



# Journal for the Interdisciplinary Art and Education

Vol 4 No 2 Summer 2023

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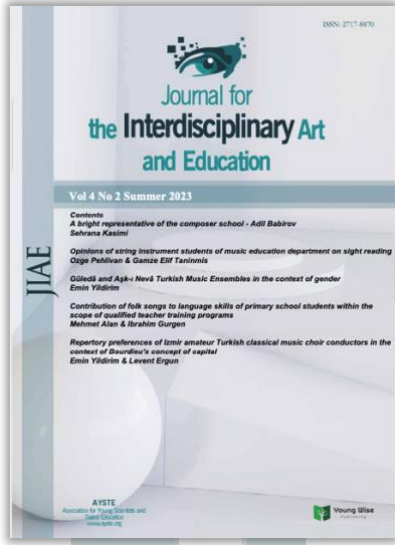
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**Young Wise**  
Publishing



**Journal for the Interdisciplinary Art and Education**  
e-ISSN: 2717-8870

# Interdisciplinary ART & EDUCATION

**Vol. 4 No. 2 Summer 2023**

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**Genç Bilge Yayıncılık - Young Wise Publishing House**

Adress: Bahçelievler District 3015 St. No:9/1, Isparta, Turkiye  
Web site: <http://gençbilgeyayincilik.com/> E-mail: [info@gençbilgeyayincilik.com](mailto:info@gençbilgeyayincilik.com)



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**Interdisciplinary  
ART & EDUCATION**



*Journal for the Interdisciplinary Art and Education*

4(2), June 2023 e-ISSN: 2717-8870



# Interdisciplinary ART & EDUCATION



## Research Article

# A bright representative of the composer school - Adil Babirov

Sehrana Kasimi<sup>1</sup>

*Department of History and Theory of Music, Institute of Architecture and Arts, Baku, Azerbaijan*

### Article Info

**Received:** 7 April 2023

**Accepted:** 13 June 2023

**Available online:** 30 June 2023

### Keywords:

Composer  
Mode  
Note  
Play  
Prelude  
Rhythm  
Sonata  
Temp

### Abstract

Our scientific article entitled "A bright representative of the composer school - Adil Babirov" is dedicated to Adil Babirov, a composer who contributed to the history of Azerbaijani music of the 20th century, his work, as well as the study of some of his works. At the beginning of the article, the names of some works of outstanding musical figures of Azerbaijan, exhibited outside our country, are mentioned. On world stages, there are sold out operas and ballets by Kara Karaev and Fikret Amirov. The article presents the works of the composer Adil Babirov. The composer, who lived in exile until the end of his life, composed and created in the national spirit. The mode-intonation form of his songs is built according to the national principle. Almost all of the composer's songs were composed in the mode of mugham. Here the composer uses Segakh, Shura, Shushtar and other mugham modes. The Prelude-Scherzo is a very interesting and unusual work. So this multi-movement piece starts with a heavy adagio tempo, moves into an allegro rhythm, and then returns to a heavy largo tempo again, making a beautiful twist. In the article, musical versions of the work are reproduced in small fragments. The article notes that Adil Babirov is a versatile composer. Thus, the composer turned to film music, pop music, the song genre and Western classical music. His music for films is an invaluable contribution to Azerbaijani culture. And also the composer wrote music for cartoons. In 1976, he wrote the music for the cartoon Claw, Ear, Carpet, Thorn. During the years of emigration, the composer created many works related to Karabakh. His work "Native Land" is an example of this. The music written by the composer for the TV play "Yurd Yeri", which reflects the real life of people forcibly displaced from the Karabakh land, is one of his last works. It should be noted that what distinguishes the composer from other colleagues is his work with modulations. The article also discusses the composer's life path. The years of his education and the universities where he worked are discussed. It is emphasized here that Adil Babirov, who was a student of the brilliant composer Kara Karaev, was not awarded the honorary titles he deserved to perpetuate his name. The compositional activity of the honored artist Adil Babirov occupies a special place in the musical culture of Azerbaijan. It is noted that, as mentioned in the text, while studying at the Pedagogical Institute, our teacher in his student years was the composer Adil Babirov.

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## To cite this article

Kasimi, S. (2023). A bright representative of the composer school - Adil Babirov. *Journal for the Interdisciplinary Art and Education*, 4(2), 45-55.

## Introduction

There were many composers who contributed to the history of world music of the 20th century. The works of Fikret Amirov, Gara Garayev, maestro Niyazi and other composers graced the stage of Azerbaijan, they were listened to and watched by the peoples of the world. Fikret Amirov's ballet "The Epic of Nasimi" was staged in Moscow and a number

<sup>1</sup> Associate Professor, Department of History and Theory of Music, Institute of Architecture and Arts, Baku, Azerbaijan Phone:+994503537590; E-mail:sehranikasimi@mail.ru ORCID: 0000-0002-6545-0198

of foreign countries.<sup>2</sup> (p. 155). In 1977 this ballet was included in the repertoire of the Swedish Philharmonic.<sup>3</sup> The composer's ballet "A Thousand and One Nights" is the most beautiful work that has graced the world music scene. Eastern motifs have always been perceived with interest by the peoples of the world. F. Amirov's ballet "A Thousand and One Nights" was staged in Moscow, Tbilisi, Novosibirsk in the 1980s, and then in Europe and other countries. Another composer who introduced the world to Azerbaijani musical culture is Gara Garayev. His ballet "Seven Beauties" was performed on almost all famous stages of the world. After the first premiere, it was staged at the Leningrad (now St. Petersburg) State Maly Opera Theater (Maly Theatre), then in Czechoslovakia, the Arab Republic of Egypt, South America and other countries. One can talk about these brilliant composers, their works, operas and ballets, artistic gems for hours.

The article we are presenting is dedicated to another famous composer of the 20th century, my teacher and master Adil Babirov. I consider it my duty to present to your attention his creative activity and the study of his unique fine works.

Another representative of the galaxy of Azerbaijani composers of the 20th century is the outstanding composer and teacher Adil Babirov. The composer lived in exile. He promoted Azerbaijani music across the ocean. Adil Babirov created various songs, piano sonatas and preludes and other stage works from a young age. During his student years, the composer wrote piano preludes, variations (1956), pieces for cello and piano, violin sonatas, a large number of songs, romances.

### **Research problem**

Just as every composer has his own style, Adil Babirov has his own style and method. Several genres are noticeable in his works. The uniqueness of the songs and musical works in the symphonic style, which he composed from his youth, is another proof of his loyalty to the national spirit. In 1966, his Piano Sonata was first published. In fact, this work is a piano sample, which is deeply understood by professional musicians. Polished with local musical intonations, this work is organically combined with the traditions of European classical music, attracts attention with the composer's new style and unique musical language. The composer himself worked on the score of the *Symphonic* version of the *Piano Sonata. Sonata in Andantino con recitativo tempo* (Fig. 1) The fact that this work evolves from sonata form to symphonic form with a deeper content testifies to the composer's extremely varied style of writing. As a result, the development of one work and its replacement by another benefits from the importance of Adil Babirov's work.

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<sup>2</sup> Qasimova, Solmaz; Abdullayeva, Zemfira. Fikrət Əmirov. Bakı: "Nağilevi". 2004.

<sup>3</sup> Şəfəq Hacıyeva. "Nəsimi dastanı" baletinin dramaturji xüsusiyyətləri. "Azərbaycanşünaslığın aktual problemləri" Beynəlxalq elmi konfrans.2010.

# Sonata

Adil Bəbirov

**Andantino con recitativo**

Figure 1. Adil Babirov Sonata part I

In the little two-line note we have cited, we naturally cannot draw your attention to the difference between the sonata form and the deeper symphony. We all know that a symphony is more extensive and meaningful than a sonata. It is inevitable that Adil Babirov will develop the same work and turn it into a symphonic genre. Comprehensiveness and even more foresight of the composer once again emphasizes his bringing the Sonata of the same name to the form of a Symphony. When listening to a sonata, one feels that it needs to be played in a wider form. So, when we listen to Adil Babirov's new score "Symphony", we again become witnesses of this.

The teacher of the composer Adil Babirov was the brilliant composer Gara Garayev. So, as in his other works, in the Sonata and Symphony of the same name, the influence of his master is felt.

Growing more and more enthusiastically (*poco a poco cresc.*), the melody in the second part passes into the *Allegro tempo* (Fig. 2). The middle part of the sonata alternates with the rhythm of *Moderato*. At the end, the piece ends with the replacement of *Allegro* rhythm and *Allegro vivace* again. We bring to your attention this note below. In the sonata, despite the rapid replacement of chords, a polyphonic tune is preserved.

**Allegro vivace**

Figure 2. Adil Babirov Sonata part II



### Method

"Prelude-Scherzo" is another work included in the collection entitled "Pieces of Azerbaijani Composers". An interesting part of the work is that, as the title "Prelude-scherzo" implies, the two forms of prelude and scherzo are combined in the work. The preludic part of the work is performed in lyrical form, at a slow tempo, while the scherzo is performed at a fast tempo. Another interesting and outstanding aspect of this piece is that the Scherzo Prelude can be performed at different ages. That is, this work is performed with pleasure both by students of secondary musical schools and in higher musical educational institutions.

Like other works of Adil Babirov, this work was created with high professionalism. The national spirit is felt in the work. Thus, the "Prelude-scherzo", written on the basis of Azerbaijani mugham, is composed in accordance with mugham in terms of genre and structure, as well as professionalism. Musical exercises and skills, clearly given and reflected for composers in the book "Fundamentals of Azerbaijani Music", written by U. Hajibayli for 20 years, should become a reference book for every person working on this path.

As technology advances in our globalized modern world, naturalness seems to be on the wane. So, as in other areas, it is natural that various changes take place in our musical culture. Among the younger generation, more and more people compose non-professional music, add songs, put together various incomprehensible melodies. It also arises from external influences. Naturally, music that is not rooted in the national spirit is erased from memory and forgotten after a while.

It should be noted that although years have passed, classical compositions and works are not forgotten, on the contrary, they are improved over time and passed on from generation to generation.

These works belong to the work of the hero of our article, Adil Babirov. Approximately ten years later, two more plays by A. Babirov were published. The "Scherzo Prelude", included in the music collection "Pieces of Azerbaijani Composers", is a very interesting work, and the first part of this musical sample begins with a heavy tempo. The first part is in a heavy tempo of an *Adagio* (Fig. 3).

**ПРЕЛЮД-СКЕРСО**

А. БӘБИРОВ

The musical score for "Prelude-Scherzo" by Adil Babirov, part I, is presented in three systems. The key signature is D major (two sharps) and the time signature is 2/4. The tempo is marked "Adagio". The first system begins with a piano (*mf*) dynamic and features a steady eighth-note accompaniment in the left hand and a melodic line in the right hand. The second system continues the melodic development with triplets and dynamic markings like *pp*. The third system concludes the first part with further melodic and harmonic complexity, including triplets and *pp* dynamics.

Figure 3. Adil Babirov Scherzo Prelude part I

The second part of Skertso is in *Allegro con fuoco* tempo. Part II below differs from the previous part in size and character. (Figure 4) This is a dance rash.

The scherzo is playful and plays with enthusiasm. The features of the Azerbaijani dance genre are clearly felt here. The national spirit reappears. Here, the fact that both note strings are in the left treble clef makes it easier to play. Arpeggios played with the left hand make the performance even more meaningful. When performing this work, special enthusiasm and passion are emphasized. The passion for work is amazing.

A. Babirow's play "Prelude-Schertso" has long been popular among pianists. The tempo of the work begins heavily and resembles a kind of lyrical ballet adagio. The *Adagio*, playing the role of the *Prelude* in the introductory part of the work, organically combines with it, creating a poetic image. The second part, following the introduction, differs in size and character, is a dance pattern. In general, this work, like other works of the composer, has a wide and deep content. The prelude-schertso is written in a complex three-part form. In this work, the Scherzo part develops at a lively pace, and the Musical theme has a clear rhythm. This work is actually perceived as a sonatina due to its brief dramatic musical content.

The musical score for Adil Babirow's Scherzo Prelude part II is presented in three systems. The first system begins with a treble clef and a bass clef, both in G major. The tempo is marked *Allegro con fuoco*. The first system includes dynamics *fff* and *ff*. The second system continues the piece with a first ending bracket and a first ending number '1'. The third system concludes the piece with a first ending bracket and a first ending number '1'. The score is written for piano with treble and bass clefs.

Figure 4. Adil Babirow Scherzo Prelude part II

The 3rd part of "Prelude - Scherzo" by Adil Babirow is performed in *Largo*, moving to a heavy tempo (Fig. 5).

Figure 5. Adil Babirov Scherzo Prelude part III

Anyone who plays or listens to Adil Babirov's "Prelude-Scherzo" cannot fail to see that this is a composer who writes in a unique style. This work was written with great enthusiasm. The finale of the piece is again played in *Allegro* rhythm and ends in a positive mood. (Figure 6)

Figure 6. Adil Babirov Scherzo Prelude part Allegro

In addition to composing, Adil Babirov worked as a sound engineer and editor of musical projects on Azerbaijan television. His songs are colorful. As in other genres, the national spirit and national tradition are preserved in the song genre. His "Mother Liles", "Spring has come", "Violet", "You don't know", "The world is beautiful", "Don't hurt me", "Our heart", "I am a mother", "Long live my Karabakh!" Soldier's song, "Yarashsyn", "Meet me" and others. Such songs are decorated with colorful lines and composed in the national spirit. In 1968, the publishing house "Azernashr" published 4 songs of the composer. The song "Men Anayam", written to the words of the famous Azerbaijani poet Fikret Goji, takes the first place in the album. The second song of the album is called "First Steps." The song is accompanied by the alternation of Shushtar and Segakh mode.

Polished with national musical intonations, these works are organically combined with the traditions of European classical music, attracting attention with the composer's new stylistic style and unique musical language. These songs and works are still in the repertoire of many pianists.

In the style typical of Adil Babirov's songs, even in a small musical phrase, as well as in each cycle, the focus on several chords prevails. This is not just an artificial juxtaposition of different chords in comparative position for the sake of direction or modulation, but it can be likened to a garland or a carpet of different shades of color, and there is no randomness in the arrangement of these colors. Adil Babirov's style is like a "red line" not only in his songs, but also in works of other genres.

The image shows a musical score for a song titled "Oxumaq" (First Steps) by Adil Babirov. The score is written in 2/4 time and consists of two systems. The first system includes a vocal line with lyrics and a piano accompaniment. The lyrics are: "Kör - pə ba - lam, ilk də - fə sən a - yaq aç -". The second system continues the vocal line and piano accompaniment with the lyrics: "- dın bu gün. Bu ilk ad - dı - min, mü - ba - rək". The piano accompaniment features a variety of chords and textures, including some trills and arpeggiated figures.

