GÖKHAN ALTINBAŞ
Istanbul Technical University, Türkiye
galtinbas@itu.edu.tr
orcid.org/0000-0002-4803-562X

SONGUL KARAHASANOGLU
Istanbul Technical University, Türkiye
atason@itu.edu.tr
orcid.org/0000-0003-3861-1088

Melodies Across Time: Exploring Connections and Context in Eastern Black Sea Popular Music

ABSTRACT

The Eastern Black Sea region of Turkey, imbued with a wealth of cultural and historical narratives, boasts a musical heritage characterized by distinctive instruments, vocal styles, and polyphonic structures. This music is a testament to the region's rich identity, intricately woven through the tapestry of time by diverse cultural influences and significant historical events. This research is grounded in the endeavor to unravel the intricate connections within this musical sphere, particularly through the perspectives of intertextuality and hypertextuality. Intertextuality highlights nuanced dialogues between various musical compositions, offering an enriched perspective on their intrinsic associations. Hypertextuality, a concept introduced by Gerard Genette and later applied to music by Serge Lacasse, broadens this dialogue, revealing the intricate networks formed through actions such as covering, remixing, and translation. The investigation delves into these dynamics, especially in the popular tunes of the Eastern Black Sea, leveraging analytical techniques from musicology, cultural studies, and media studies. The objective is to understand how intertextuality and hypertextuality amplify the vibrancy and appeal of Eastern Black Sea melodies, shaping their fundamental essence, significance, and worldwide appeal. We aspire to foster profound comprehension of these multifaceted networks, illuminating their role in characterizing the region's musical and cultural landscapes. This probe contributes a fresh perspective to ongoing debates in musicology and cultural studies, underscoring the imperative for an all-encompassing and prolonged methodology in musical enquiry, accentuating the power of intertextuality and hypertextuality in grasping the nexus between music and wider cultural, social, and historical backdrops. This meticulous scrutiny is expected not only to enrich scholarly discourse but also to unveil the myriad components steering the evolution and impact of the Eastern Black Sea's abundant musical heritage.

Introduction

Embedded in an intricate web of cultural and historical factors, the Eastern Black Sea region of Turkey is a testament to the harmonious integration of geographic and cultural elements that define its unique musical heritage. Rich in historical significance and cultural diversity, this locale has given rise to a musical culture characterized by a diverse mix of melodies, instrumental sounds, and rhythmic patterns. The intricate ways in which the music of the Eastern Black Sea region are deeply intertwined with historical and cultural narratives, a complex amalgamation of Turkish, Laz, Georgian, Rum, and Hemşin influences (Saatçi, 2016: 41). Each piece of music emerges not solely as an artistic expression but also as a narrative medium that encapsulates the rich, multifaceted tapestry of the region's historical and cultural heritage. This narrative richness is also expressed through the distinctive musical characteristics that define the genre. Specific instruments, such as the *kemençe* and *tulum*, are integral to the musical compositions (Aslan & Karahasanoğlu, 2021: 241), paired with distinctive vocal styles and polyphonic structures. These elements, often deeply rooted in traditional music, are artfully woven with modern influences (Solomon, 2017: 98), creating a harmonious blend that resonates with both the past and the present, and reflecting the diverse cultural dialogues encapsulated within each melody.

Building on the rich tapestry of sounds and influences that shape the genre, it becomes essential to delve deeper into the underlying theoretical constructs that govern Eastern Black Sea popular music. Our exploration will be guided by a comprehensive methodological framework, encompassing fieldwork, interviews, and detailed musical analyses. This methodology not only seeks to illuminate but also to weave together the intricate threads of intertextuality and hypertextuality, providing a richer understanding of this musical mosaic.

These concepts – intertextuality and hypertextuality – are pivotal in comprehending the relational dynamics among musical compositions and are instrumental in uncovering their role in enhancing the intrinsic meaning and value of the music. The study is rooted in a systematic dissection of these theoretical constructs, "contributing to a nuanced understanding of this musical tradition's complex web of connections" (Akat, 2010: 54). We focus on the central role of intertextuality and hypertextuality in sustaining the

music's vitality and expanding its popularity, both regionally and globally. "Hypertextuality, as posited by Genette (1997), is characterized by the nuanced relationships that link a subsequent text (hypertext) to its antecedent (hypotext), underscoring the transformation and contextual evolution of thematic elements. Within musical discourse, hypertextuality illuminates the complex interplay between different compositions and the iterative process by which musical themes are transposed, adapted, and reimagined" (Castonguay, 2018: 61). This phenomenon not only fosters creative innovation but also underscores thematic continuity, providing a structural grid that binds together works through shared motifs and referential echoes.

