethnography* will be taken as reference in order to exemplify the role of women in other societies with a comparative approach.

The folk instruments detected in the field of study will be mentioned at that point. Besides observation and personal interviews carried out with relation to the

structure, form and identity of traditional folk instruments represented by women, information will be provided in line with written sources such as *Folk Musical Instruments of Turkey*, Laurence Picken, *Türk Nefesli (Ötkü) Çalgıları*, M. Ragıp Gazimihal, *Tekelinin Dilinden Telinden*, Abdurrahman Ekinci. The objectives of the study include determination of female representatives who produce verbal cultural products in line with the social environment and by means of their own styles and tones and who exist with their transfer identity as well as productive identity; determination of musical expressions peculiar to women in production samples and establishing the identity of women and female style via such data and raising awareness by making female representatives of verbal culture visible in the light of such determination.

Traditional Folk Instruments Represented by Women and Production Environments

Most of the women representing traditional music play a traditional folk instrument depending on the cultural environment in which they have grown up in line with their need for a folk instrument; and they also use daily stuff such as bowl, spoon, jug, etc. to function as instruments. The traditional folk instruments they play include percussion instruments such as *tef/def*, *delbek/deblek*, *kaşık* (spoon) which are considered suitable for women due to their social identities in the cultural environment they live in; in many societies, wind instruments such as *sipsili*, *uyguncaklı düdük* are confronted too; or *bağlama*, the main instrument of male-dominant cultural environments such as minstrel art, is within the group of instruments through which women try to continue the representation and have to struggle within such representation process. The women representing such instruments make them by themselves. Production of *sipsili*, *uyguncaklı düdük*, *delbek/deblek* are carried out by women. The female representative playing *bağlama*

supplies her instrument from *bağlama* manufacturers in the environs. Playing ambiences of traditional folk instruments varies according to the cultural environment they live in and differences in playing styles. For instance; the female representative in countryside play her *uyguncaklı dūdük* while herding animals; another female representative bearing authentic styles of local music forms play her *delbek, sipsili* in entertainment occasions for women in henna nights and weddings; on the other hand, the female representative living in the city center play her *bağlama* in association events or festivals or religious rituals in line with her faith depending on the cultural environment she lives in. In this context, traditional folk instruments and production environments have to be explained in detail.

Sipsili

Included in the group of wind instruments, this is among the primary instruments of Teke region in which we carried out the study. Frequently called as “*sipsi*” in the region, *Sipsili*¹ is made “spears” (*kargı*) of hard reed species with 0.5 cm thickness growing in wetlands, which are not affected from moisture. Such spears are cut at a length of 4-5 cm and a horizontal cut is created and on such cut a latch, bead is lifted up; its surface is chipped and made ready for playing (Ekinci, 2010: 527). In study of Picken such instrument is classified in double-beating reed of bark class such as *sipsi, zipçi, zipçi, zipçik, cukcuk*. Turkmen also mention about instruments in the same form as *sipsi*. Picken, stating that the most confronted and valid material is willow branch, explains the identity of this instrument within the world of children and dwells upon the ceremonial character of it. (Picken, 1975: 350). This instrument, represented by Halime Özke in Tavas, Beyağaç, is

¹ Although called as “*sipsi*” by local people, we prefer the name of “*sipsili*” because “*sipsi*” is not special to this instrument. Abdurrahman Ekinci mentions that *sipsi* is a part providing sound for many wind instruments; the part providing sound for wind instruments such as clarion, etc. is *sipsi*, therefore *sipsi* is the part that provides sound in *Sipsili*. Accordingly, as *sipsi* is insufficient to explain this instrument, it is required to call *Sipsili* according to him (Ekinci, 2013, Personal interview).

approximately 17 cm in length and it has 5 holes in upper front side and 1 hole in lower reverse side. The mouthpiece, referred as cylindrical “pipe” and *sipsi* section consisting of holes and producing the vibrating sound, is composed of two parts. In short, Pipe + *Sipsi*=*Sipsili*.