**Figure 7.** Adil Babirov Song "First Steps"

The composer refers to mughams in all his songs, and in his works he mainly relies on mughams. Nevertheless, as we noted above, A. Babirov's work is colorful and, in addition to traditional music, the composer also appeals to the colors of European and Western music. For example, the third song on this album is the song "Roads". The melody and harmonic language of this song is written in such a way that classical western harmony, tritone intervals used in European music, major and minor chords, double dominants, non-chords, linear and widely used regular transitional chords, delay and resolution, etc. predominate. The melody, which develops in a wavy line, returns to the beginning, making an elliptical circuit through different keys. A songwriter with a good vocal ear creates a cantilena using easy-to-sing progressions and vowels that sound best in the lyrics. The song is skillfully dressed in a national costume with the use of cadence melismas typical of Azerbaijani melodies. This small collection of songs ends with the song "Let them be happy", written to the words of the poet Yusif Hasanbay. The song, written in the form of a couplet, concerns the mugham "Segah". Each song of the composer can be considered a piece of music with deep meaning and wide scope. He has over 50 songs. However, the notes and scores of some songs have not come down to us.



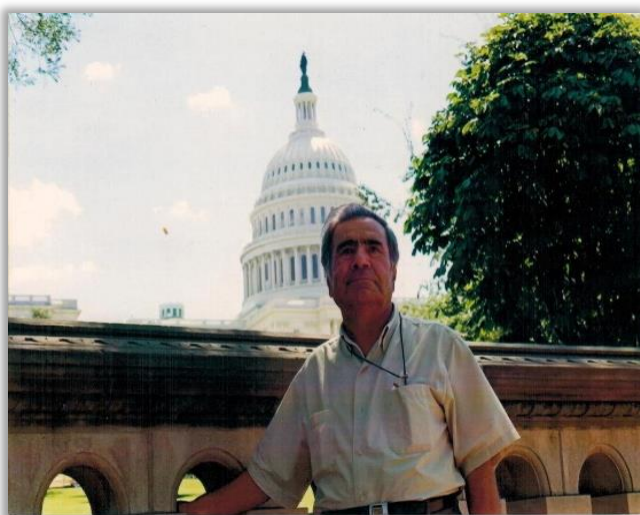
**Photo 1.** To the 80th anniversary of the composer Adil Babirov

The composer pays an important place in all his works to modulation. This is the feature that distinguishes him from other composers. This runs like a red line not only in songs, but in all forms of classical Western music.

Adil Babirov, who studied in the class of the brilliant composer Gara Garayev, like many other famous and talented colleagues, presented rich artistic pearls to the music of Azerbaijan. Adil Babirov, who in the 1950s was one of Gara Garayev's favorite students, will make an unforgettable contribution to the musical culture of Azerbaijan in the future

In his youth, he learned the secrets of mugham in the class of the famous tar player Ahmed Bakikhanov at the Baku Music College named after Asaf Zeynalli, and his future composing activities included folk music. From the point of view of a deep knowledge of folklore, this was an extremely important event.

Along with composing activities, Adil Babirov was also engaged in pedagogical activities. He taught an instrumental lesson at the Azerbaijan Pedagogical Institute (at that time the API Institute was named after V. I. Lenin). (P.S. The author of the submitted article, Associate Professor Sehrana Kasimi, was also one of his students). I can proudly say that I was one of the favorite students of my master, the brilliant composer Adil Babirov. The composer, who teaches at the Faculty of Musical Art of the current Pedagogical University, was extremely attentive to his students. His instrumental class was one of my favorite subjects. The feeling of feeling, understanding and love for the piano was absorbed into our blood by means of education, instilled by a brilliant composer and teacher.



**Photo 2.** Babirov in the USA



**Photo 3.** Babirov on his birthday

Adil Babirov also contributed to film scores. His "Sing tar" (1968), "Joy" (1968), "Azerbaijani silk" (1972), "Claw, ear, palaz, thorn" (1976), "A cozy place in the garden" (1978), "Thank you, "My friend" (1980), "We are faithful for the moment" (1981), "Excursion" (1991), "Yurd eri" (1997), "Generals of the Republic" (2006) and other films. The music written by the composer for the TV play "Yurd Yeri", which reflects the real life of people forcibly displaced from the Karabakh land, is one of his last works.

Many of Adil Babirov's songs are traditional songs, simplified to a lyrical melody. The genre of his songs is melodic. Later, during his stay in Canada, the composer harmonized and improved monophonic Azerbaijani folk songs. He

worked on many folk songs from the national musical folklore and transcribed them into sheet music. The composer's songs were performed by famous Azerbaijani singers. Adil Babirov was also a composer who loved traditional songs. Its song genre was performed by well-known artists of Azerbaijan - Shavkat Alekperova, Elmira Rahimova, Yalchin Rzazade, Akif Islamzade and others. Among the interesting pages of the composer's work are "5 Pieces for Chamber Orchestra" (1983), "Ballet Suite" (1984), music for Samad Vurgun's "Insan" and Bakhtiyar Vahabzade's "Trace".

Adil Babirov is a versatile composer. At the same time, he turned to the pop genre. In 1980, he wrote a one-movement variety play entitled "Concert Piece". This work is no less interesting than others. Despite the fact that the work is written in sonata form, the contrasting madness does not escape our attention. The main theme of the sonata is full of playfulness and energy. The beginning of the "concert piece" begins with *Allegro* and takes place in an auxiliary theme.

**Konsert pyesi**

Balaban ile f-no üçün işləyeni: İ.Nəcəfov A.Babirov

**Allegro**

The musical score is presented in three systems. Each system consists of a Balaban staff (treble clef) and a Piano staff (grand staff). The Balaban part begins with a melodic line in the key of B-flat major, marked *mf*, and includes trills. The Piano part provides harmonic accompaniment with chords and moving lines in both hands, marked *mf* and *f*. A first ending bracket labeled '1' is shown at the bottom of the score.

Figure 8. Adil Babirov Concert piece

The side Part gradually turns into a lyrical mode and is accompanied by elements reminiscent of a song cantilena. The principle of contrast is already present here, reminiscent of the features of the sonata genre. This work was also designed for Tar and the Symphony Orchestra and entered the repertoire of tarists. In fact, since the sharp rhythms and intonations are clearly given in this piece, it also resembles elements that are characteristic of jazz music.

Composer Adil Babirov also wrote music for staged dramatic performances. The musical score for "Yer Tutanlar" was staged at the Musical Comedy Theater in 1982. This work was recorded two years later by the Melodiya recording company in a two-volume edition.

Even during the life of the composer, he was awarded the title of Honored Art Worker. No name other than this honorary title was given to him. Adil Babirov moved to Canada at the beginning of the 21st century (2000-2001). He lived there for the rest of his life. Died in 2021 in Toronto.

At the end of the article, although far from a scientific approach, I took the liberty of bringing to your attention some details about the composer's lifestyle in recent years and his death. So Kulis. Elmira Bagirova, the sister of the famous Azerbaijani composer Adil Babirov, who died in Canada, expressed her reaction to the statement of the chairman of the Union of Composers Firangiz Alizade that the composer died in a nursing home where he lived in Canada. The composer's sister said the following in her interview: *"I don't know how Firangiz Alizade thought and found out that my brother died in a nursing home. Didn't my brother die in a nursing home? He has only one daughter and sister, like me. It's just that the teacher Adil had a broken leg, as a result of which the heel festered. Everything was fine, we placed him in a medical institution and visited him every day so that he could walk better and recover. On the night of his death, he played the piano in the hospital where he was being treated, and everyone around looked at him in amazement, as if death had reached his heart. After examining the doctors, he fell asleep and did not wake up. Firangiz Alizade says that we have no connection with him. When did she connect? When did he remember the old composer as the chairman of the union? Even a man like Adil Babirov did not receive a pension. According to the information provided to me, the portrait of my brother never even hung on the wall of the Union. Firangiz Alizade explained why Adil Babirov is not a people's artist. My brother may not be a national artist, but his works are kept in the gold fund. I am very sorry that Firangiz Alizade spread such false information. He was an official, he had to clarify and disseminate information."*



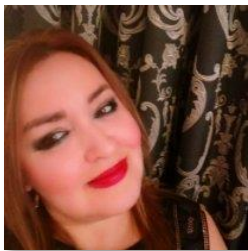
**Photo 4.** Javanshir Guliyev, Ramiz Guliyev, Adil Babir



**Photo 5.** Adil Babirov. Toronto. 2018

A connoisseur of the national music of Azerbaijan, a music lover of the song genre, composer Adil Babirov, who is extremely devoted to this genre, who created extraordinary harmonic song samples, and passed on perfect works of art to the next generation, will always live in our hearts. May your soul rest in peace composer.

A galaxy of Azerbaijani composers, like a great school, left samples of national music to the next generation. After Safiaddin Urmavi, Mir Mohsen Navvab, Abdulgadir Maragali, our valuable public figures, who are the authors of Azerbaijani treatises, and the brilliant Uzeyir Hajibeyli laid the foundation for the classical musical culture of Azerbaijan. The list can be continued in this order. Names of Asaf Zeynalli, Afrasiab Badalbeyli, Muslim Magomayev, Gara Garayev, Fikret Amirov, Govdat Hajiyev, Jahangir Jahangirov, Suleiman Aleskerov, Said Rustamov, Shafiga Akhundova, Arif Malikov, Tofiq Guliyev, Emin Sabitoglu, Ramiz Mirishly, Elza Ibragimova and other Azerbaijani composers, engraved on the golden fund of our culture. These composers, who left their mark in the field of music, enriched and developed the classical music of Azerbaijan. It is commendable that the people and state of Azerbaijan do not forget such artists, composers and public figures, perpetuate their memory. Our proposal is to remake and publish an album of each composer, this proposal also applies to the unforgettable composer Adil Babirov. It is our duty to re-exhibit all his works as a series of albums.

**Biodata of Author**

Kasimi Sehrana Alesger - Leading Researcher of the Department of History and Theory of Music of the Institute of Architecture and Art of ANAS, Candidate of Art History, Associate Professor. Since 1996 she has worked at the College of Music, at the Republican Art Gymnasium at the Azerbaijan National Conservatory, since 2000 she has been a senior lecturer, associate professor and head of the Department of Social Sciences at the Pedagogical Institute. "Golden Pen", "Khan Gizi Natavan", "Influential People's Intellectual", "Heydar Zirvesi", "İlhamla ireli" and others were awarded honorary awards. There are scientific monographs "Musical culture of Azerbaijan in the context of East and West" (2015), "Periods of cultural development of Caucasian Albania" (2018), "Periods of cultural development of Azerbaijan" (Az.) (2021), "Periods cultural development of Azerbaijan." (İng)(2022). He is the author of more than 110 scientific articles in the republic and abroad. Participant of important republican and international scientific conferences, festivals and symposiums, in 2022 he was elected a full member of the TURON Academy of Sciences (Uzbekistan).

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## Research Article

# Opinions of string instrument students of music education department on sight reading<sup>1</sup>

Ozge Pehlivan<sup>2\*</sup> and Gamze Elif Taninmis<sup>3</sup>

*Music Education, Fine Arts Education Department, Gazi University, Ankara, Turkiye.*

### Article Info

**Received:** 25 February 2023

**Accepted:** 29 June 2023

**Available online:** 30 June 2023

### Keywords:

Music

Music education

Instrument education

String instrument

Sight reading

### Abstract

Our scientific article entitled "A bright representative of the composer school - Adil The aim of this study is to find out views on sight reading of undergraduate music education students who are mainly trained on bowed string instruments including the violin, the viola and the cello. The sub-problems of the research relate to the differentiation of the prospective music teachers' views in terms of grade level, instrument education duration, and musical education duration. It is a descriptive study using literature review for qualitative data and survey methods for quantitative data. The study group consists of 43 string instrument students enrolled at Gazi University, Gazi Faculty of Education, Fine Arts Education Department, Music Education Branch during the 2021-2022 academic year. The quantitative pillar was carried out by using the Opinionnaire for Sight Reading on String Instruments (OSRSI). The opinion form is a 5-point Likert scale consisting of 35 items ranked across the options "Strongly disagree", "Disagree", "Neutral", "Agree" and "Strongly agree". The questions in the measurement tool have 7 dimensions. Dimension 1 is about the use of sight reading exercises in instrument lessons (4 items), Dimension 2 deals with practices to improve sight reading skills (4 items), Dimension 3 concerns attitudes towards new pieces for sight reading (2 items), Dimension 4 is related with another area of attitude towards new pieces for sight reading (5 items), Dimension 5 deals with difficulties encountered in sight reading (12 items), Dimension 6 is about factors affecting motivation in sight reading (6 items), and Dimension 7 covers the use of sight reading practices outside individual instrument lessons (2 items). The data were analyzed and interpreted with SPSS. The results revealed no significant relationship between the OSRSI scores and duration of instrument education or duration of music education. However, the grade level was shown to exert a significant effect on the scores obtained from the scale. These results can provide useful insights for developing strategies for music teachers and music education programs.

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### To cite this article

Pehlivan, O., & Taninmis, G.E. (2023). Opinions of students playing string instrument on sight reading. *Journal for the Interdisciplinary Art and Education*, 4(2), 57-71.

## Introduction

The individual's abilities, goals and objectives play an important role in determining the type of education to which they will be guided. Music education is divided into three as general music education, amateur/non-professional music education and vocational music education based on the target skills. Instrument education is also an important aspect of these three main branches. Instrument education helps the individual get to know themselves, improve their innate abilities, and ultimately realize themselves through acquiring new skills. Therefore, instrument education is an important

<sup>1</sup> This article was produced from first author's doctoral dissertation.

<sup>2</sup> Res. Ass., Gazi University, Music Education, e-mail: ozgepehlivan@gazi.edu.tr ORCID: 0000-0003-2683-4065

<sup>3</sup> Prof. Dr., Gazi University, Music Education, e-mail: gamzeb@gazi.edu.tr ORCID: 0000-0001-8593-8425

branch of music education (Uslu, 1998, p. 24). Today, instrument education is offered in music schools as there is no formal program specifically designed to teach how to play musical instruments (Albuz & Demirel, 2019).

The aim of instrument education is to teach predetermined target skills as well as developing these skills. For this reason, instrument education is not limited to the duration of the formal music courses. Since the ability to play an instrument can be improved through a regular and systematic study, the individual's extracurricular studies should not be considered independent from the instrument education.

Acquiring the necessary skills in instrument education is accomplished by learning new etudes, musical pieces or works. Since learning of the new repertoire is possible with sight reading, sight reading and sight reading education constitute an important part of instrument education.

Sight reading means playing of a musical work that has not been studied before at first sight. Although it is almost impossible to perform a new work perfectly at first sight, a musician with adequate knowledge and technical skills can perform successfully with minimal errors if they understand the technical features of the work (Fenmen 1991, p. 31).

Sight reading consists of the stages of learning, reading and vocalization. Learning constitutes the first stage of sight reading, as some basic musical knowledge has to be learned before performing a piece (Öztutgan & Akbulut, 2019, p. 68).

Since the vocalization of a novel musical script is not merely about playing, the musical script must be analyzed mentally in the first place. Then comes the stage of vocalizing the mentally analyzed notes with an instrument.