At the heart of our research question is the extent to which these concepts influence the meaning, value, and dissemination of Eastern Black Sea music. Strachan emphasizes the role of intertextuality and hypertextuality in musical creation and performance, while Born suggests that these concepts transcend geographical and cultural boundaries and promote diversity in musical studies (Born, 2005; Strachan, 2013). By exploring the multiple associations of this musical genre, we seek not only to contribute to the fields of musicology, ethnomusicology, and cultural studies, but also to illuminate the broader social, cultural, and historical forces that shape the music and contribute to its complex meanings.

Intertextuality and Hypertextuality in Popular Music

In popular music discourse, the convergence of intertextuality and hypertextuality emerges as a dynamic intersection the weaves together complex layers of textual, melodic, and thematic interactions. Intertextuality, rooted in Kristeva's foundational work, illuminates the dialogic relationships between texts and extends into the musical realm where compositions, lyrics, and melodies converse and intersect (Bakhtin, 1981; Kristeva, 1980). Hypertextuality emerges as a distinct but complementary concept. It denotes the theoretical construct in which a text, or more broadly, a musical composition, is not an isolated entity but is inextricably linked to and influenced by preceding texts or compositions. Genette's account of hypertextuality is predicated on the existence of a pre-existing text that serves as a foundational matrix from which subsequent texts are derived and into which they are inextricably woven. In the nuanced tapestry of popular music, hypertextuality is emblematic of a substantive, often structural, integration of

previous musical compositions. It transcends the peripheral boundaries of lyrical or melodic allusion, delving into a deeper, structural confluence where musical compositions are not mere standalone entities but are part of an interconnected musical narrative. Aktulum's assertion emphasizes the central role of these dual concepts in elucidating the complex dynamics of regional popular music. The dialogic interplay of intertextuality and the structural integrations underscored by hypertextuality reveal the interplay of cultural, historical, and thematic elements that shape the narrative of musical compositions (Aktulum, 2013: 9), including those emerging from the Eastern Black Sea region.

Intertextuality in Eastern Black Sea popular music

The analysis of popular music in the Eastern Black Sea region, particularly when viewed through the lens of lyrics that reflect social events, politics, and national agendas, offers significant insights into the intrinsic intertwining of music with broader socio-cultural and political landscapes. Lyrics serve a dual role; they are not just mediums for emotional expression but also instruments that reflect societal cultural values and expectations, as well as political dispositions (Varnum et. al., 2021: 1). In this narrative, intertextuality becomes a central lens. It reveals the adaptive nature of regional music in parallel to societal transformations. Semiotic and poststructuralist perspectives, based on the work of scholars such as Nattiez, Tarasti, and Khan, elucidate these complex relationships and emphasize the fluidity of meaning and the multiple dialogues embedded within musical compositions (Khan et. al., 2021; Nattiez, 1990; Tarasti, 1994). There are many examples in Black Sea music.

Audience-Influenced Intertextuality: The Case of *Mahir*

A clear example of audience-influenced intertextuality can be found in Volkan Konak's song *Mahir*, featured in his album *Pedaliza* in 1999. The song contains the lament of a mother mourning her son named Mahir. Although Konak did not explicitly attribute this piece to Mahir Çayan, founder of the People's Liberation Party-Front of Turkey, the interpretation of his leftist audience fostered a presumed connection. This is indicative of the fluidity of meaning and the active role audiences play in attributing contextual significances to musical compositions. In the dynamics of intertextuality, members of the audience emerge not only as passive recipients but also as active participants, shaping

and redefining the interpretive landscape of the music (Somuncu & Ceylan, 2015: 83). Popular music and the socio- political structure of the Eastern Black Sea region are mutually influential.

A close examination of the song's lyrical content reveals references such as:

> *Sarı iskarpinlerin kan doldu*
> (Your yellow scarpins are full of blood)
> *Baban kurban olsun kolundaki Nacar saata*
> (Your father will be sacrificed for the Nacar watch on your wrist)

These lyrics do not correspond to the known attributes or historical narratives associated with Mahir Çayan. However, since Mahir Çayan was shot and killed with a gun, the lyrics, which specifically mention blood, encourage a perception that the song was written for him. In fact, dialect songs from the Black Sea region are deeply rooted in the cultural and emotional motifs of the region. This distinction separates the regional lament presented in the song from the historical and political associations tied to prominent figures. The case of *Mahir* illustrates the potency of intertextuality, not only as a compositional device but also as a dynamic, interactive space where meanings are negotiated, contested, and co- constructed, presenting music as a vessel for social dialogues and cultural exchanges.