When all holes of *sipsili* are closed, it produces six sounds. A good master can produce more sounds with a perfect *sipsili* and professional playing (Ekinci, <http://golhisarhem.meb.gov.tr>). Called as *sipsi* by its player, *Sipsili* is an instrument recognized by women and mainly played by women, even though it is played by men in the place where Ms. Halime has grown up. It is played not only in entertainment occasions such as bride greeting, farewell of soldiers, henna nights, circumcision ceremonies and other events attended by men and women, but also in outdoor places such as high pastures, hills and nomad camping sites. Played generally alone, it is known that this instrument is accompanied by other instruments such as *bağlama* and *cümbüş*, although not confronted today that much.

Uyguncaklı Düdük

Included in wind instrument groups, this has a place in musical culture of Teke just as *çam düdüğü*, *sipsi* and *çifte*; it is also known as *Uyguncaklı* among people. We have confronted with this instrument in Çatakbağyaka Village of Muğla and observed that it is played by the villages in the environs. Made from spears of hard reed species growing in wetlands, this whistle is composed of double cylindrical pipes, one of which consists of 5 holes and the other is hole-less (*uyguncaklı* pipe). While melody pipe has five holes only in upper front side, the other sound pipe accompanying the melody pipe, in other words the *Uyguncaklı*, has no hole in front or reverse sides. The *Uyguncak* pipe is shorter than the melody pipe; its length reaches to the fifth hole of melody pipe. The difference between them sets up the suitable conditions for polyphonic music. The melody pipe is 38 cm and *Uyguncak* pipe is 30 cm in length; their thickness is 8,5 cm (Ekinci, 2011: 31).

When five holes in the melody pipe are closed, one more sound is produced and the number of sounds increases to six in total. Having a severe and acute sound, the name of this instrument takes its name from the Uyguncak pipe, accompanying the melody pipe, which provides a secondary sound or breath sound. As it can be understood from its name, it accompanies the play in order to harmonize, integrate with the whole and associate². In our study we have witnessed the play of this instrument by Hatice Şahin; even though it is played mainly by men in the environment in which Ms. Hatice grew up, it is an instrument played by women in general. As can be understood from the playing environments such as nomad camping sites, high pastures and hills, it is played in outdoor areas; but it occasionally played in houses too.

Delbek

Made by stretching and nailing goat or kid skin on to rim and, this instrument is called *Deblek* by Şengül Özcan and her friends, whose representation has been witnessed by us. Played in musical culture environment of Teke region, primarily in Fethiye, where we have carried out our study, this instrument is among percussion instruments popular in the region, such as *tef/def*. Player of this instrument is called as *Deblek/Delbek* player; and it is played collectively in entertainment occasions such as bride greeting, farewell of soldiers, circumcision ceremonies and other events attended by men and women.

Bağlama

In our culture, *bağlama* has been the title of medium-sized plectrum after an uncertain period. In works of Evliya Çelebi, such name is not included. Accordingly, we believe that an ancient name at the end of 17th centru was replaced with *bağlama* in folk speech. It must be the original of forsaken *kopuz* (Gazimihal, 1975: 106). In

² For more detailed information, see Ekinci, *Uyguncaklı Dūdük 1-2-3*.

his/her study, Gazimihal, stating that the term *bağlama* has been used by 18th century, explains different forms and tuning system of this instrument in various regions. This instrument, played by Sürmelican Kaya during our study, is described as *bağlama* (short neck)³ and its tuning system, made to release its own sound character and to provide better tone, is also defined as *bağlama* tune (Re -Sol- La). Its sound field is 1,5 musical octave and body length of its short neck *bağlama* is 40/41 cm; neck length is 55 cm. Number of frets is 19 and number of strings from up to down is 7 in 2+2+3 groups. Such measures are the general ones for related instrument unless a special demand is not made. Having a really rich playing environment, this instrument is played in village rooms, village weddings, minstrel cafes, association events, festivals and in studios. Besides environments of entertainment culture, it is played in religious rituals too.

Function of Traditional Instruments of Female Representatives and Styles of Playing Traditional Instruments.

Traditional instruments, having an important place in the social lives of female representatives with its material and moral aspects, functions as an entertainment means in henna nights, weddings, farewell of soldiers, bride greetings; it functions as a communication means in country life, between people or between herds and their owners; it functions as a social means in the establishment of friendships or man-woman relationships; it functions as a unification means in the creation of common identity in the social environment in which different cultures live together; and it functions as a worship propellant in religious ceremonies and

³ Şenel, believing that terms and instruments related to such terms suggested by professional players should be considered again within the present approach, describes instrument names such as short neck [short neck (*bağlama*)], long neck [long neck (*bağlama*)], etc. as terms produces in the recent history, and states that such recent names have been put forwards as a result of consideration of features such as shape, playing styles, tuning systems and different tones and need of expanding the *bağlama* family (Şenel, 2007; 86).

rituals. When tradition representation types of female representatives in current conditions are analyzed, it has been seen how the environments they live in affect their production, what kind of a change has been experienced in terms of tradition representation types and how their playing styles have been affected by the development of traditional playing.