Ercan (2008) listed the importance of reading as follows, which is the second stage of sight-reading in which musical writing is perceived through mental analysis:

- This skill gives the student the opportunity to practice accurately and properly.
- Once the student is able to read the musical notes with ease, they find it fun to read new pieces.
- The student who can easily read the notes can explore music in a wide and versatile way
- The ability to read notes without difficulty is of great importance for students who start to work on making music together. Playing in a band provides both the required motivation and improves their reading (p. 21-22).

In the last stage of sight reading, which is vocalization, mechanical movements are repeated in parts of our body such as arms, fingers and diaphragm. Also, at this stage, as in the reading process, the vocalization of the notes also has a mental character (Öztutgan & Akbulut, 2019, p. 72).

Sight reading is an important skill that every musician must have. It is of great importance that the stages that make up sight reading be meticulously conveyed to the student, comprehended and reinforced by the student. It is thought that the individual who has speed sight reading ability is likely to spend less time reading the piece at first sight and spare more time for technical and musical studies.

Sight reading is a crucial skill to be a musical student or a musician. As musicians specialize in their instruments over time, technical expectations increase too. Besides, with the limited working time and the increase in technical difficulties, sight reading becomes an indispensable skill (Likitwittaya, Promsukkul, & Buranaprapuk, 2021, p.148).

It is thought that the time saved thanks to speed sight reading can be invested in memorization practices, recognizing the repertoire of the relevant instrument, musicality and agility, and learning about the characteristics of different periods and styles.

A pianist with improved sight reading skills will probably grasp a new repertoire in a shorter time; in this way, they can experience a lot of new music and learn more about some features and styles of different composers (Hardy, 1992, p. 22)

Playing of a piece at first sight can be quite complex and challenging for students. The difficulties encountered in this process may decrease the students' motivation causing them to form a negative attitude towards their instruments. If the students are guided in overcoming the difficulties they encounter during sight reading, they may play an etude or work almost flawlessly by means of sight reading. This will in turn positively affect their motivation. Bearing all these in mind, the research problem was formulated as "What do undergraduate music education students who play string instruments think about sight-reading?"

### **Significance of Study**

The significance of the research can be explained for each of the sub-problems as following.

Differentiation by grade levels: This sub-problem aims to reveal the changes, if any, in prospective music teachers' views on sight reading in string instruments at different grade levels. The results under this sub-problem will help figure out how students' education levels affect their thoughts about sight reading.

Differentiation by duration of instrument education: This sub-problem aims to reveal the changes, if any, in prospective music teachers' views on sight reading in string instruments based on the duration of their instrument education. These results will help figure out how students' instrument education periods affect their views on sight reading.

Differentiation by duration of music education: This sub-problem aims to reveal the changes, if any, in prospective music teachers' views on sight reading in string instruments based on the duration of their overall music education. The results under this sub-problem may help understand the relationship between students' music education duration and their views on sight reading in string instruments.

Overall, the answers to the research questions are expected to shed light on how undergraduate music education students' views regarding sight reading vary depending on certain factors. As a consequence, the study findings can help reconstruct attitudes of music education programs and music education departments towards sight reading.

### **Research Aim and Problem**

The aim of the research is to expose the views of undergraduate students on sight reading whose main instruments of education are the violin, the viola and the cello. The research problem is "What are the opinions of undergraduate music education students about sight reading in string instruments?" The sub-problems are as following:

- How do the students' opinions about the use of sight reading in string instruments differ by grade level?
- How do the students' opinions about the use of sight reading in string instruments differ by duration of instrument education?
- How do the students' opinions about the use of sight reading in string instruments differ by duration of music education?

## **Method**

### **Research Model**

This study was designed as a survey among quantitative methods. In the survey model, an existing situation is described within its own conditions without any intervention (Karasar, 2013). In the same vein, the present study was carried out by performing descriptive analysis of the quantitative data collected from the study group so that the existing situation was depicted objectively.

### **Study Group**

The study group of the research consists of 43 undergraduate students who were mastering playing the violin, the viola and the cello as an integral part of their study in Music Education Department under Gazi Education Faculty of Gazi University during the 2021-2022 academic year. Of the participants, 21 play the violin, 10 play the viola and the other 12 play the cello as their main instrument during their university education. Convenience sampling method was used to choose the study participants.

Convenience sampling is a method of selecting a sample group that is accessible, appropriate and willing to participate whom the researcher can easily access (Saunders, Lewis, & Thornhill, 2007). In the current research, the participants were chosen from Gazi University, Gazi Education Faculty, Music Education Department on the grounds that the researcher works in the same academic unit and thus can use the limited time, budget and resources effectively without walking out of the institution.

**Table 1.** Demographic facts about participants

		<i>f</i>	%
<b>High school of graduation</b>	Fine Arts	25	58,1
	Anatolian	13	30,2
	Other	5	11,6
<b>Grade level</b>	Undergraduate 1	10	23,3
	Undergraduate 2	9	20,9
	Undergraduate 3	12	27,9
	Undergraduate 4	12	27,9
<b>Instrument of proficiency</b>	Violin	21	48,8
	Viola	10	23,3
	Cello	12	27,9
<b>Duration of education for the instrument</b>	1-5 years	21	48,8
	6-10 years	18	41,9
	11-15 years	4	9,3
<b>Total</b>		<b>43</b>	<b>100</b>

As can be seen in Table 1; 49% of the students played the violin, 23% played the viola and 28% played the cello as the main instrument during their undergraduate music education. As for the class levels, 23% of them were enrolled in the first year, 21% in the second year, 28% in the third year and 28% were enrolled in the fourth year at the time of the research study. From the perspective of high school background, 58% of them were graduates of Fine Arts High Schools, 30% graduated from Anatolian High Schools and 5% graduated from other types of high schools. Regarding the duration of music education, 42% of the participants received music education for 1-5 years, 47% for 6-10 years and 9% studied music for 11-15 years when the study was carried out. Lastly, 49% of them were trained on their instrument of specialization for 1-5 years, 42% for 6-10 years and 9% for 11-15 years at the time of the study.

### Data Collection Tools

#### Opinionnaire for Sight Reading on String Instruments (OSRSI)

This questionnaire was created by the researchers in order to identify string-instrument-specializing students' opinions about sight reading. The questionnaire form contains statements concerning the dimensions intended to be measured. The construct validity of the scale was ensured by means of making revisions and corrections as recommended by experts reviewing the draft items. After the construct validity check, the form had 35 items ranked on a rating scale ranging from the strongest negative response to the strongest positive response: "Strongly disagree", "Disagree", "Neutral", "Agree" and "Strongly agree". The questionnaire was in the form of 5-rating-scale. The distance between each interval was equivalent to 0.80 (Raengprapan, 2000; Leekitwattana, 2016) as follows:

**Table 2.** Scores and agreement/satisfaction levels

Score	Scale Limits	Description
5	4.51-5.00	Highest
4	3.51-4.50	High
3	2.51-3.50	Moderate
2	1.51-2.50	Low
1	1.00-1.50	Lowest

OSRSI is comprised of 6 sub-scales each representing a separate dimension.

- Dimension 1: Use of sight reading exercises in instrument lessons (4 items),
- Dimension 2: Practices to improve sight reading skills (4 items),
- Dimension 3: Attitudes towards new pieces for sight reading (2 items),

- Dimension 4: Another area of attitude towards new pieces for sight reading (5 items),
- Dimension 5: Difficulties encountered in sight reading (12 items),
- Dimension 6: Factors affecting motivation in sight reading (6 items),
- Dimension 7: Use of sight reading practices outside individual instrument lessons (2 items).

The opinionnaire form was given to the students learning to play string instruments as a part of their undergraduate study at Music Education Branch under Fine Arts Education Department affiliated to Gazi Education Faculty of Gazi University during the 2021-2022 academic year.

**Table 3.** Reliability check results

Reliability Statistics		
Cronbach's Alpha	Cronbach's Alpha Based on Standardized Items	N of Items
.832	.843	35

Table 3 displays the results of the reliability statistics applied to the OSRSI scale. According to Kılıç (2016),  $\alpha$  value obtained for all items indicates the total reliability of the questionnaire, and there is consensus that reliability is assured by  $\alpha$  equal to or above 0.7. Since this value was found to be 0.83 in the current research, it was found reliable.

### Data Collection

In this research, the data were collected in the pool formed by giving the "Opinionnaire for Sight Reading in String Instruments" to the participants in person after ensuring both reliability and validity of the scale. Collected data were then classified and prepared for analysis.

### Analysis of Data

Obtained data were tabulated in Excel and analyzed with SPSS. The data were processed with a number of statistical techniques including normality tests, ANOVA and descriptive analysis of % (percentage) and  $f$  (frequency) values.

## Findings and Discussion

This study was conducted to explore the opinions of string instrument students on sight reading. Before presenting the findings of such descriptive analyses, it is useful to look at some values of quantitative data.

For deciding on the right type of test to perform descriptive analyses, distribution of the data is checked to see whether the data has a normal distribution or not. In this study, Skewness and Kurtosis values were checked for normality test. It was seen that the Skewness value ranged between 0.22 and 0.36 and the Kurtosis value varied between -0.68 and 0.70. When Kurtosis and Skewness values are between -1.5 and +1.5, it is considered to be a normal distribution (Tabachnick & Fidell, 2009). The calculations proved that the data are normally distributed in this study.

### University students' views on sight reading

**Table 4.** Descriptive statistics for students' views on sight reading

Descriptive Statistics					
	N	Minimum	Maximum	Mean	Std. Deviation
Dimension 1	43	2.00	5.00	3.9128	.78088
Dimension 2	43	4.00	5.00	4.7093	.36973
Dimension 3	43	2.50	5.00	3.8140	.74820
Dimension 4	43	2.20	5.00	3.5070	.71760
Dimension 5	43	1.00	4.92	3.1938	.80028
Dimension 6	43	3.00	5.00	3.9884	.52503
Dimension 7	43	1.00	5.00	3.6279	1.00649
OSRSI	43	3.03	4.49	3.6904	.38114
Valid N (listwise)	43				

Dimension 1 shows the use of sight reading exercises in instrument lessons. It was found out that under this sub-scale the students' use of sight reading exercises was at a high acceptance/satisfaction level of 3.9128. It means that students have a high level of positive opinion about using sight reading in their classes.

Dimension 2 covers opinions about the practices aimed at improving sight reading skills. In this sub-scale, the overall acceptance/satisfaction level of sight reading skills was 4.70, which means that the students hold positive opinions regarding studies aimed at improving sight reading skills.

Dimension 3 contains statements reflecting the cognitive attitude in the face of a new piece for sight reading. The sub-scale score was calculated as 3.81, and it indicates a high acceptance/satisfaction level among students when they see a completely new musical script for sight reading. In other words, the students have a high level of positive cognitive view towards new sight reading pieces.

Dimension 4 includes affective attitude statements in reaction to a new sight reading work. The score of this sub-scale was 3.50, which is at a moderate level of acceptance/satisfaction. It can be said that the students have a moderately positive affective attitude towards a new sight reading piece.

Dimension 5 includes expressions of opinion regarding the difficulties encountered in sight reading. The acceptance status of the students in this sub-scale was found to be 3.19. It was again at a moderate level of acceptance/satisfaction, which means that the students have a moderately positive opinion of difficulties encountered during sight reading.

Dimension 6 includes expressions of opinion on the factors affecting motivation in sight reading. The students' opinions on such factors were calculated as 3.98 referring to a high acceptance/satisfaction level. It can be said that the students have highly positive opinions about the factors affecting motivation while reading sight in music.

Dimension 7 poses questions about the use of sight reading exercises outside of individual instrument training classes. It was seen that the students' acceptance of sight reading outside of the classroom was 3.62, which refers to a high level of acceptance/satisfaction. It can be said that students are highly open to applying sight reading exercises outside of the classroom.

The average of all the sub-scales was calculated as 3.69, which indicates a high degree of overall acceptance/satisfaction. It can be interpreted to suggest that the students generally have a high level of positive opinion about sight reading.

**Students' views on sight reading in string instruments differing by their grade level**

**Table 5.** Grade variable and OSRSI scores, between-group ANOVA test

	Sum of Squares	df	Mean Square	f	Sig.
Between Groups	11.112.668	3	3.704.223	2.884	.048
Within Groups	50.095.239	39	1.284.493		
Total	61.207.907	42			

Table 5 shows the results of the statistical relationship between the participants' OSRSI scores and their grade levels. It is understood from the table that the difference between the groups is statistically significant ( $f=2.884$ ,  $p=0.048$ ) and such variance did not occur by chance. In other words, it is reasonable to say that there is a relationship between the class variable and OSRSI scores.

In light of these data, it can be suggested that the students' attitudes towards sight reading vary as they go up to the next grade level after completing the courses in each year of the undergraduate program.

**Students' views on sight reading in string instruments differing by duration of instrument education**

**Table 6.** Instrument education duration variable and OSRSI scores, between-group ANOVA test

	Sum of Squares	df	Mean Square	F	Sig.
Between Groups	24.068.040	10	2.406.804	2.074	.058
Within Groups	37.139.867	32	1.160.621		
Total	61.207.907	42			

Table 6 shows the statistical relationship between the participating students' instruments and their OSRSI scores. The p value of 0.058 obtained from the ANOVA test shows an insignificant difference between the groups. Thus, it seems that the duration of instrument education does not have a significant effect on the OSRSI scores of the students.

It was seen that the students' sight reading scores did not differ in spite of the change in their overall duration of instrument training. It can be inferred that the duration of instrument training has no effect on the change in students' attitudes towards sight reading.

**Students' views on sight reading in string instruments differing by duration of music education**

**Table 7.** Music education duration variable and OSRSI scores, between-group ANOVA test

	<b>Sum of Squares</b>	<b>df</b>	<b>Mean Square</b>	<b>F</b>	<b>Sig.</b>
Between Groups	20.698.899	11	1.881.718	1.440	.205
Within Groups	40.509.008	31	1.306.742		
Total	61.207.907	42			

Table 5 shows the statistical relationship between the instruments of the students participating in the research and their OSRSI scores. The p value of 0.20 obtained from the ANOVA test shows that the difference between the groups is not significant. It was found out that the time elapsed between the beginning of the music education of the students and the time of the research did not have a significant effect on the OSRSI scores of the students.

**Discussion and Conclusion**

The quantitative data in the study were tested with the applicable reliability analysis method and an adequate reliability coefficient was reached. In the normality test, it was seen that the data were homogeneously distributed, so it was decided to use the ANOVA test.

By looking at the results of the descriptive statistics on the students' views about sight reading, it was found that the students generally have a high level of acceptance/satisfaction with sight reading practices.

The use of sight reading in instrument classes is highly welcomed by students. They believe that practicing sight reading enriches their musical experiences in their lessons and helps them develop their musical skills.

Furthermore, it was seen that the students hold positive views regarding practices to develop sight reading skills. The students think that the studies to improve their sight reading skills are effective in improving their musical abilities. This shows that students want to participate actively in sight reading activities and are motivated to improve their skills.