Dynamics of Eastern Black Sea Music

The incorporation of traditional motifs and contemporary adaptations underscores a dynamic engagement of popular music from this region with geographical and cultural factors. The relationship between music and social contexts is a tapestry of dynamic interactions in which music is both a reflection of, and a catalyst for, social phenomena. The dialogical interaction between these two spheres is palpable and forms the basis for our in- depth analysis of such intertextual occurrences and their implications. This symbiosis underscores the profound impact of music on both individual and collective levels, serving as a pivotal element that not only reflects, but actively shapes and drives numerous social actions. Every note, melody, and lyric is woven into the fabric of everyday life, echoing the complex dance of influences and reactions that defines human experience within a societal framework. Thus, the analysis goes beyond a mere exploration of musical compositions and delves into a world where music and society are

inextricably linked, each shaping and being shaped by the other in a continuous, dynamic exchange (Ayas, 2015: 27).

The rise of Eastern Black Sea music on a national scale can be attributed to a confluence of determinants, characterized by cultural migration, the rise of regional musicians to national acclaim, the intricate web of intertextuality woven into the music, and the pervasive influence of media and digital platforms. Migration from the Eastern Black Sea region to various parts of Turkey has not only resulted in a geographical dispersion of the people but has also facilitated a diffusion of their rich musical heritage. The prominence of renowned artists, including but not limited to Kazım Koyuncu and Volkan Konak, has been instrumental in catapulting Eastern Black Sea music into the national consciousness. Their songs, infused with the region's distinctive musical elements, have elicited a wider appreciation, and have embedded this genre into Turkey's eclectic musical repertoire. "Moreover, intertextuality, which is characterized by the harmonious integration of diverse musical elements, both regional and national, has increased the relatability and accessibility of this genre. The intrinsic incorporation of different motifs and styles enriches the musical tapestry and makes it resonate with a wider audience demographic" (Aktulum, 2017: 19).

In the era of digital ubiquity, the proliferation of social media and music streaming platforms has been a catalyst for increasing the visibility of Eastern Black Sea music. Providing unprecedented access, these digital channels have transformed this regional genre into an integral facet of Turkey's diverse musical landscape. The accessibility afforded by these platforms has not only introduced the music to a national audience but has also inscribed it into the nation's collective listening experience. Each of these dynamics intertwines to foster a complex, multifaceted environment in which Eastern Black Sea music is not only preserved but is also dynamically evolving, resonating with and adapting to contemporary cultural and technological landscapes.

While the digital realm has significantly amplified the reach and resonance of Eastern Black Sea music, the intrinsic thematic depth of this genre reveals itself when one dives deeper into its lyrical and compositional layers. This region's music is not just a byproduct of modern digital trends but carries the weight of historical, social, and political influences that shape its narrative. In the multifaceted realm of popular music

emanating from the region, a meticulous exploration reveals the entanglement of diverse thematic elements rooted in social events, political oscillations, environmental disasters, migrations, and wars. The manifestation of these themes is not a random occurrence but is deeply embedded in the fabric of intertextuality, which posits that texts are not isolated but exist in an intricate web of relational dynamics (Allen, 2022: 5). A poignant illustration can be found in the song of İsmail Türüt, whose composition *Can Pazarı* resonates with the traumatic experience of the 1999 earthquake in Turkey. The lyrics, powerful and evocative, describe the geographical and emotional landscapes scarred by this disaster:

> *It shook and collapsed beyond Gerede*
> *It shook and collapsed beyond Zonguldak*
> *The dead are dead, the rest are miserable*
> *Collapsed Yalova, İzmit Gölcük, Adapazarı*
> *Some without a body, some without a grave*
> *Martyrs for the dead, peace for the rest*
> *What kind of earthquake is this?*
> *We thought it was the apocalypse.*

The use of place names in the lyrics serves as a poignant reminder of the localized devastation, embedding the tragedy in the nation's collective memory. The term 'martyrs', though traditionally confined to religious or military contexts, is re-purposed to convey the magnitude the loss, underscoring the fluidity of language and its adaptability in times of collective trauma.