For instance; the female *delbek* players sing popular folk songs and ballads not included in traditional repertoire in order to meet the expectations of the audience in entertainment occasions held among women. On the other hand, in present day on which cultural products rapidly spread via communication organs such as radio and TV, ballads of other regions are added to the local repertoire and such ballads are rendered again. For example, the ballad called *Yeşil  rdek*⁴, compiled in Sivas-Zara, which we have recorded in Tavas, Beyaęaç, is originally a slow-played ballad in its own region, while it is played as a dance music played with spoon and rhythm in Beyaęaç. Symbolizing the inter-cultural interaction, this ballad can be defined as a song rendered in a female manner in social events held among women. The environment, in which they have grown up, not only forms the playing environments but also affect the playing styles. For instance, it is observed that a female representative, grown up in Alevi-Bektashi culture, prefers melody and rhythm patterns of *sama* and folk poems due to such cultural environment.

At this point, it is required to mention styles of playing traditional instruments by female representatives by considering their life stories.

⁴ TRT (Turkish Radio and Television Corporation) Repertoire No: 2363

Halime Özke (1948), Sipsili: Born in Kapus Village of Denizli, Mrs. Halime has been living in Tavas, Beyağaç since her marriage (1963). She was grown up in a culture in which girls are not sent to school; she started to herd goat at the age of 7. While herding goats, she started



to play *sipsili* which she had seen in the hands of her aunt Güllü Arlık and her elder sister Zühra Tutumlu. She sometimes entertained herself and sometimes made her friends dance with melodies she played. She continued to play her instrument that her father always wanted her to play without any problem in her own house too. Again affected by her aunt and elder sister, she started to make the instrument too; she started to be invited to henna nights and weddings. She sometimes played it alone and sometimes accompanied *baglama* and *cümbüş*. Mrs. Halime, known as the master of this instrument in her region, has also trained many people and transferred her musical memory to talented and willing youngsters (Özke, 2013, Personal Interview).



Hatice Şahin (1939), *Uyguncaklı*

Dūdük: Born and grown up in Muğla Çatakbağyaka, Hatice Şahin has not drifted apart from this culture. She has been playing her *uyguncaklı* since the age of 7 with the animals she herds, by saying “*not to sleep, if we sleep jackal sill eat it*”. Engaged in husbandry and did not go to school until today. Ms. Hatice

used to play not only with her girlfriends but also with boyfriends, although she says “*we escaped when we saw people, we covered when people saw us playing, and we used to play secretly from the boys*”. Such that, when young men heard her playing, they used to cut loose and shot their guns. *Uyguncaklı dūdük*, played by all shepherd women who have talent in music, is an instrument recognized by women and under the domination of women. The men grown up in the region have learned to play this instrument from their grandmothers, aunts or mothers. Successfully making the production of this instrument, Hatice Şahin used to send message via it from the mountains to her parents and to establish friendships (Şahin, 2013, Personal Interview).



Şengül Özcan (1961), *Delbek*: Born and grown up in Fethiye, Günlükbaşı, Şengül Özcan is a primary school graduate and known as *Delbek / Deblek* player in the region, with the name of instrument played by her since 1986. Her mother and aunts also

played this instrument; after divorce, she started to play it in order to lead her life. She has stated that she did not experience any trouble by saying “*at first nobody intervened, I played everywhere I wanted to*”. Played only by women in her culture, *delbek* is generally played collectively. Stating that women coming from different cultures due to migration have played the instrument and the relations have been sounded, Ms. Şengül has proved the uniting aspect of the instrument in the creation of a common identity (Özcan, 2013, Personal Interview).