It was revealed that the students exhibit a positive cognitive attitude towards sight reading pieces. Brand new sight reading pieces give them the opportunity to enrich their musical understanding and mental skills. Yet the students exhibit a moderate level attitude towards new sight reading passages from an affective point of view. It implies that the students have difficulty expressing their emotional reactions fully or require more time to emotionally connect with new musical pieces.

It was seen that the students approach the difficulties they encounter in sight reading with a moderate level of recognition. It suggests that sight reading involves some technical and musical difficulties. However, the students had a high level of acceptance of the factors affecting their motivation sight reading. It can be inferred that the students take advantage of various factors (e.g., inspiring pieces, guidance from instrumentalists, performance opportunities) to keep their musical motivation high.

**Students' views on sight reading in string instruments differing by their grade level**

The results showed that the difference between the groups was statistically significant ( $f=2.884$ ,  $p=0.048$ ). It is clear that there is a relationship between the grade variable and OSRSI scores. However, differences within groups were also found to have a significant effect because the "Within Groups" variance was higher than the "Between Groups" variance. Hence, this research has taken an important step to clarify the relationship between the grade variable and OSRSI scores. These findings can be used to understand the effect of grade levels on OSRSI scores in education systems in general.



### **Students' views on sight reading in string instruments differing by duration of instrument education**

The results showed that the difference between the groups was not statistically significant ( $F=2.074$ ,  $p=0.058$ ). These results do not suggest a relationship between the duration of instrument education and OSRSI scores. However, the variance in the "Between Groups" section was reported to be higher than the variance in the "Within Groups" section.

In this regard, the study did not help to clarify the relationship between instrument education duration and OSRSI scores. Still, the findings suggest that more comprehensive studies are needed to see the relationship between instrument education duration and OSRSI scores.

### **Students' views on sight reading in string instruments differing by duration of music education**

The results showed that the difference between the groups is statistically insignificant ( $F=1.440$ ,  $p=0.205$ ). Although a relationship was not found between the duration of music education and OSRSI scores, the researchers noted that the variance in "Between Groups" was higher than that in "Within Groups". In conclusion, this research was not of much use in revealing the relationship between the duration of music education and OSRSI scores. The results suggest that more comprehensive studies are needed to understand the relationship between the duration of music education and OSRSI scores.

When all these results are considered together, it becomes obvious that grade level, instrument education duration and music education duration have an influence on OSRSI scores. More specifically, there is a need for farther-reaching future studies to enlighten the relationship between instrument education duration and music education duration and OSRSI scores. This result can be generalized to suggest that the students' achievements in each class level lead to a positive increase in sight reading with instruments within the context of Gazi University Gazi Education Faculty Music Education Branch. On the other hand, the fact that the students in the same class have gone through different instrument and music education periods does not result in any difference in sight reading.

According to the research results, it seems that sight reading of melodic, tonal, modal, maqam melodies and students' favorite etudes or works have a positive effect on their motivation, while the challenges faced during sight reading have various effects on the motivation of the students.

The study results imply that the students perform individual sight reading exercises apart from instrument lessons and they feel pleased with these.

In this study, it was concluded that sight reading studies are done in instrument classes and that these studies are long enough for the students. However, due to a recent amendment on the curriculum in Gazi University Gazi Education Faculty Fine Arts Education Department Music Education Branch, the weekly hour of the Individual Instrument Training course has been cut down, so it is only 1 hour (50 minutes) per week. The lesson is now being offered to two students at one time during the 50-minute class hour. In the last instance, individual instrument training is available to each student for an average of 25 minutes weekly. It has the following drawbacks:

- Currently, the weekly lesson hours available to individual students are far from being adequate for achieving the target behaviors and outcomes in the course content of the individual instrument course
- The students also find the duration of this course inadequate
- This shortened period of individual instrument training course brings along other problems which have already been revealed by several researchers (Sever, 2014, p. 29).

In another study, the participating instructors were asked whether they find "the weekly course hours for the individual viola training course long enough". They stated that the course duration is not adequate (Sonsel, 2017, p. 130). Another research was conducted by Uçar and Taninmis in 2022 with the title "Instructors' Views on the Contribution of the Scale Studies in the Content of the Individual Instrument (Violin) Course to the Development of Students". In light of the findings, the authors suggested extending the duration of the individual instrument course in the curriculum of Music Education Undergraduate Program. It is thought that the time allocated to scale studies can be increased with the increase in the duration of the course. Taking into account the contribution of string and arpeggio exercises to sight reading skills, it is assumed that increasing the weekly course hours will also improve sight reading

education. Moreover, contrary to what the current study participants think, it seems that the time allocated to instrument lessons is not long enough, and thus not adequate time is allocated to sight reading activities in classes.

So far, it has been observed that regular scale studies help students make progress in developing skills such as analyzing difficult passages in etudes and works studied, producing the correct sounds, playing by staying in tempo, easiness in position transitions, dominance of the touch and musical playing (Uçar & Tanınmış, 2022, p. 297). Departing from this, it can be suggested that sight reading skill can be enhanced through practice and sight reading a new etude or musical piece can help improve this skill, and that technical and musical analysis of the etude or work of sight reading and playing the scale and arpeggio in the relevant tones will also promote sight reading.

Students think that a part of the instrument course should be devoted to sight reading and they request a separate course for sight reading in the curriculum. In Kaynar's (2020) article "Getting opinions about improving sight-reading abilities on guitar education and an experimental study towards applying of these opinions", expert opinions on sight reading were taken, and methods and techniques for sight reading were determined accordingly. The students in the study group were given a pre-test, then they were given sight-reading training reflecting expert opinions, and a post-test was applied finally. Consequently, a significant difference was observed in sight reading skills of the experiment group.

In Dalkıran's (2011) study "Sight Reading Skill in Violin Training", a significant difference was also observed in sight reading skills of students who did a sight-reading course when compared to the control group students. It was emphasized that sight reading should be included as a separate subject in the instrument curriculum.

## **Recommendations**

### **Recommendations for Future Research**

To start with, we suggest that standardization studies be carried out on the form developed in this study in order to raise it to the level of a self-efficacy scale. By using the future better version of the scale, students' sight reading self-efficacy would be identified, experimental studies would be conducted to strengthen their weak sides and their effectiveness could be tested.

Secondly, it is recommended to repeat this study in other institutions by using both similar and dissimilar musical instruments.

Owing to the fact that sight reading new pieces arouses varying levels of fear in individuals, it seems beneficial to further scrutinize the topic.

In the same vein, it is recommended to further study the topic in this field since students face a lot of difficulties in sight reading ranging from focusing to needing help, perceiving the notes, understanding the duration of the notes, reading the fingerings, changing the position, using the correct bow parts, applying the bow techniques, applying the articulation signs, applying the musical terms, ornamentation, double tone and playing chords.

Likewise, it is suggested that the topic be examined with new studies in this field because the difficulties encountered during sight reading have different effects on the motivation of the students.

### **Recommendations for Practitioners**

The previous studies on sight reading revealed significant differences in sight reading skills of the experimental groups who went under sight-reading training. Thus, it would be useful to perform sight reading training in instrument lessons by increasing the weekly hours of instrument lessons or offering sight reading to all instrument groups as a distinct course in the curriculum.

The literature review provided access to sources on sight reading in string instrument education such as ABRSM (The Associated Board of the Royal Schools of Music) Violin Specimen Sight Reading, ABRSM Viola Specimen Sight Reading and ABRSM Cello Specimen Sight Reading. As can be understood, there is a small number of sources in sight reading education. Instead, abundance of books containing sight reading parts that progress systematically from the beginning level in string instrument education would reinforce sight reading training. Therefore, it is recommended to write extra source books targeting each of the instrument groups.

## Limitations of Study

The results of this study are limited to;

- A group of undergraduate students (n=43) playing the violin, the viola and the cello as their main instrument who were enlisted in all grade levels across the Music Education Department of Gazi University Gazi Education Faculty during the 2021-2022 academic year,
- The sight reading aspect of string instrument education.

## Acknowledgement

Implementation permission for scientific and educational purposes (Number: E-77082166-302.08.01-264913, Date: 14.01.2022) was obtained from Gazi University Ethics Committee for this research. Both authors contributed equally to the writing of the article. Although this study was produced from the thesis topic of the responsible author, the data in this article will not be used in the thesis.

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**Appendix 1.** Opinionnaire for Sight Reading on String Instruments (in Turkish)

<b>Yaylı Çalgılarda Deşifreye İlişkin Görüşler Formu (YÇDİGF)</b>						
Açıklama: Bu anket sizin yaylı çalgılarda deşifrenin kullanımına ilişkin görüşlerinizin belirlenmesi amacıyla oluşturulmuştur. Samimi ve içten yanıtlarınız araştırmanın doğruluğu açısından oldukça önemli olacaktır.						
1 Hiç katılmıyorum 2 Katılmıyorum 3 Kararsızım 4 Katılıyorum 5 Tamamen katılıyorum						
	Maddeler	1	2	3	4	5
1	Çalgı derslerinde deşifre çalışmalarına yer verilmektedir					
2	Çalgı derslerinde yapılan deşifre çalışmaları süre bakımından yeterlidir					
3	Çalgı derslerinde deşifre yaparken karşılaştığım zorlukların nasıl aşılacağı öğretilmektedir					
4	Çalgı dersinde deşifre için farklı kaynak kitaplar kullanılmaktadır					
5	Deşifre yeteneği çalışma ile geliştirilebilen bir beceridir					
6	Deşifre yapılacak etüdün/eserin teknik ve müzikal analizinin yapılması deşifreye katkı sağlar					
7	Deşifre yapılacak etüdün/eserin ilgili tonlarında dizi ve arpej çalmak deşifreye katkı sağlar					
8	Yeni etütler/eserler deşifre etmek deşifre becerisini geliştirir					
9	Çalgı dersinin bir bölümü deşifre çalışmalarına ayrılmalıdır					
10	Deşifre çalışmaları için müfredatta ayrı bir ders olmalıdır					
11	Yeni etütler/eserler deşifre etmek zordur*					
12	Yeni bir etüdü/eseri deşifre etmek beni korkutur*					
13	Deşifre esnasında karşılaştığım zorlukları aşabilirim					
14	Deşifre esnasında karşılaştığım zorlukları nasıl aşacağım konusunda yeterli bilgiye sahibim					
15	Deşifre yaparken yardıma ihtiyaç duyarım*					
16	Deşifre yaparken odaklanmakta zorlanırım*					
17	Deşifre yaparken notaları algılamakta zorlanırım*					
18	Deşifre yaparken nota sürelerini anlamakta zorlanırım*					
19	Deşifre yaparken duateleri okumakta zorlanırım*					
20	Deşifre yaparken konum değişimlerinde zorlanırım*					
21	Deşifre yaparken doğru yay bölümlerini uygulamakta zorlanırım*					
22	Deşifre yaparken yay uygulamakta zorlanırım*					
23	Deşifre yaparken artikülasyon işaretlerini uygulamakta zorlanırım*					
24	Deşifre yaparken müzik terimlerini uygulamakta zorlanırım*					
25	Deşifre yaparken süslemeleri çalmakta zorlanırım*					
26	Deşifre yaparken çift ses çalmakta zorlanırım*					
27	Deşifre yaparken akor çalmakta zorlanırım*					
28	Melodik ezgiler deşifre etmek beni motive eder					
29	Tonal ezgiler deşifre etmek beni motive eder					
30	Modal ezgiler deşifre etmek beni motive eder					
31	Makamsal ezgiler deşifre etmek beni motive eder					
32	Sevdiğim etütleri/eserleri deşifre etmek beni motive eder					
33	Deşifre esnasında karşılaştığım zorluklar motivasyonumu olumsuz yönde etkiler*					
34	Çalgı dersi dışında bireysel deşifre çalışmaları yaparım					
35	Çalgı dersi dışında deşifre çalışmaları yapmak beni mutlu eder					

\* Olumsuz maddeler

Boyut 1: Çalgı derslerinde deşifre çalışmalarının kullanımı (1,2,3,4)

Boyut 2: Deşifre becerisinin geliştirilmesine yönelik çalışmalar (5,6,7,8)

Boyut 3: Yeni deşifre parçası karşısında tutum (bilişsel) (9,10)

Boyut 4: Yeni deşifre parçası karşısında tutum (duyuşsal) (11,12,13,14,15)

Boyut 5: Deşifre yaparken karşılaşılan zorluklar (16,17,18,19,20,21,22,23,24,25,26,27)

Boyut 6: Deşifre yaparken motivasyonu etkileyen faktörler (28,29,30,31,32,33)

Boyut 7: Bireysel çalgı ders dışında deşifre çalışmalarının kullanımı (34,35)

**Appendix 2.** Opinionnaire for Sight Reading on String Instruments

<b>Opinionnaire for Sight Reading on String Instruments (OSRSI)</b>						
Note: This questionnaire was created to identify your views on the use of sight-reading in string instruments. Honest and sincere answers are appreciated for the accuracy of the research results. 1 Strongly disagree 2 Disagree 3 Neutral 4 Agree 5 Strongly agree						
	Item	1	2	3	4	5
1	Sight reading exercises are included in instrument lessons					
2	Sight reading exercises in instrument lessons are long enough					
3	In instrument lessons, I am taught how to overcome the difficulties I encounter in sight reading					
4	Various source books are used for sight reading in instrument lessons					
5	Sight reading is a skill that can be developed with practice					
6	Performing technical and musical analysis of the etude/work to be sight read enhances sight reading					
7	Playing scale and arpeggios in the respective tones of the etude/work to be sight read enhances sight reading					
8	Sight reading new etudes/works improves sight reading skill					
9	A part of the instrument lesson should be devoted to sight reading exercises					
10	There should be a separate course in the curriculum for sight reading exercises					
11	It is hard to sight read new etudes/works*					
12	It scares me to sight read a new etude/work*					
13	I can overcome the difficulties I encounter during sight reading					
14	I have sufficient knowledge on how to overcome the difficulties I encounter during sight reading					
15	I need help with sight reading*					
16	I have trouble focusing when reading sight*					
17	I have trouble perceiving the notes when reading sight*					
18	I have trouble understanding the note durations when reading sight*					
19	I have trouble reading fingerings when reading sight*					
20	I have trouble in position changes when reading sight*					
21	I have trouble applying the correct bow segments when reading sight*					
22	I have trouble applying the bow when reading sight*					
23	I have trouble applying articulation signs when reading sight*					
24	I have trouble applying musical terms when reading sight*					
25	I have trouble playing the ornaments when reading sight*					
26	I have trouble playing double stops when reading sight*					
27	I have trouble playing chords when reading sights*					
28	It motivates me to sight read melodic tunes					
29	It motivates me to sight read tonal tunes					
30	It motivates me to sight read modal tunes					
31	It motivates me to sight read maqam tunes					
32	It motivates me to sight read the etudes/works I love					
33	The difficulties I encounter during sight reading affect my motivation negatively*					
34	I do individual sight reading exercises outside of instrument lessons					
35	It makes me happy to practice sight reading outside of instrument lessons					

\* Reverse items

Dimension 1: Use of sight reading exercises in instrument lessons (items 1,2,3,4)

Dimension 2: Practices to improve sight reading skills (items 5,6,7,8)

Dimension 3: Attitudes towards new pieces for sight reading (items 9,10)

Dimension 4: Another area of attitudes towards new pieces for sight reading (items 11,12,13,14,15)

Dimension 5: Difficulties encountered in sight reading (items 16,17,18,19,20,21,22,23,24,25,26,27)

Dimension 6: Factors affecting motivation in sight reading (items 28,29,30,31,32,33)

Dimension 7: Use of sight reading practices outside individual instrument lessons (items 3)







## Research Article

# Güledâ and Aşk-ı Nevâ Turkish Music Ensembles in the context of gender

Emin Yıldırım<sup>1</sup>

*Ege University Social Sciences Institute Turkish Music PhD Program Graduate, Izmir, Turkey.*

### Article Info

**Received:** 11 May 2023

**Accepted:** 28 June 2023

**Available online:** 30 June 2023

### Keywords:

Choir

Female musicians

Gender

Music

Social gender equality

### Abstract

As of 2023, it has been determined that there are about 210 Turkish classical music ensembles in İzmir. This article mainly focuses on the gender equality, women's labor, women's place in society, the importance of women for democratic futures, the place and importance of women in social life and special days, the representation of modern Turkish women, and the Güledâ Turkish Music Women's Ensemble. and Aşk-ı Nevâ Turkish Music Ensemble in the context of the concept of gender. These ensembles have been chosen among the ensembles in İzmir, in that everyone performing in the ensemble is a woman, the repertoire they have chosen, and the issues that focus on women. In this study, the questioning of the place of women in the field of Turkish classical music has been examined in parallel with the subjects of female composers, female orchestral artists, female conductors, and female soloists that Makal (2020) mentioned in her work. This study is suitable for qualitative research techniques as it is based on the analysis of the data obtained from the choir conductor (also soloist), the interviews with the instrumentalists, the data obtained as a result of netnography, and the data obtained from the audio and video archives. The focus of this article is that both choirs mainly perform at scientific meetings in the field of women's studies, special days for women, women's festivals, and are a stakeholder in platforms where positive actions and discourses towards women take place, thus contributing to the studies on women.