Another example is Volkan Konak's *Cerrahpaşa*, a lyrical story that navigates the tragic intersection of personal loss and environmental disaster. The Chernobyl disaster, though geographically distant, insinuated its radioactive tendrils into the Eastern Black Sea, escalating cancer rates. Konak's lyrics echo with the pain of a son who lost his father to this insidious enemy:

You, Cerrahpaşa! I won't drink your water anymore.

I won't cross your path next year

Do doctors know the pain of the heart?

I left half of my life in Cerrahpaşa.

The song transcends personal grief to become an indictment of systemic inadequacies and a reflection of post-Chernobyl social anxiety.

Music, in the context of the Eastern Black Sea region, thus becomes a resonant chamber where individual voices, societal sentiments, and historical events intersect, each song a repository of collective memories and narratives. "Such musical compositions, under the theoretical lens of intertextuality, can be perceived as dialogic entities, engaged in a perpetual conversation with social, political, and environmental phenomena, capturing the zeitgeist of epochs and articulating the silent but powerful dialogues between the individual, the community, and the larger socio-political matrix" (de Castro, 2021: 132).

The Intertwining of Melodies, Rhythms, and Cultural Narratives in Eastern Black Sea Popular Music

The intricate interplay of melodies, rhythms, and cultural narratives within the popular music of the Eastern Black Sea region manifests a rich tapestry of intertextuality that transcends temporal boundaries and embodies a harmonious blend of historical resonance and contemporary innovation. This dialectical relationship between traditional and modern musical elements highlights a dynamic continuum of cultural expression, illuminated through the theoretical prism of intertextuality (Miani, 2016; Middleton, 1990). Such an identity is at once anchored in a rich historical heritage and engaged in an ongoing dialogue with contemporary modalities of musical expression (Subin & Joseph, 2021). The songs of emerging ensembles embody this dialogic synthesis. These compositions, imbued with traditional musical motifs, illuminate the evolution of a distinctive Eastern Black Sea musical aesthetic. This is achieved by maintaining a strong link to established cultural traditions, and by making a conscious effort to preserve these traditions even as modern developments continue to unfold. Lyrically, the music emanating from this region transcends conventional aesthetic boundaries. Each lyric, imbued with deep cultural references, functions as an integral element within a broader unfolding narrative. This structure is inherently intertextual, serving as a nexus wherein

historical, cultural, and social dialogues converge and intertwine to construct a multifaceted narrative tableau (Daniyeva, 2020).

The reconceptualization and incorporation of traditional motifs into a contemporary musical paradigm represents a vibrant cultural dynamic. Singers such as Ayşenur Kolivar exemplify this phenomenon. Kolivar's harmonious fusion of traditional lament styles with contemporary vocal techniques underscores the fluidity of the Eastern Black Sea's musical narrative. It is a narrative characterized by the coexistence of preservation and innovation, each enriching and being enriched by the other. This scholarly investigation highlights the intricate confluence of musical, historical, and cultural narratives within the popular music of the Eastern Black Sea region. Through an intertextual lens, the various elements of this rich sonic tapestry are illuminated, each thread contributing to the construction of a complex narrative structure. This narrative is simultaneously anchored in historical resonance and dynamically engaged with contemporary innovation. The progression into hypertextuality illustrates the amplified dissemination and interpretation of the musical traditions of the Eastern Black Sea through digital media. This exploration bridges the complex dialectic between the enduring legacy of, and contemporary evolution within, the region's music, illuminating a harmony where historical preservation intertwines with modern innovation.

As we delve into the manifestations of hypertextuality, it is pivotal to recognize the continuity of traditional elements even as they undergo modern transformation. The digital age might reshape the way Eastern Black Sea music is presented, but its essence, rooted in age-old traditions, remains untouched and is merely rearticulated in contemporary forms. Hypertextuality in Eastern Black Sea popular music is also evident in the use and reinterpretation of traditional motifs and elements. Musicians often incorporate elements from local folk music, such as certain instrumental techniques, modal structures, or vocal styles, into their compositions (Ersoy, 2013: 92). These elements are then reinterpreted and recontextualized, creating new musical expressions that still maintain a strong connection to the region's musical traditions. Kazım Koyuncu's artistic repertoire, particularly characterized by compositions in the indigenous languages of the Eastern Black Sea region, transcended regional boundaries and attracted the attention of a diverse audience more widely. His linguistic versatility not only underscores a rich, multicultural engagement but also facilitates a cross-cultural

resonance, where language barriers are mitigated and a universal appreciation for his music is established. Within the framework of hypertextuality, reinterpretations and adaptive representations of Koyuncu's songs have been instrumental in increasing his visibility and broadening his audience base. A case in point is *Didou Nana* from the album *Viya!*, which, through its innovative incorporation of the Georgian *panduri* and *flute*, is transformed into a creative fusion of different musical elements while retaining its core essence.