Sürmelican Kaya (1958), Bağlama:
Living in center of Çorum, Ms. Sürmelican is among the representatives of minstrel music/tradition which is

considered as the important type of folk music. Known as Minstrel (*Âşık*) in the artistic environment she represents, Minstrel Sürmelican met her instrument while growing up and started to play-sing by herself. She uses her instrument, sine qua non in this tradition, in order to accompany the verbal works she produces as common in the tradition. Ms. Sürmelican, grown up Alevi-Bektashi culture, remains loyal to the melody and rhythm patterns of traditional folk music, especially saying genre, while performing her art peculiar to her culture.

Although she did not suffer from troubles when she started performing her art, she could not feed from the production environment of this male-dominant art due to social identity matters during maintenance of her art, she took the support her elder brother, who also performs the same art, and released album and similar works, and played her instrument in religious rituals of her her culture too. She plays her *bağlama* with plectrum using the techniques of “claw” or “tapping”. She does not display characteristics such as “clipping”, “flat”, “whirligig”, “patting”, “stripping”, “shaking”, “scanning”, “hitting”, which are frequently seen in plectrum-played

performances (Şenel, 2007; 85). Sürmelican Kaya uses the performance style called “Âşıklama” frequently used in the tradition, in which all strings are tapped. Moreover, it is observed that she uses a figure called “dream⁵” in the tradition, frequently in finding the song or interim melodies (Kaya, 2010, Personal Interview).



Learning-Improvement-Transfer Processes of Traditional Instruments of Female Representatives.

None of female representatives included in the study has undergone training or mentor system in order to create original sayings. The female representative known as *sipsi* player transfers her original repertoire by playing the local melodies stuck in her musical memory by the *sipsili* instrument she represents; at the same time, she enriches the melody patterns in her memory by performing them with hitting and additional melodies. The female representative playing *uyguncaklı* instrument continues representation of her limited and special repertoire, which she plays by learning and hearing from the immediate vicinity and by individual effort and talent, in its original environment but not frequently as before.

The female representative of *Delbek/Deblek* player performs conventional melodies and saying that she has learned by hearing in verbal culture environments and repeating what she has heard; and she sometimes adds lyrics to the local melodies. The female representative called as “Minstrel (Âşık) unites her instrument together with the already existing patterns in the tradition, but she also continues to transfer her art by producing ad-lib lyrics and melodies and to perform her *bağlama*. Although anonymous melodies are used in her works when the lyrics are considered,

⁵ This performance style, generally confronted in sayings, can be explained with the fact that the performer may not remember the lyrics or if he/she is making improvisation, she/he may try to gain time. Such short melody figures, which become tradition and varied, are called as Dream or Arenleme (Duygulu, 1997: 29).

musical individualism is at the forefront. The most indicative element, explaining such situation in musical samples displaying individual characteristics in terms of lyrics and melody, the pseudonym used at the last verse of her works.

Evaluation of Musical data and Examples of Female Style in Traditional Performance

Musical data recorded in the field are the data included in established culture. Such data, defined by us as Traditional Folk Music, are confronted in three types under the titles of “*vocal performance, instrumental performance, vocal-instrumental performance*”⁶. If classified in terms of subject within literary context: the musical data described as Religious (Wind, Sating, Sama) and Non-Religious (Henna songs, Hohey/Hohay Songs⁷, Bride Greeting Songs) vary depending upon the subjects and performance environments like henna songs, dance songs, unmetered folk songs, bride greeting and saying; the melody patterns vary in accordance with the region of female representatives and melody-rhythm patterns of the culture environments. Musical data are confronted as melody patterns of the region in terms of melody and show that they include the regional characteristics; verbal data include personal originality. Tempo of the musical data they sing or perform, volume degrees, lyrics vary according to personal characteristics and abilities.

In terms of rhythm, besides free rhythm melodies such as unmetered folk songs, the works including different rhythmic features in the beginning, end are among the ones performed by women. Folk instrument songs, performed in rhythmical melodies, display various examples belonging to rich rhythmic pattern of

⁶ This classification has been quoted from article of Süleyman Şenel titled ““Türk Halk Musikisinde Uzun Hava Tanımları ve Bu Tanımlar Etrafında Ortaya Çıkan Problemler” (2000, *Türk Halk Müziğinde Çeşitli Görüşler*, Kültür Bakanlığı Yayınları, Ankara, 55–81).