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### To cite this article

Yıldırım, E. (2023). Güledâ and Aşk-ı Nevâ Turkish Music Ensembles in the context of gender. *Journal for the Interdisciplinary Art and Education*, 4(2), 73-81.

## Introduction

Amateur Turkish art music choirs have an important place in İzmir's cultural life. The fact that their number is around 210 as of 2023 and that new ones are added to this number day by day shows that the people of İzmir have a great interest in these choirs.

The choirs provide employment as conductors and instrumentalists to those who graduated from the Ege University State Turkish Music Conservatory in İzmir and want to profit from this work, the choirs provide the students who are preparing for the conservatory with a predisposition to the field and provide a repertoire, and they participate in choirs in municipalities and public education centers, universities and various associations. Reasons such as not charging a fee for participation, seeing choirs as an indicator of advertising, promotion and social activity, enabling people to socialize, lack of standardized criteria for being a conductor, and increasing the prestige of the municipality with invited guest artists play a role (Yıldırım, 2017: 41-42).

Güledâ Turkish Music Women's Ensemble, which is located in İzmir and consists entirely of women, draws attention with their specially prepared repertoires. The musical instruments of the Aşk-ı Nevâ Turkish Music Ensemble, also

<sup>1</sup> Corresponding author: Dr., Ege University Institute of Social Sciences, Izmir, Turkey. E-mail: evcara83@gmail.com, ORCID: 0000-0002-9767-7880

founded by Küçükgökçe, of which he is the art director and the soloist, accompany the saz in the concerts of the "Güledâ Turkish Music Women's Ensemble". In addition, Aşk-ı Nevâ Turkish Music Ensemble gives individual concerts under the soloist Özgen Küçükgökçe without the Güledâ Turkish Music Women's Ensemble. Aşk-ı Nevâ Turkish Music Women's Ensemble consists of conservatory graduates, academics and artists who have made their name known in their fields. The names of the saz players in the ensemble are as follows: In classical kemençe, Assoc. Dr. Beril Çakmakoglu on violin, Dr. Nurdan Tezel, Beste Emnalar Aydın in Kanun, Nesem Coşkun in Bendir, Seher Erkan in Cello, soloist and artistic director: Assoc. Dr. Ozgen Kucukgokce. The choir members of the Güledâ Turkish Music Women's Ensemble are composed of women from İzmir who are interested in amateur Turkish classical music. Kavramsal Çerçeve

"The concept of gender, in its most common sense, is used to express the qualities that are built in a complex social relations network, the meanings attributed to femininity and masculinity, and the behaviors expected from them, apart from the concept of gender, which denotes the biological characteristics that define men and women" (Akca and Ergül, 2015: 17). "Gender concepts point to different focal points for the criticism of heteronormative structure, sometimes only women's rights, sometimes gender equality (gen-der) in the light of feminist theories, and sometimes homosexual (queer) theory" (Çak, 2017: 214) In this study, this concept focuses on women's rights, women's studies, gender equality, the relationship between music and activities in the environments where these are practiced, and the relationship between women and music.

### **Importance of Research**

The effectiveness of female Turkish classical music ensembles performing in İzmir's music life cannot be limited to performing a musical performance only. Choir members gain gains such as socializing, learning the subtleties of a branch of art, gaining the courage to appear in front of the community, increasing their self-confidence, ability to work together and being motivated. In addition, the inclusion of concerts in the program flows of events and scientific meetings about women's rights shows that music plays a role as an auditory bond in the interdisciplinary field. It was seen that the choir members and the audience who came for the concert attended the events and meetings related to women's rights before or after the concert. In this context, it is important to examine the role of music in the axis of women's studies and the role of women in Turkish art music in the context of this community.

### **Purpose and Problem of the Research**

This article questions 'what is the effect of musical performances in the creation of positive acts and discourses towards women, and how they contribute to scientific studies and social activities for women. The main problem of this study; The musical performance of Turkish classical music ensembles has an effect on making the female identity visible and underlining, and for what purpose such an ensemble needs to be established.

### **Method**

In this study, data were obtained from the audio and video archives, concert program booklets and concert posters of the relevant communities. In addition, all the data obtained as a result of the interviews with the choir conductor (also the soloist) and the netnography and the data obtained from the literature study were examined with the concept of gender.

### **Results**

#### **Güledâ and Aşk-ı Nevâ Turkish Music Ensembles in the Context of Gender**

"Güledâ Turkish Music Ensemble", which is the first of the ensembles that is the object of study of this article, was founded by music teacher Muharrem Dayanç upon the proposal of Özgen Küçükgökçe to form a women's choir. The name of the ensemble and the idea that the instrument accompaniment consists entirely of women belongs to Küçükgökçe. Küçükgökçe (2023) gave the following information about the choir during our interview: "I named it. It means pretty, graceful, rose. The name of this choir means 'every woman is a flower'. It is possible to come across this characterization of Küçükgökçe in literary works and folk culture. The fact that the society's way of symbolizing women is included in the name of the choir is one of the reasons why the subject is evaluated in the axis of the concept of gender.

As a matter of fact, it is possible to see the musical reflection of this metaphor in the songs of "Fikrimin İnce Gülü", "Manolyam", "Rose Dalda Oten Bülbülün Olsam" in the repertoire of both groups.

The ensemble, which is the second object of study of this article, is "Aşk-ı Nevâ Turkish Music Ensemble". This community is also a community that consists entirely of women and was founded by Özgen Küçükgökçe. Although there are female Turkish classical music choirs formed from time to time in İzmir's music life, it is not common to come across a choir whose instrument accompaniment consists entirely of women. In the "Güledâ Turkish Music Ensemble", the accompaniment of a female instrument group to the choir is consciously preferred. The preference here can be associated with women's labor, women's solidarity, and the representation of women's identity. Küçükgökçe (2023) stated that this community is supported by various associations, including women's solidarity associations, non-governmental organizations and İzmir Metropolitan Municipality. When we look at the issue from the perspective of the stakeholders of the ensemble and the environments where the concerts take place, it is possible to conclude that the issue can be examined with the concept of gender.

Music ensembles are largely shaped by the understanding of the choirmaster. The works of Özgen Küçükgökçe, the chief of both music ensembles, on women's studies and women's rights are important in terms of the establishment, functioning and mission of the choir. Küçükgökçe's presentation at the Ege University I. International Women's Symposium with the theme of "Women in the Art, Aesthetics and Violence Triangle" is one of the examples in this direction.



**Photo 1.** Ege University I. International Women's Symposium Poster (Web 1)

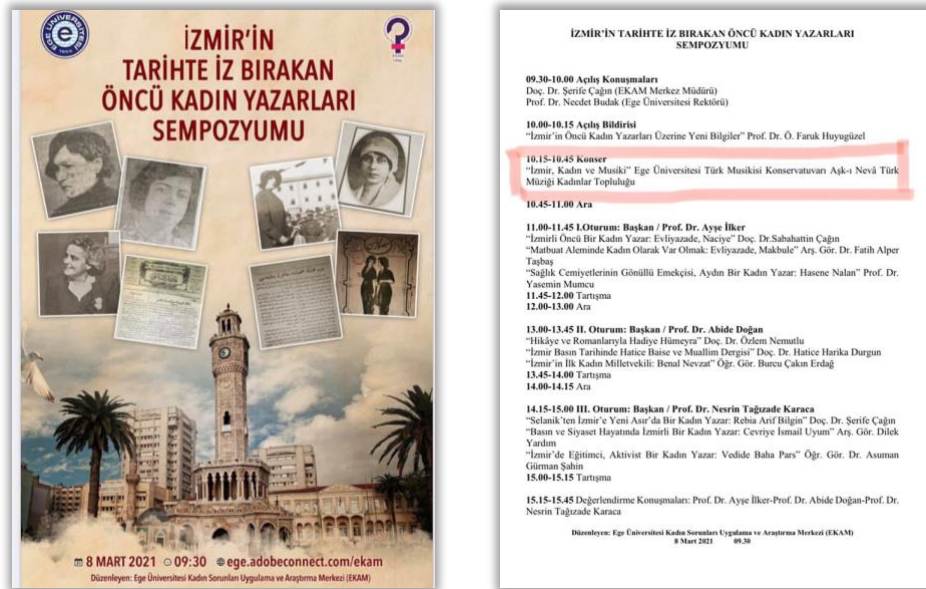
The fact that the section titled "Women Composers in Turkish Traditional Art Music" belongs to Özgen Küçükgökçe in the book titled "Women and Art Through The Ages" published by Ege University Women's Issues Application and Research Center, scientific studies of Küçükgökçe's place of women in Turkish art music shows what you're doing. It is important in terms of the relationship between women's studies and music that Küçükgökçe reflects her experience in this direction to the members of the ensemble and the repertoire.

When we approach the subject in terms of "Aşk-ı Nevâ Turkish Music Ensemble", it is possible to say that the choral conductors as well as the saz players act with similar thought and behavior patterns. The conductor of the group Özgen Küçükgökçe, members Nurdan Tezel and Beril Çakmakoğlu drew attention to the visibility, place and importance of women in the field of Turkish music by making workshops and speeches at the "Turkish Music and Women" themed event held within the body of the Ministry of Youth and Sports of Turkey, presented examples on this subject and they held a concert.



**Photo 2.** Poster of the Workshop titled "Turkish Music and Women" organized by Aşk-ı Nevâ Turkish Music Ensemble on March 8, 2019 as part of the "International Women's Day" Event (Özgen Küçükgökçe Personal Archive)

Another example of the Aşk-ı Nevâ Turkish Music Ensemble's contribution to scientific meetings on women's studies; They performed a presentation titled "Izmir Women and Music" and then a concert at the symposium titled "Pioneering Women Writers Who Left A Mark on Izmir's History" organized within the body of Ege University.



**Photo 3.** "Izmir's Pioneering Women Writers Symposium Leaving A Mark in History" Poster (Web 2)

The first concert of the Güledâ Turkish Music Ensemble and the "Aşk-ı Nevâ Turkish Music Ensemble" took place on March 5, 2016 at the Izmir fair. It is also an important detail that the concert took place on the 7th of the Women's Festival organized by the Izmir Metropolitan Municipality as part of the International Working Women's Day. According to the news of Hürriyet newspaper, the festival program is as follows:

It will be opened with the "Women's Labor Fair" at Kulturpark Hall 3 on Saturday, March 5 at 11:00. Again on the same day; An important event will be held at 12.30 in Hall 3 as part of the "HeForShe" (Men for Women) social responsibility project, which aims to make men fight for gender equality as well. Theater and film actress Engin Altan Düzyatan, who supported the project aiming gender equality with

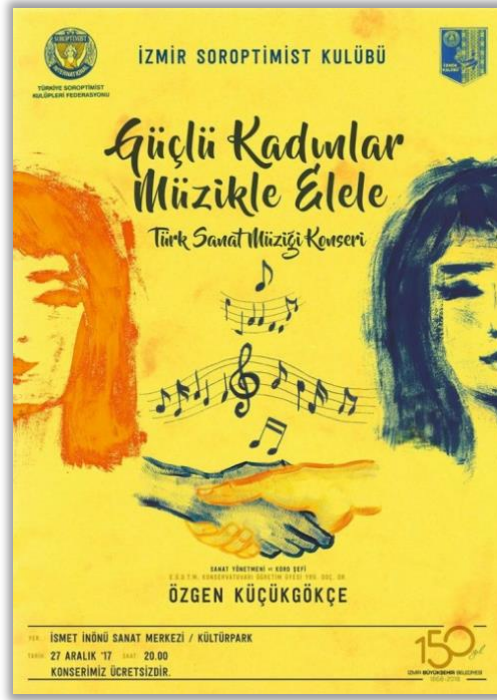
the slogan "Democracy without Women is Days Without Tomorrow", İzmir Women's Organizations Union President Sema Övgün, Fox TV Alarm Clock Program Presenter - Journalist İsmail Küçükçkaya and Ege University Department of International Relations Lecturer Prof. Dr. Tanju Tosun will be among the speakers of the awareness event. The event will be moderated by journalist-writer Ayça Dikmen. After the speeches, Ege University Aşk-ı Nevâ Women's Turkish Music Ensemble and Güledâ Turkish Music Women's Ensemble will give a concert at 14.00. On Sunday, there will be a concert program of the Izmir Metropolitan Municipality Pop Orchestra in Hall No. 3. On Monday, March 7, saplings will be planted in the "Women's Memorial Forest" to be created by the Izmir Metropolitan Municipality in Menemen - Seyrek. On March 8, the theater play "All Women Are Confused", adapted from Ece Temelkuran's novel, will meet with the audience. Starring Deniz Çakır, Şebnem Sönmez, Zeynep Kankonde, İpek Türktan Kaynak and Kadir Çermik, the free play will start at 19.00 at Kültürpark İsmet İnönü Art Center. (Web 4).