Interaction with Digital Environments; Social Media, YouTube, and Other Platforms

In the digital realm, social media is emerging as a key platform for consumers to disseminate their musical preferences and critiques, as well as for the direct distribution of musical works. An increase in the commentary on, and visibility of, a particular musical work correlates with an increase in accessible information about it. At the same time, this increased visibility is associated with an increase in the free availability of the music, making it easily accessible to potential listeners. "This dynamic interaction highlights the complex relationship between information dissemination, public engagement, and accessibility in the digital music consumption landscape" (Dewan & Ramaprasad, 2014). Popular music in the Eastern Black Sea region has also embraced the digital age, with many artists and fans sharing their work and experiences on social media and other online platforms. As an example of one of these, Selçuk Balcı[1] is one of the most prolific disseminators of his works through social media. In 2017 he performed a cover of the song *Ayrılamam* by the singer known as Küçük Emrah on his *kemençe* and shared it on his social media accounts, receiving millions of views and making one of the biggest leaps in his career. "This creates a hypertextual network of connections, as users can easily navigate from one piece of music to another, discovering new works and interpretations along the way" (Lacasse, 2018: 11).

Social media platforms such as Facebook, Instagram, and Twitter, as well as streaming services such as YouTube and Spotify, have become central to the dissemination and consumption of Eastern Black Sea popular music. These platforms allow for the creation

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[1] Selçuk Balcı is a Turkish singer who was born in 1988, in Çayeli, Rize. He completed his primary education in Çayeli and then moved to Ankara with his family. Although he has been playing the bağlama since childhood, he became interested in the kemençe during his high school years. After developing his skills on the kemençe, he accompanied many Black Sea singers on the kemençe. (All translation by the author)

of online communities where fans and artists can interact, share music, and exchange ideas. As a result, the music is exposed to new audiences and can be shared and discussed across geographical and cultural boundaries, further expanding its influence and impact.

Reinterpretations, Remixes, and Other Interpretations

In Eastern Black Sea popular music, the proliferation of remixed and reinterpreted traditional songs introduces an extended dimension of hypertextuality. "Such adaptations resonate not only with the foundational songs on which they are based, but also with previous adaptations" (Burkholder, 2018: 1). These compositions allow musicians to incorporate contemporary stylistic nuances, ensuring a simultaneous alignment with the primary material (Aktulum, 2017: 46). This enables Eastern Black Sea popular music to evolve and adapt to changing musical landscapes while preserving its rich cultural heritage. Davut Güloğlu's integration of the techno-pop genre into Eastern Black Sea music exemplifies a pivotal moment of cross-genre innovation. Previously, this style had been relatively unknown in the region's musical repertoire. In addition to gaining international recognition, Güloğlu catalyzed a renewed interest in Eastern Black Sea music. His prominence with the songs *Nurcanım* and *Katula katula* facilitated an influx of artists who, inspired by his success, ventured into this newly synthesized genre, expanding the musical diversity and international appeal of the region's soundscape. This phenomenon underscores the dynamic interplay between traditional musical forms and contemporary global genres, illuminating the adaptive and integrative nature of Eastern Black Sea music. Overall, the examples of hypertextuality in Eastern Black Sea popular music demonstrate the dynamic and interconnected nature of the music in the digital age. "Through interaction with digital environments, connections on social media and other platforms, and the influence of reinterpretations, remixes, and different interpretations" (Tanvir & Walia, 2021: 166), Eastern Black Sea popular music continues to evolve and flourish, both within its local context and on a global scale.

Discussion and Evaluation of the basic Elements of Eastern Black Sea Music

In evaluating Eastern Black Sea music, a deep understanding of intertextuality and hypertextuality becomes crucial in deciphering the rich tapestry of connections woven between individual compositions and the broader cultural milieu. The deep embeddedness of traditional motifs and elements gives music an identity deeply rooted

in a shared heritage, while digital interactions extend its reach and influence across geographic and cultural boundaries. In light of this discussion, it is evident that the nuanced fabric of Eastern Black Sea music is as much a product of its traditional roots as it is of contemporary influences. To delve deeper into this intricate blend, it becomes paramount to unravel the tightly interwoven threads of musical composition and culture. These threads, tightly knit with intertextual and hypertextual elements, not only map the musical journey of the region but also highlight the profound impact on its semantic and cultural essence. The unfolding pages of this discourse will shed light on these aspects, delineating how past and present converge to shape the identity and resonance of the Eastern Black Sea music.