⁷ These songs played by local people while ehrding their animals vary under the same name but different melody patterns.

the region. Diafoni musical samples or melodies accompanying the main melody are among the data exemplifying the traditional performance type of the related region. The examples showing the change of musical identities and musical tastes in line with the social environment they live in and mass communication means are among the musical data too. Such situation can be exemplified by the attitude of female minstrel who shortens a five-quatrain poem to make a two-minute ballad. With the effect of mass communication means, ballad samples, which do not belong to the region, have also been confronted, however, it has been seen that such samples are performed with in a new style formed by the local people in terms of melody-rhythm, and they are included in traditional repertoires.

Performances are classified into two groups: individual and collective. The lyrics used in the performances show that they remain loyal to a literary tradition; and musical expressions and melody display a developed musical memory. In vocal performances accompanying to their instruments, a vocalization depending on local characteristics and dialects is observed. At the same time, tearful sayings, high volume vocalization provide variety in terms of vocal performance technique, and they can be described as data exemplifying female style. The musical data include characteristics peculiar to female music in terms of subjects, functions and saying styles. The subjects handled by female representatives, transfers special to female language and musical descriptions have provided a basis for examination of existence of a style peculiar to women; and samples show that female representatives are not deprived of original creativity, by responding the formation of such style.

The female representatives, observed to read the emotions arising during performance in the simplest and sincerest manner, show an aesthetical concern in terms of showily styles while tapping *delbek*, which can be considered as a manner special to women. Besides such manner arising from aesthetic concerns, vocal performances made by female representatives in male-dominant gatherings at low

frequency and below the tone that she can sing and by nearly closing her mouth, it has been observed that they perform with the need of self-control and develop control mechanisms in such occasions, which is another example of performance style peculiar to women that has been formed as a result of social role.

Evaluation of Musical Identities of Female Representatives within the framework of Their Social Roles

The roles, imposed by women-men according to social value judgment, the cultural environment in which we grow up, and means via which we express ourselves in these environments, such as verbal cultural products, affect our social identity as a whole. The music, which is one of the means for expressing our social and cultural roles, plays an important role in the evaluation of musical identities of female representatives. Women, expressing their cultural environments by means of instruments and music they perform, put forward their female identities in artistic occasions in which they represent traditional instruments. Feminine descriptions in musical occasions, feminine attitudes that shape performance techniques and feminine expressions in vocal performances unveil such identity; and performance environments and styles, formed in line with roles imposed for women involuntarily, help us describe their social roles in artistic occasions.

In this context, the consideration, made by Sarkissian in his/her article titled Gender and Music, “*Singer and wailer roles imposed for women can generally be considered as gender behavior, because these are models or role models for their ideal home-centered gender roles*” (Sarkissian, 1997; 337), explains the reason why female representative identity is imposed for female *delbek* players. In other words, *delbek* playing, which does not require a high performance and power, is not preferred by men and representation of this instrument is considered suitable for women, just as instruments like *def/tef, kařık*.

On the other hand, gender oriented musical behavior is considered as the

instruments played by men but cannot be played by women; the attitude of Maria Stoyanova (Rice, 2003: 169) struggling to play bagpipe (*tulum*) and the attitude of Hatice Şahin, representative of *Uyguncaklı Düdük*, a wing type instrument which are not commonly played by women in Anatolia, constitute a contrast. Even though she represents the female-dominant instrument in her region for years and she has been recognized, Hatice Şahin still concerns about the thoughts of her relatives and it seem she has accepted such situation, which is highly important. Although this example exemplifies different social environments, different cultural data and accordingly different attitudes, female representatives, accepting or rejecting the social identities imposed to them, display the importance of personal perceptions and attitudes and important indicators included in the formation of musical identity.

METHODOLOGY

In our field study, which we have carried out in Muğla, Fethiye, Tavas, Çorum, by using musicology-ethnomusicology research and field study techniques, has been fulfilled in the performance environments we created, rather than their natural environments female representatives perform their art. The data obtained during study have been presented in line with our observations and related written sources

FINDINGS

The female representatives that we have observed during the study are representatives of traditional folk instruments, and they have also produced representation values by means of their identities as music producer, transferor and performer. In this study, identity formation process of female representatives has been considered as an important criterion determining the musical styles of them. The relation established by female representatives with music and their recognition

in traditional arts have been important in terms of forming musical identity. The musical identities of related representatives have displayed differences on the basis of changing “culture environments”.