When the festival program is examined, we see Güledâ Turkish Music Women's Ensemble and Aşk-ı Nevâ Turkish Music Ensemble as important stakeholders in activities that raise awareness on women's themes such as women's labor, gender equality, democracy and women. During my meeting with Küçükçkaya (2023), all the female mayors of İzmir districts and Işlay Saygın, who served as the Minister of Tourism and Environment for a period, attended the concert of Güledâ Turkish Music Women's Ensemble and stated that they went on stage and sang together, women's studies It is possible to express it as support and value for women's labor and appreciation for women's art production. The fact that this concert took place in the news bulletins and in the newspapers is important in that it shows that the public awareness towards women is created through musical performance.



**Photo 4 .** Festival Program of Güledâ Turkish Music Ensemble and Aşk-ı Nevâ Turkish Music Ensemble Concert for 8 March International Working Women's Day (Özgen Küçükçkaya Personal Archive)

One of the themes that Küçükçkaya determined in her concerts is "Strong Women, Hand in Hand with Music". This theme is one of the aims that institutions working for women aim to achieve.



**Photo 5.** Poster of the Concert "Strong Women Hand in Hand" Conducted by Özgen Küçükgökçe (Web 5)

It is seen that both groups perform in activities for women such as "Mother's Day". The notes on the hands of the women shaking hands on the poster symbolize that in women's solidarity, music is an auditory bond between women.



**Photo 6.** Poster of the workshop organized by Aşk-ı Nevâ Turkish Music Ensemble for Mother's Day (personal archive of Özgen Küçükgökçe)

"Aşk-ı Nevâ Turkish Music Ensemble" fulfills its mission by giving concerts in different cities in Turkey and even in the international arena.



**Photo 7.** A Frame from the Concert of Aşk-ı Nevâ Turkish Music Ensemble on August 24, 2018 at Uşak University 1 Eylül Campus (Özgen Küçükgökçe Personal Archive)

In the concert held with the participation of England, Spain, Russia and Romania as part of the Erasmus project of the Aşk-ı Nevâ Turkish Music Ensemble, the “modern Turkish woman identity” was represented with a musical performance indicator form. In addition, the success of Turkish women in Turkish art music was represented by the musical performance.



**Photo 8.** Concert Invitation by Aşk-ı Nevâ Turkish Music Ensemble as part of Erasmus Project (Web 6)

### Repertory Approach

The repertoire of Güledâ Turkish Music Women's Ensemble includes women, songs about women, works by female songwriters and composers, and outstanding examples of Turkish classical music. In the repertoire understanding of this ensemble, it is important to perform “moving” works that will make the members of the choir happy and motivated.

In the repertoire of Aşk-ı Nevâ Turkish Music Ensemble, besides the works in the repertoire of the Güledâ Turkish Music Women's Ensemble, there are also “difficult to perform” and “classical” pieces due to the fact that the ensemble consists entirely of professionals. The “classical/traditional style” stands out in the performance of this repertoire. The fact that Küçükgökçe, the chief of the ensemble, is an expert in the field of repertoire is also effective in this. Küçükgökçe (2023) also stated during our interview that they interpreted the works of the 15th century Meragalı Abdülkadir with a traditional style.

“The concept of gender is a set of ideas. It is also decisive for the classification of roles and placing them in molds. In this system, certain roles are assigned to each gender” (Ersoy Çak, 2018: 358). One of the most sacred roles given to women is the role of mother. The piece titled “Lullaby's Song (My Mother)”, which is included in the repertoire of Güledâ Turkish Music Women's Ensemble, is a good example of expressing the love, longing, value, and loyalty to mothers and presenting this through music. The words of the work are as follows:

Turkish	English
Kulağımdan gitmiyor ninni sesin	Your lullaby voice is not going out of my ear
İçimdesin içimde derindesin	You're inside me, you're deep inside me
Gördüğüm her şeyde, sevdiğimdesin	In everything I see, you're in love
Anlatılmaz öyle güzel bir şeysin	You are such an indescribably beautiful thing.
Gözümün nuru annem	My mother is the light of my eyes
Ömrümün nuru annem	The light of my life, my mother
Şu kalbimin ateşi annem	This is the fire of my heart my mother
Ayırmasın seni Allah benden	God don't separate you from me
Sana versem ömrümü yetmez bile	Even if I give you my life is not enough
Senin için çekilir çile bile	Even the ordeal is for you
Yok eşin emsalin dünyada bile	You are not your wife, even in the world
Anlatılmaz öyle güzel bir şeysin	You are such an indescribably beautiful thing.

### Conclusion

“Performing is a gender issue in itself. Since a person performing instrumental or vocal music on the stage is also in the foreground with his visibility, gender representation is in question. The image created with elements such as clothes and make-up on the stage refers to the performed gender and is evaluated in this context” (Ersoy Çak, 2018: 8). The fact that women are active in the field of music management, instrument performance and vocal performance in both ensembles is an indication of the place and presence of women in the ensemble and in the field of Turkish classical music, an example of how they can be the transmission and representative of the tradition. In addition, the fact that all members of the Aşk-ı Nevâ Turkish Music ensemble are composed of academics with a high level of musical education is important and exemplary in terms of showing that education and labor are one of the pillars of a strong woman's power.

Among the composers in the ensemble's repertoire are female composers such as Dilhayat Kalfa, Fatma Sultan (Gevheri Osmanoglu), Kevser Hanım, Faize Engin, Leylâ Saz, Vecihe Daryal, Fahire Fersan, Neveser Kökdeş, Semahat Özdenes, Melahat Pars, Mehveş Hanım, and Kevser Hanım. . The ensemble's extensive coverage of the works of female composers and songwriters in the repertoire contributes to making women's place and power visible in the musical field.

It is clear that the communication between the conductor and the choir members and the choir members among themselves contributes to women's solidarity in the choir. In addition, in the social activities of the community, the members of the community socialize. From time to time, Küçükgökçe gives information to the choirists about the stage manners of women and the subtleties of the stage. This effort of Küçükgökçe and her teaching of women's singing style (style) in Turkish classical music to the choir members allows us to evaluate the subject within the scope of gender and music.

The contexts in which musical performances take place are data that should be considered in studies in the field of ethnomusicology. Since both choirs, which are the focus of this article, mainly perform at scientific meetings in the field of women's studies, special days for women, women's festivals, and are stakeholders of platforms where positive actions and discourses towards women take place, they contribute to the studies on women.

### Acknowledgment

I thank Ozgen Kucukgokce for his contributions to this study. Since the interviews conducted in the research have consent for the use of transcription and personal archive, ethics committee permission is not required.



### Biodata of Author



**Emin Yıldırım** started his musical journey in 1998 with the Bornova Municipality Turkish Classical Music Choir under the direction of conductor Yaşar Ceylan, and gained a professional dimension when he won the Ege University State Turkish Music Conservatory Voice Education Department in 2000. He completed his undergraduate education in 2005 as the second in the department. During his undergraduate education, Halil İbrahim participated in more than a hundred concerts in the projects "A Legend Zeki Müren", "A Giant in Turkish Music Yıldırım Gürses", "Music in the 623 Years of the Ottoman Empire" and "Atatürk" together with the Executive Committee of the Ege University State Turkish Music Conservatory under the direction of Atıncı Emnalar. "Münir Nurettin Selçuk Special Concert", Selahattin Pınar Special Concert, "Ferahnak Team", Nihavent Fasil", "Suzidil Team", "Sufi Music" concerts performed by Ege University State Turkish Music Conservatory Classical Turkish Music choir under the direction of Yüksel, He took part as a soloist and choirist in the project "From Altays to Anatolia" under the direction of his. He accompanied many amateur choirs with his drum. He participated as a soloist in various radio and television programs, especially in TRT. He graduated from Ege University Social Sciences Institute, Secondary Education Department of Music Teaching in 2007, which he entered in 2005. He graduated from Dokuz Eylül University Fine Arts Institute Music Sciences department in 2017 with his master's thesis titled "The Problem of Interpretation and Conductor Figure in Traditional Turkish Art Music in the Context of Cultural Capital". He graduated from Ege University Social Sciences Institute Turkish Music Department in 2023 with his doctoral thesis titled "Music Practices from Manisa Salihli in the Context of Cultural Identity and Capital Concepts". He started to work as a music teacher in the Ministry of National Education in 2007 and still continues this position.

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Web5:<https://www.facebook.com/ozgen.kucukgokce/posts/pfbid036xVHc6J1xfEgiRCyLAB9ij7h5cTtvrCN1rrBdyTxuXWmzNLabkxQvXbY1QG3Gtwml>

Web 6:

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## Research Article

# Contribution of folk songs to language skills of primary school students within the scope of qualified teacher training programs

Mehmet Alan<sup>1</sup> and Ibrahim Gurgen<sup>2</sup>

*Music Education Department, Faculty of Education, Anadolu University, Eskisehir, Turkiye.*

### Article Info

**Received:** 11 March 2023

**Accepted:** 27 June 2023

**Available online:** 30 June 2023

### Keywords:

Emphasis in songs for children

Language skills

Songs for children

Teacher education

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### Abstract

The aim of this study is to examine the contribution of the rhythmic structure in children's songs to the correct pronunciation of the words in the spoken language in training qualified teachers. In this study, which was designed for this purpose, document analysis and qualitative research methods and descriptive expression were used. In this context, the first level teacher's guide book prepared by the Ministry of National Education was examined; Structural analysis was made by selecting samples from children's songs in the structure of Turkish Folk Music. It is evident that the emphasis structures observed in the analysis of children's songs in the folk songs structure of the child's own culture will contribute to high quality language teaching based on mother tongue. As a result, this study, conducted with qualitative research and descriptive narrative method, reveals that the emphasis structures of Turkish Folk Songs in the first-level teacher's guide book will contribute to the speaking skills of children in order to train qualified teachers. In teacher education, it was predicted that the quality of education would be increased by considering language teaching primarily in the context of spoken language, and transforming these skills into correct acquisitions through the teaching of folk songs.

### To cite this article

Alan, M., & Gurgen, I. (2023). Contribution of folk songs to language skills of primary school students within the scope of qualified teacher training programs. *Journal for the Interdisciplinary Art and Education*, 4(2), 83-90.

## Introduction

One of the fundamental functions of education is to improve students' language skills. An overview of studies aiming to advance language skills reveals that language teaching efforts generally focus on teaching the rules of that particular language. However, the significance of social activities (such as drama, dance, sports, music, etc.) for language learning, along with formal education, is well accepted in the literature. Among these activities, especially, music is of tremendous importance for language learning because students have the opportunity both to learn and have fun simultaneously in a music course. Based on the theory that games play a crucial role for the education of children, music stands as one of the effective methods to be applied during language teaching.

### Aim

The aim of this research is to investigate the contribution of rhythmic structures in child songs to the correct pronunciation of words in spoken form of the language within the scope of qualified teacher training programs. The desired study within qualified teacher training efforts is to advance language skills of students by way of music; and this development is realized by teaching the correct use of language through improving students' speaking skills.

<sup>1</sup> Corresponding author: Lecturer, Dr., Education Faculty, Music Education Department, Eskisehir Anadolu University, Eskisehir, Turkiye. E-mail: mehmeta@anadolu.edu.tr ORCID: 0000-0002-1821-4870

<sup>2</sup> Lecturer, Education Faculty, Eskisehir Anadolu University, Eskisehir, Turkiye. E-mail: igurgen@anadolu.edu.tr

## Method

Designed in accordance with the aforementioned aim, this study has utilized document analysis and qualitative research methods together with descriptive analysis. Among the songs practiced at schools, Turkish folk songs were randomly chosen; and these songs have been described in terms of word emphasis, sentence emphasis, and musical emphasis.

### Emphasis

Emphasis is of high significance in terms of speaking skill. All languages have their own emphasis patterns. Mastering the emphasis pattern of a language takes a long time; and it may not even be possible for many foreign language learners. Speaking a language effectively and correctly matters the most, and it is not only based on the correct usage of grammar and vocabulary rules. Lacking the right emphasis pattern of that particular language impedes us from speaking the language efficiently and clearly. Native languages are spoken perfectly by their users since they are picked up in the family and supported at school and other cultural activities throughout a long time (Gurgun. 2004).

Speech intelligibility is highly appreciated in today's world. Using the language grammatically and along with the appropriate emphasis patterns earns the individual some advantages; it may even determine a person's place in social life. Speaking clearly and effectively is one of the common features of successful people.

It is important to know what emphasis is and how it shapes the language in terms of clarity and efficiency. Word emphasis can be defined as articulating one of the syllables in a word louder, higher, and longer than the other one(s) during reading or speaking (Sever, 2008). Emphasis empowers the speech, and enhances the meanings and emotions conveyed through words. Correct use of emphasis pattern makes it easy to understand what is said, and leaves a feeling of music in the ears of the listener. Speech without the proper emphasis pattern sounds dull, and disturbs the listeners. Likewise, incorrect employment of related emphasis patterns endangers the comprehension of speech and may direct listeners towards wrong meanings.

Emphasis in Turkish language can be divided into two as; word level and sentence level emphasis.

### Word Level Emphasis

Word emphasis means that one of the syllables in a word is articulated more strongly and with extra power than the others.

- In general, Turkish words are emphasised on the ultimate syllable.  
'Okula sabah gittim.' Final syllables of these words are emphasised.
- Unlike tonal languages, one-syllable words do not have differentiating emphasis patterns in Turkish.

Her zaman sen aklıma geliyorsun. The underlined words don't have any emphasis patterns.

- Place names are generally emphasised on the first syllable.

Bursa'nın yeşil ovası ne yazık ki betonlaştı.

- Exclamation and signal words are emphasised on the first syllable.

Haydi, aferin.../yarın, şimdi...

- Emphatic emphasis falls on the first syllable in the words with reduplicated syllables.

Masmavi, upuzun, tertemiz...

- Suffixes shift the emphasis onto themselves.

Yazıyı defterden sildim.

Some suffixes shift the emphasis onto the preceding syllable:

- Negation suffix '-mE'

Yapmadı, yazmayacak...

- Question suffix '-mİ'

Yazdın mı? Geliyor mu?

- The suffix ‘-ce’ when it doesn’t have diminutive function

Bence bu daha güzel!

- The word ‘ile’ and copular verbs ‘idi, imiş, ise, iken’

Seninle, Ali’yle

- The copular verbs in Present Simple tense

İyiyim, iyisin, iyidir, iyisiniz, iyidirler

- The conjunctions ‘de’ and ‘ki’ are distinguished from the suffixes ‘-de’ and ‘-ki’ by way of emphasis.

Ayşe de geldi mi? Ahmet’te ne var? Sen ki.../ Seninki

### Sentence Emphasis

The most important word in the sentence in terms of meaning is highlighted through emphasis. There are two ways to do this.

- Placing the most important word of the sentence right before the verb.

Ben yarın İstanbul’a trenle gidiyorum

Yarın İstanbul’a trenle ben gidiyorum.

Ben yarın trenle İstanbul’a gidiyorum.

- Emphasizing the important word.