Interwoven Threads of Musical Composition and Culture

An in-depth exploration of the music of the Eastern Black Sea reveals a compelling dialogue between intertextuality and hypertextuality. The integration of traditional and cultural elements into contemporary compositions is not static or merely additive, but rather transforms into a dynamic entity that both responds to and influences the wider culture. This phenomenon illustrates a symbiotic relationship in which these elements are not only embedded but are also adaptive, contributing to, and being reshaped by, the thematic nuances of modern musical works. Each interaction signifies a continuous process of cultural and musical enrichment, underscoring the fluidity of musical narratives and the evolving identity of the genre. "The prominence of interwoven traditional and cultural elements goes beyond mere incorporation to become a dynamic, living entity that enriches and is enriched by contemporary compositions and thematic nuances" (Lacasse, 2000: 45). In the realm of hypertextuality, the emergence and proliferation of digital platforms mark a significant epoch of expanded dissemination and eclectic engagement. "Social media and streaming services are emerging as central platforms, fostering an environment of diverse, global engagement, while facilitating a complex ecosystem of musical dialogues and audience interactions" (Carboni, 2014: 150). Further emphasizing this confluence, embedded in the music are distinct intertextual imprints, where traditional motifs and cultural narratives serve as foundational pillars that reinforce communal and regional identity (Echard, 2018: 169). However, hypertextuality offers an expansive dimension where the regional specificity of Eastern Black Sea music travels beyond its native confines. Through the avenues of digital realms

and various reinterpretations, the genre exhibits a vibrant dynamism, continuously molded and remolded by multifaceted global interactions and prevailing trends.

Conclusions and Recommendations

The culmination of this analytical exploration reveals a nuanced and complex relationship between the foundational elements rooted in the deep traditions (intertextuality) and the process and derivatives emanating from the foundational compositions (hypertextuality) within the musical lexicon of the Eastern Black Sea. Each musical piece, each note, reverberates with the legacy of its intrinsic cultural heritage, while simultaneously unfolding as a contemporary narrative woven with threads of past, present, and anticipatory expressions.

Key examples identified throughout the study have underscored the foundational elements of intertextuality within a complex web of cultural, historical, and lyrical motifs that reflect the shared identity and collective memory of the Eastern Black Sea peoples. These elements serve not only as markers of a rich history but also as catalysts that ignite contemporary creativity and expression. In contrast, hypertextuality, as defined by Genette (1997), emerges as a nuanced dialogue between the foundational texts and their derivative works. The music of the Eastern Black Sea does not exist in isolation but is constantly influenced and shaped by an ongoing conversation with its sources. It is a living, dynamically evolving entity that reflects the symbiotic relationship between the parent texts and their offspring. The implications of this duality are profound. Artists are not only creators but also curators of a rich musical heritage, navigating the delicate balance between preservation and innovation. For the audience, each musical piece offers a journey into a landscape where the ancient and the contemporary coexist, where echoes of the past are heard amidst the melodies of the present. Future research could explore this dynamic with a more focused lens, unraveling the layers of influences, adaptations, and transformations that permeate each composition. How do artists negotiate this balance, and how does this duality influence the reception and interpretation of music by different audiences?

Finally, the resilience and adaptive nature of Eastern Black Sea music is linked to the complex relationship between intertextuality and hypertextuality. It is a musical genre in which the echoes of the past are not only preserved but are reinvigorated and

transformed through their interaction with derivative creations. This living, breathing tapestry of music is a testament to the power of music as a conduit for cultural preservation, adaptation, and evolution that resonates across time and space.

Future Directions

Future research avenues are rich with possibilities, including a comparative analysis of different regional musical landscapes and an examination of the role of technology in shaping contemporary musical narratives. "There is uncharted territory in assessing the impact of digital platforms on the creation, distribution, and reception of music in the 21st century" (Tepper & Hargittai, 2009: 230). Exploring the interpretive role of the audience can reveal the dynamics between artistic expression, cultural context, and diversity of reception. Each piece of music is not only a creative expression in its own right, but also subject to multiple interpretations, influenced by the diverse perspectives of its audience. Later studies will weave these insights into a cohesive narrative, highlighting the multifaceted dynamics and their consequential impact on the aesthetic, cultural, and semantic development of Eastern Black Sea music within the broad context of contemporary musicology.

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