ANALYSIS

In our study, the music, one of the means of cultural expression, has been analyzed on the basis of its function in women’s lives, how such functions affect the musical identities, lyrics-melody and performance styles.

CONCLUSION

Traditional instruments of female representatives, whose identities have been put forward as music producer, transferor and performer, sometimes take an important role as the main holder of performances, and sometimes show themselves as an integrative element in vocal performances of female representatives. While some female representatives hold their instruments with a professional conscience, some of them play as a natural result of the cultures they live in. Putting the name of their instruments next to their own names is the obvious evidence of their recognition in society and the fact that they are visible. By conveying the original repertoire of the environment they have fed from by means of their traditional instruments they play in indoor-outdoor entertainment events and religious rituals in rural life, they display their transferor identity; and by producing original works based on their personal experiences, they display their producer identity.

Although it has been witness that individual expressions are more explicit in feminine descriptions of verbal elements, their approaches in performing traditional instruments have been the most important data showing their personal uniqueness and feminine styles. Although female representatives of traditional instruments, which contribute to the formation and maintenance of traditional music, grow up in

different regions and under different conditions, it has been observed that validity and similarity of their social roles remain and their feminine position and its results do not change despite all such differences.

The elements, constituting an impediment in the break-ground and adaptation original language to a common female language by female representatives, who change within the context of their musical identities and social roles, are among our determinations. Such elements could not hinder the creation of feminine style performances but have resulted in place limitation and lack of self-confident for some female representatives. However, it is not a single sentence melody performed by female artists who reflect the public values in their lyrics and melodies, who perform such lyrics and melodies by their instruments, who serves as culture transferors between generations. They have been transferring a century-old tradition; by keeping our musical memory alive. In this context, it has been determined that there are many other female representatives to be interviewed in the field. Similar studies should be speeded up with the conscious of recording such values, and such studies should be transferred to “archive pool” or a similar system to be created by related institutions and agencies; and they should be shared with the experts and interested parties.

THANKS

I extend my sincere thanks to Abdurrahman Ekinci, who has guided me in fulfillment of important records composing the main source of my study, and who has accompanied me as a helpfully in this process.

REFERENCES

- Duygulu, M. (1997). *Alevi-Bektaşî Müziğinde Deyişler*. İstanbul, Sistem Ofset.
- Ekinci, A. (2010). *Tekelinin Dilinden Telinden*. Ankara, Burdur İl Kültür ve Turizm Müdürlüğü Yayınları.
- Ekinci, A. (2011). Uyguncaklı Düdük. *Motif Halk Oyunları Eğitim ve Öğretim Vakfı Dergisi*, Y.17, S.59, s.28-31.
- Ekinci, A. (2012). Uyguncaklı Düdük1-2-3. *Motif Halk Oyunları Eğitim ve Öğretim Vakfı Dergisi*, Y.18, S.60, s.38-44.
- Ekinci, A. *Müzik Kültürümüzde Teke Yöresi Burdur Sipsilisi (Sipsisi)*, <http://golhisarhem.meb.gov.tr/arastirmalar/sibsi.htm>
- Gazimihal, M. R. (1975). *Ülkelerde Kopuz ve Tezeneli Sazlarımız*. Ankara, Ankara Üniversitesi Basımevi.
- Laurence, P. (1975). *Folk Musical Instruments of Turkey*. New York Toronto, Oxford University Press.
- Rice, T. (2003). Time, Place, and Metaphor in Musical Experience and Ethnography. USA: University of Illinois Press. <http://www.jstor.org/stable/3113916>, pp. 151-179.
- Sarkissian, M. (1992). Gender and Music. New York. ed. Myers, H., *An Introduction Ethnomusicology*, W. W. Norton Company & Company, Inc., 337–348,
- Şenel, S. (2007). *Kastamonu'da Âşık Fasılları Türler / Çeşitler / Çeşitlemeler, c. I-II*. Kastamonu, Kastamonu Valiliği Özel İdare Yayınları.

Personal Interviews

- Ekinci, Abdurrahman. (December, 2012-March, 2013). Burdur, Merkez.
- Kaya, Sürmelican. (May, 2010). İstanbul, Beyoğlu.
- Özcan, Şengül. (March, 2013). Fethiye, Günlükbaşı.
- Özke, Halime. (March, 2013). Tavas, Beyağaç.
- Şahin, Hatice. (March, 2013). Muğla, Çatakbağyaka.