Ben seni sinemada gördüm. (Not someone else, but I)

Ben seni sinemada gördüm. (Not someone else, but you)

Ben seni sinemada gördüm. (Not somewhere else, but at the cinema)

Language skills are acquired at early stages of life. A child first hears the sounds of a language from the family members, then s/he gets to recognize the sounds, and finally s/he starts speaking with baby steps. The native language of a child is the one spoken by the family members. Language development accelerates as schooling starts. Especially language courses influence the development of speaking and writing skills tremendously (Gurgen, 2004).

At primary school, music class is one of the courses that both helps students socialize and improve language skills. “Educational music can be considered as a tool used not only to teach music but also some other disciplines” (Aksu, 2010, p:14). Students may learn new words and the correct emphasis patterns of those words in a music class. It may be easier to furnish the students with the melodic structure of a language within a music class. All languages have their idiosyncratic melodic features. “At preschool level, not only plays but also music has a significant effect over language development. Musical pieces such as tongue twisters, riddles, child songs, and folk songs that children can sing have positive impact on children’s language development (Sun-Seyrek. 1993, p:32). Learning the rhythm of a language is indispensable to learning that language properly. This can only be achieved through music education.

Following is the explanation of how to teach language skills through music:

The phonetic structure of the first words that children acquire is a signal of the emphasis pattern that they will be using for the rest of their lives. Especially, the child songs, lullabies, tongue twisters, riddles, and local folk song samples have a shaping influence over children’s language skills. Although folk songs differ in terms of their rhythmic structures from one region to another, they generally have important phonetic contribution over the language skills of children. The first verses of the sample songs in this study have been examined, and their emphasis patterns are given below:

- Word Emphasis
- Sentence Emphasis
- Musical Emphasis

## SARI MENDİL

Allegro Turkish Folk Song

Sa rı men dil el de dir yar yar yar a man.  
Gül le rim bağ da bi ter yar yar yar a man.  
Gü rün şa lı bel de dir yar yar yar a man.  
Tü tü nüm dağ da tü ter yar yar yar a man

(Aydintan &amp; Eguz, 1980, p.36)

Sarı mendil **eldedir** yar yar yar amanGürün şalı **beldedir** yar yar yar aman

- With respect to word emphasis, the general emphasis pattern indicates that words are mainly emphasised on the ultimate syllable. The emphasis pattern observed in this song is compatible with Turkish language.
  - Sentence emphasis in this example falls onto “**eldedir**” and “**beldedir**”, because these are the emphasized words in the lines.
  - In terms of musical emphasis, emphasized words have a longer value than the others. Another feature that enhances emphasis in this song is the rhythm; the middle C note on “**eldedir**” has been sharpened.
- (The words “yar yar yar aman” are used as fillers in this song; therefore, they are not included into the analysis.)

## DALDA DURAN ÜÇ ELMA

Orta Hızda Türkü

1. Dal da du ran üç el ma. Dal da du ran üç el ma,  
1. Sen de gü zel sen de gü zel sen de gü zel ko par ma.  
1. Sen de gü zel sen de gü zel sen de gü zel ko par ma.

(Aydintan &amp; Eguz, 1980, p.47)

**Dalda duran üç elma dalda duran üç elma**  
**Sende güzel sende güzel sende güzel koparma**

- With respect to word level emphasis, the pattern is on longer notes which fall onto “**dal**”, “**üç**”, “**sen**”, “**zel**” and “**par**”. This one is also consistent with the emphasis pattern of Turkish language.
- Sentence emphasis is observed on “**elma**” and “**koparma**”.
- In terms of musical emphasis, the words “**elma**” and “**koparma**” are sung with a quarter note/crochet. Sentence emphasis leads the musical emphasis; in that, emphasized words have longer note values than other words.

## Dere Geliyor Dere

**Allegro**

Lüleburgaz Folk Song

1. De re ge li yor de re ya le lel ya le lel.  
 2. Al be ni gö tür de re ya le lel ya le lel.

1. Ku mu nu se re se re ya le lel lim.  
 2. Ya rin ol du ğu ye re ya le lel lim.

A ma nın a man a man ze ma nın ze man ze man

Bi zim dü ğün ne ze man ya le lel lim.

(Ozgul, 2009, p.165)

**Dere geliyor dere kumunu sere sere**  
**Al beni götür dere yarin olduğu yere**  
**Amanın aman aman zamanın zaman zaman**  
**Bizim düğün ne zaman**

- Word emphasis is on the final syllables of the words “**dere**”, “**geliyor**”, “**sere**”, “**götür**”, and “**yere**”. The emphasis pattern of this song is also compatible with that of Turkish language.
- The words emphasized in terms of sentence emphasis are “**dere**”, “**götür**” and “**zeman**”.
- Likewise, “**dere**”, “**götür**” and “**zeman**” have distinctively longer note values. Again, the musical emphasis pattern is led by the sentential emphasis, which causes the emphasized words to have longer note values.

(The phrase “**yalelel**” is excluded from the analysis since it is meaningless)

As seen above, songs that have been analyzed in this study are compatible with the general emphasis pattern of Turkish language. Considering that folk songs are integrated in children’s play, entertainment, and musical activities, it won’t be wrong to state that folk songs may positively contribute to language skills of students. Precisely highlighting the strong syllables of words during oral rhythm exercises may bring variety and fun to the classroom. Both syllable emphasis and meaning emphasis of words should be made clear to students in order to direct them to careful and proper speech skills” (Sun-Seyrek, 1993, p:67).

## Conclusion

Music education has to be included into qualified teacher training programs. A teacher candidate with a good command of musical knowledge will probably be more useful for his/her students. Teaching the emphasis pattern of a language to teacher candidates through use of folk songs is likely to influence language skills positively. Teachers have to improve their quality in accordance with the demands of contemporary circumstances, which underlines the significance of qualified teacher training programs.

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## Research Article

# Repertory preferences of Izmir amateur Turkish classical music choir conductors in the context of Bourdieu's concept of capital<sup>1</sup>

Emin Yildirim<sup>2</sup> and Levent Ergun<sup>3</sup>

*Ege University Social Sciences Institute Turkish Music PhD Program Graduate, Izmir, Turkey.*

### Article Info

**Received:** 27 May 2023

**Accepted:** 28 June 2023

**Available online:** 30 June 2023

### Keywords:

Choir conducting

Cultural capital

Habitus

Repertoire

Traditional Turkish Art Music

### Abstract

The transfer and survival of the cultural accumulation of Turkish art music is very important for the Turkish society in terms of the sociological phenomenon that Bourdieu put forward with the conceptualization of cultural capital. Cultural capital is functional in many areas of life. Music choir conducting is one of these fields. It tries to understand the repertoire preferences of amateur traditional Turkish classical music choir conductors in Izmir by making use of Bourdieu's concepts of social route, doxa, cultural capital, habitus. Within the scope of the study, interviews were made with amateur traditional Turkish art music choir conductors, choir members and instrumentalists working in these choirs, and observations were made in rehearsals for concerts and concerts. In addition, concert program booklets of about 30 choirs and repertoire booklets used in the studies were examined. In addition to the field study, a wide literature review was made, and the results obtained in the light of the data obtained from these two channels were evaluated from the perspective of Bourdieu's concepts of cultural capital and habitus. Strategies followed by choir conductors in the field were examined in the axis of Bourdieu's concepts (containment, surveillance and subversion). In addition, in our study, it was determined that while choir conductors were forming their repertoires, economic capital and social capital were also affected as well as cultural capital. Choir conductors' preferences to create their repertoire; their social routes, their habitus, their cultural capital, the habitus of the works and the musical elements that make up the works (the habitus of the tunes and the styles), the habitus and cultural capital of the choir members, the audience, the instrumentalists and, if any, the institutions they are affiliated with, affect the rules established in a field.

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## To cite this article

Yildirim, E., & Ergun, L. (2023). Repertory preferences of Izmir amateur Turkish classical music choir conductors in the context of Bourdieu's concept of capital. *Journal for the Interdisciplinary Art and Education*, 4(2), 91-106.

## Introduction

Bourdieu states that economic and cultural capital play a very important role in determining the position of people in the social space. "Cultural capital refers to all the equipment that the actor begins to acquire from his birth and reinforces in the process of his social life, especially school and family institutions" (Yuce, 2007: 54). "Cultural capital can be defined as the skills learned or acquired as a result of the cultural tendency, attitude, belief, tradition, value, way of doing business and expression shared by a certain group" (Aksoy and Enlil, 2010: 25). One of the most important elements of the collaborative work of traditional Turkish art music people is the works of traditional Turkish art music, which are cultural products belonging to this field. Cultural capital, which Bourdieu calls "Knowledge capital" (As cited in

<sup>1</sup> This article was produced from the thesis of the first author titled "The Interpretation Problem in Traditional Turkish Art Music and the Figure of the Conductor in the Context of Cultural Capital".

<sup>2</sup> Corresponding author: Dr., Ege University Institute of Social Sciences, Izmir, Turkey. E-mail: evcara83@gmail.com, ORCID: 0000-0002-9767-7880

<sup>3</sup> Assoc. Prof. Dr., Dokuz Eylul University, Faculty of Fine Arts, Department of Musicology, E-mail: levent.ergun@deu.edu.tr ORCID: 0000-0002-9959-8780

Bourdieu and Wacquant, 2014: 108), is used in gaining a tendency and attitude towards these products, attributing value, gaining familiarity, perceiving and making sense of the codes, learning and teaching the way, form of transmission of tradition and habitus play an important role. While preparing both concert repertoire and educational repertoire, the conductors benefit from their cultural capital related to this field. In addition, conductors must have the necessary cultural capital regarding the tone, procedure and lyrics of the works in their repertoire. It is an advantage for the conductors to have information about the works or anecdotes (the stories of the making of the works) about the composers.

Bourdieu's concept of "cultural capital" is one of the important concepts in the formation of the theoretical framework of this article. It is seen that this concept is useful in the repertoire preferences of the conductors and in the formation of interpretation in traditional Turkish art music. Arun (2010: 39) stated that the conceptualization of the field creates both the structure within, the given positions and the individual. From the point of view of our study, the concept of field plays an important role in determining the structure in traditional Turkish classical music and the repertoire preferences of the conductor. What are the conditions imposed on the chiefs by the field, how the chiefs who accept or reject these conditions or partially accept these conditions are positioned and defined in the field are another important point we consider in terms of our subject. Habitus is an important concept in examining the common intellectual and behavioral patterns of chiefs. Bourdieu (1995: 128) mentions that habitus is loaded with discriminating perception categories, classifying schemes and a taste. Chiefs with similar habitus make similar repertoire preferences due to their similar perception categories, classification schemes and taste. In traditional Turkish art music, the conductor decodes the work with his own cultural capital and decides what is right and wrong, what is good and what is bad. The predispositions from the chief's habitus also play an important role in decision making. For this reason, chefs prefer works that they consider meaningful and valuable by their own cultural capital. Another important point is that the conductors should understand and solve the habitus of the works.

*Bourdieu mentions the habitus of not only persons but also material objects. A material object can be separated from its habitus spatially or temporally. Trying to understand the effect that the artistic work is trying to create, for example the form of belief it is trying to persuade, the basis of the conscious and unconscious choices used, and therefore the form, is only possible if the person understands the habitus of the created work, at least (Cited by Misci Kıp, 2015: 13).*

This is also related to being familiar with the habitus of the makams, one of the systematic elements that make up the works. Because the conductors, who have knowledge about the habitus of the makams, the performance capacity of the instrument and the playing technique, take these features into account in the selection of repertoire. This situation is also related to whether the members of the choir, the instrumentalists and the conductor themselves are capable of fulfilling the performance characteristics required by the habitus of the makams. All this affects the repertoire preferences of the chefs.

Bourdieu defines the space of possibilities as the intersection space of the habitus of artists, artistic productions and the history of the art field" (Cited by Karagul, 2014: 50). There are things that have been done before, there are things that will no longer be done. Therefore, this space of possibilities assumes the function of a mediator that adds a creator to history (Bourdieu, 1999: 13,14). It is the effect of the probable space that the conductors take the repertoires in the field as an example and make their order in the concert program like the previous conductors. Bourdieu uses the following expressions about the space of possibles: It is a kind of space of possibilities that enables the conductors to assign values and classify such as "artistic genres", "artistic works", "artistic style", while determining the repertoire. At the same time, the space of possibilities is what both constrains chiefs to a certain degree in their choice of repertoire and allows them to differ.

According to Bourdieu, economic capital is an indicator of the economic power of individuals. Resources that can be converted directly and immediately into money or institutionalized in the form of property rights are defined as economic capital (Erdogan, 2011: 18). Bourdieu (1986a: 252) thinks that economic capital lies at the root of all other

forms of capital such as cultural, social and symbolic capital, and that these are actually transformed and disguised forms of economic capital (cited in Swartz, 2011: 117). A traditional Turkish classical music conductor must have sufficient economic capital in order to have books, musical notes and sound archives (plaques, cds, cassettes) about traditional Turkish classical music. The conductors who play saz (*sazende*)<sup>4</sup> stated that a good conductor must play one of the traditional Turkish classical music instruments. For this reason, in order for the conductor to have an instrument, his economic status must be at a level to receive instrument and instrument training. Another issue is the economic strength of the institution where the chief works so that the repertoire can be determined freely. Thus, the chef will be able to freely choose the cultural products he wants to convey. The fact that economic capital plays a decisive role in determining the repertoire coincides with Bourdieu's view that despite the autonomy of the cultural world, it is subject to the economy (Cited by Swartz, 2011: 117).

Economic and cultural capital has a decisive role in Bourdieu's theory of social capital (cited in Erdoğan, 2011: 19). Chefs can increase their success in conducting social contacts with the musicians around them (*sazende*, *hanende*<sup>5</sup>, conductor). The conductors are both influenced by these musicians by the social contact they establish with the musicians around them, and they can also benefit from these musicians as soloists in the concerts they conduct. Thus, if the economic power of the institutions in which they work is not enough to pay the wages of some craftsmen, the chief's "for the sake", that is, the social capital, comes into play.

Bourdieu (1984a: 122) social capital is "the capital of social connection, reputation and prestige" and can be exchanged for economic, cultural, political and social advantages (Cited by Swartz, 2011: 221). Chiefs protect and increase their social capital with the choirs they grow up in, the choirs they lead, and the other choirs around them. From time to time, the conductors get help from other conductors and traditional Turkish classical music artists while creating their repertoire. It is an indication of the importance of social capital in conducting practice in the field of traditional Turkish classical music that conductors invest in cultural activities that provide social capital forms that enable them to become professionals such as fame and prestige.

### **Problem of Research**

The aim of the study is to determine the repertoire preferences of Izmir amateur Turkish classical music choir conductors and to try to explain how the conductors differ from each other on the basis of the concepts of capital and habitus.

- What are your repertoire preferences of Izmir amateur Turkish classical music choir conductors?
- How do the capital and habitus of the field play a role in the repertoire preferences of Izmir amateur Turkish classical music choir conductors?

### **Method**

Within the scope of the study, interviews were made with amateur traditional Turkish art music choir conductors, choir members and instrumentalists working in these choirs, and observations were made in rehearsals for concerts and concerts. In addition, concert program booklets of about 30 choirs and repertoire booklets used in the studies were examined. In addition to the field study, a wide literature review was made, and the results obtained in the light of the data obtained from these two channels were evaluated from the perspective of Bourdieu's concepts of cultural capital and habitus.

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<sup>4</sup> Saz player

<sup>5</sup> singer

## Participants

**Table 1.** Structures of participants

No	Gender	Age	Codes
1	Male	49	P1-M-49
2	Female	52	P2-M-52
3	Female	55	P3-F-55
4	Male	50	P4-M-50
5	Male	74	P5-M-74

## Results

### Repertory Preferences of Traditional Turkish Art Music Conductors in the Context of Cultural Capital and Habitus

The repertoire choices of the conductors in the field of traditional Turkish classical music are directly related to the position they have or the position they have, the *Güzergah* (Route) they have followed up to that time and the predispositions they have acquired. The fact that a conductor wants to include certain works in his program and to have them performed and performed, staying away from other works or not seeing them close to himself is due to the position he occupies in the space of habitus and the cultural capital he has.

The building blocks of tastes are cultural capitals. Bourdieu uses the phrases for the artists in the field, "He is positioned and it is not possible for him to position himself, not to separate himself, and not to do this outside of every kind of search for separation" (Bourdieu, 1995: 72). The tastes of the chefs are an important parameter in their separation among themselves. "Taste is the basis of everything we have, people, things, everything we express in the eyes of others, everything in our self-classification and others' classification of us" (Bourdieu, 2015a: 90). Classicist conductors do not include in their repertoire the types of creation such as *Kar*<sup>6</sup>, composition, *Ağır Semai*, *Yürük Semai*, which they see as artistic products (they prefer a repertoire consisting of popular works), they do not have a performance understanding in line with the classical style understanding, and they do not have an understanding of performance other than traditional Turkish art music (they define chiefs who are different from themselves as "market chefs" because they sing examples from genres (e.g. pop, arabesque, roman music, etc.), have a large string group, keyboard, guitar, many percussion instruments besides traditional Turkish classical music instruments, and sing their works with a faster tempo than they do. In addition, the habitus of the chiefs has an important place in this distinction. "In a sense, habitus is the collective consciousness of those in a similar position, because it provides a cognitive and emotional guide that enables individuals to present the world alike and to classify, select, evaluate and behave in a certain way" (Bourdieu, 2015a: 20). Therefore, chefs from similar habitus make similar preferences. As Bourdieu (1995: 24) states, "Habitus give rise to separate and divisive practices." The same concert program may seem too "heavy" or "sleepy" for one conductor, and "artistic" and "traditional" for another conductor. The influence of habitus manifests itself in all kinds of common intellectual and behavioral patterns, from the preparation of the concert program to its presentation. After mentioning how it is made, it would be appropriate to specify an important detail about the use of this distinction in the field. "Market chefs" do not define themselves as such, although they admit that they are not "classicist chefs". However, they do not see any harm in using this definition, which they do not accept for themselves, for chefs similar to themselves. For classicist chefs, making such a distinction is an indication of keeping distance from "marketer" chefs and being culturally superior to "marketer" chefs.

The chef's experience and knowledge are important factors in creating a good repertoire. The expressions of "equipped and dominated of the field", which are frequently expressed by the chiefs during the fieldwork, are related to acquiring the habitual behaviors in this plane and having valid cultural capital. Conductors with a classical understanding set themselves apart from other conductors in terms of jargon, style, instrument and venue selection. One of the important elements that allows these chefs to distinguish themselves from other chefs is their repertoire preferences. Also, according to the said chefs, a good chef's repertoire should be broad. The quality of this cultural capital

<sup>6</sup> It is one of the biggest composition forms of non-religious Turkish music, and it is one of the oldest and most artistic oral composition forms in Turkish music.

is also an important factor in the classification of chiefs. One of the conductors we interviewed with code P1-M-49 said "If the chief's repertoire is weak, he always brings the same works like *"temcit pilav"*<sup>7</sup> to the choir. A good chef's statement, "He needs to go far beyond 'Gölgesinde Mevsimler' and 'İnleyen Nağmeler' (Personal Interview, 2016) mostly coincides with the views of classicalist chefs. While classicalist conductors consider having a repertoire of mostly "classical" works as a capital to be learned, non-classicist conductors see knowing works that have won the audience's appreciation as a valuable form of capital.

Non-classicist conductors stated that the reason why some choir members did not prefer "classical" works in which Ottoman words were predominantly used was their foreignness to this language and, accordingly, their inability to understand the codes in these works. Because there are no codes in the cultural capital of some choir members to understand and make sense of the language and music of these works. Being forced to perform and learn works composed of such works is an unpleasant situation for those who do not have the capital to decode the codes. These works are described by these people as "heavy" and "drowsy". A chef we interviewed who does not define himself as a classicist expresses this situation as follows.

*I want to perform and have Dede Efendi's works performed, but the choir members do not like this repertoire because they have difficulties. While the difficulty of execution is a problem that can be overcome, they do not like it because it will be difficult. Otherwise, difficult works can be achieved by working with curtains. When they don't like it, my chorus decreases. If this repertoire is going to be passed, we are considering taking a break, sir. They take a stand by saying 'I have no respect for you' (personal interview with P4-M-50, 2016).*

This situation may cause the choir members to leave the choir or to change the choir conductor, which causes some conductors to avoid including such works in their repertoire. One of the conductors we interviewed stated that the choir conductor and the conductor had to part ways because the choirmaster before him preferred a repertoire consisting of "classical" works and did not make the changes requested by the choir members in the repertoire. According to Sönmez (2012: 34), a conductor change had to be made in 2008 because the conductor of the Izmir Metropolitan Municipality Turkish Classical Music choir preferred a repertoire consisting entirely of "classical" works.

The choir conductor with the code P5-M-74 stated that "Classical repertoire is not preferred much nowadays, but despite this, he cannot give up classical works (personal interview, 2016). Classicist conductors tend to teach and interpret classical works because they think that they contain a high cultural capital, and cannot give up classical works no matter what. For such works, the statements of classicalist conductors such as "not everyone can learn or understand these works", "to understand these works, it is necessary to listen to them a lot", "this is real music, this is real art", classicalist conductors are mostly "classical" works of acculturation. It is a reflection of their views that it is possible to listen and learn. Because "for classical chefs, these products are serious, pure, clear, artistic and traditional".

"Taste unites those with similar preferences and separates them from those with different taste" (Arun, 2010: 12, cited by Bourdieu). While taste functions as approval, disliking functions as rejection. Thus, the conductor candidate internalizes certain tastes with the approval of the choir conductor and members he grew up in. Bourdieu's concept of cultural capital also includes aesthetic preferences and lifestyle differences. The taste and taste of the person who directs the ensemble and the taste of the choir member is a unifying and distinguishing feature. "The factor that causes to understand or like/dislike a work of art is whether the work has a command of the codes it carries, which is related to the habitus of the audience and the amount of cultural capital it has" (Karagül, 2014: 199). In other words, tasting something is possible by having knowledge about that thing and encountering it frequently. Therefore, as long as the conductor succeeds in instilling his cultural capital accumulation and codes for understanding the field, he can make the choir members adopt his own aesthetic taste and taste. Then, some works with pejorative meanings such as "sleepy", "heavy", "meaningless", "drowsy" by some choir members may turn into works enjoyed by the choir members under the influence of the conductor. Thus, the conductor not only ensures the continuation of the choir, but also achieves the kind of acculturation he desires. One of the conductors I interviewed met with a very harsh reaction when he first taught

<sup>7</sup> Turkish idiom meaning to do the same things over and over again

the piece "Amed Nesimi Subh-u Dem", which Abdulkadir Meragi, one of the most important composers of traditional Turkish art music, described as one of the 'classical' works to his choir, but as he sang such works, he loved them and over time. The fact that he stated that they composed a part of the concert with such works indicates that the choir members began to master the codes in 'classical' works and enjoyed them frequently. Although some conductors do not perform the classical (or works that they believe to be artistic) they want to teach in concert, they teach in order for the members of the choir to take place in their cultural capital.

The repertoire of traditional Turkish classical music choirs in İzmir consists mainly of song genres. However, some conductors who adopt the classical understanding and include "artistic" genres such as *Kar*, composition and *Ağır Semai* in their repertoires tend to distinguish themselves from conductors with the opposite understanding. The first part of the concert given on 17.06.2014 by the choir conductor P2-M-52, who expresses that he adopts a classical understanding of performance, is as follows:

- Dügâh Peşrev (Yusuf Paşa)
- Dügâh Kâr: Pek Sevdim Efendim Seni Gayetle Beğendim (Hacı Faik Bey)
- Dügâh Beste: Cânâ Kamer-Tâl'atın Heman Dıraşan Görünür (Hafız Post)
- Dügâh Ağır Semai: Nedir Ol Cümbüş-i' Nadide (Tab'i Mustafa Efendi)
- Dügâh Yürük Semai: Der Yemeni Pîşi Menî Meni (Şeyhül İslam Es'ad Efendi)
- Dügâh Saz Semai (Nayı Yusuf Dede)

Some of the projects carried out by the P2-M-52 choir conductor with amateur choirs are as follows: Hamamizade İsmail Dede Efendi and Sultan III. Selim Music Works, Music Works in Hisar Buselik and a Few Modes, Selections from Muhayyer Moroccan and Violin Composer Cevdet Çağla Music Works, Samples Composed from Fuzuli's Divan, Music Works by Neva Kar and Bayan Composer, Mevlevi Ritual and Sema Ceremony, Music Works in Karcıgar and Bayati Araban, Tanburi Ali Efendi and Neyzen Tefvik Music Works, Sufi Music Concert, Music Works in Dügâh and a Few Modes, Kürdili Hicazkâr Fasıl, Acemaşiran Mevlevi Ritual and Sema Performance, Master Münir Nurettin Selçuk Commemoration Concert, Rast, Şehnaz, Siphir Music Works, Hüzzam Chapter, Composers from İzmir Concert, Rakım Elkutlu Works, Avni Anıl Compositions Concert.

The choir conductor with the code P2-M-52 has a classical style, the richness of composer, mode and genre diversity while preparing the repertoire, the choice of traditional instruments such as tambour, ney, classical kemençe, oud, kudum and qanun in the selection of instruments, small pieces where they can use the sound order at a minimum level. The fact that he prefers saloons allows us to define him as a classical chef.

For classical choir conductors, it is important to sing not only the works of the classical period, but also the works of today's composers, which are not very well known. The choirmaster with the code P1-M-49, who defines himself as a classicalist choirmaster, stated that works that are not very well known in the field are called "bag songs" by classical conductors. "I continued my studies with Ayhan Sökmen for years. The repertory aspect of Ayhan teacher intrigued me a lot. Maybe he knew works that no one else knew, songs that the conductors called "bag songs". These works were in different authorities. They were works that were not very popular in choirs." (personal interview, 2016).

"Cultural distinctions arise from the contrasts between rare and common, elite and vulgar, dignified and humiliated, and serve to underline social distinctions" (Ayas, 2015: 138). Just as in social distinctions, performing and knowing rare works among conductors is also a distinctive feature among choir conductors. Knowing and performing works that are not widely known and performed is an indication that choir conductors have a higher level of cultural capital than other conductors. Accordingly, the chief must be a good notist and be able to decipher the works he does not know in order to have this cultural capital. In this, he should have a good note, maqam and style knowledge. The classical conductors we interviewed stated that the conductor should bring a new perspective to the choir, that he should bring new works within this and that he should make innovations in every event. Touching on this point, the choir conductor with the code P1-M-49 expressed his views on the subject as follows:

*To give an example, I ask people who have been in the choir who have been interested in music for thirty, forty years, about a work by Erol Sayan " Beni Reddetse de Tavrın Bilirim Özler İçin ", does anyone know this? No answer. Because it's not on the radio. But once you pass it, this piece conquers the hearts of the whole choir. An amazing work. For example, there is a song on my table right now: Selahattin Pınar's " Leyla Gibi Hıçkırma ve Mecnun Gibi Yansa" If you ask this piece to the choir, maybe one of them has passed. Why not pass? Because this is a difficult work. (personal interview, 2016)*

It is stated that the conductor of the choir must work hard to learn and teach such works, and that he must have the energy to work, and for this, "bag songs" should definitely be in the repertoire of conductors who adopt the classical understanding. In addition, "Composers from İzmir Special" concerts are held in the arena, both as a tribute to the composers in İzmir and with the aim of keeping these names and works alive, which are seen as the values of İzmir. Concerts in this concept are more common in classicalist conductors.

Classicist conductors stated in our interviews that the modes and genres taught in amateur choirs should be diversified and works that have never been performed should be performed. Classicist conductors stated that they preferred the works that were not passed in the modes that were not passed, and that this was their main purpose of doing this work. Their aim is not to show themselves like some non-classicist chefs, "not to go out there and show ourselves. At least, that is not our concern". It is possible to see this in practice. This is a good situation when he stated that in one of the amateur ensembles led by the choir conductor with the code P2-M-52, he passed a piece of Cevdet Çağla's composition in the *şevennüma* mode this year, and last year they sang 'Rast Kar-ı' by Erol Sayan, which has never been sung before. is an example (personal interview with P2-M-52, 2016).

At this point, including different types of works while preparing the repertoire related to traditional Turkish art music is an indicator of the diversity of cultural capital for some conductors. Some chefs (mostly classical chefs) think that the transfer of this cultural capital is the chief's primary duty. Performing only the song genre means an incomplete and sterile transmission of tradition for these conductors. For this reason, P2-M-52 coded choir conductor performs and teaches creation types such as *kar*, *karçe*, composition, Mevlevi Ritual, *divan*, instrumental works, hymn, *Yürük Semai*, *peşrev*, instrumental work, folk son, *peşrev*, *Kar*, *Kar-ı Natik*, composition, *Ağır Semai*, canto, *Yürük Semai*, folk songs, Konak Municipality Classical Turkish Music Choir conductor Ahmet Özçağlayan sang the hymn and Mevlevi Ritual, Güvenç Birer's *kar*, heavy *semai*, composition, Performing *karçe*, song, folk song, *divan*, *peşrev*, *Saz Semaisi*, *longa*, *sirto*, *köçekce* shows that there are conductors who care about the diversity of work/creation genres in İzmir.

The non-classical conductors stated that they mostly sang a song genre, sometimes they sang *Yürük Semai*, but even the chanting parts of *Yürük Semai* were difficult for the choir, they were bored, and they only sang the well-known or pleasant *Yürük Semai* in their concerts.

The authorities that make up the repertoire are an important criterion in measuring the cultural capital of the chiefs. In particular, some of my "classicist conductors" consider the performances of traditional Turkish classical music choir conductors in İzmir as "not dominating the field", "ignorance" and "incompetence". As a result of the interviews with the conductors and the examination of the program booklets, the most preferred maqams are: Hicaz, Kürdilihicazkar, Nihavent, Rast, Muhayyer Kürdi (the form used mostly as a descending kurdi), Hüzzam, Segâh, Uşşak, Hüseyini, Bayati. In the interviews with the conductors, the classicalist conductors stated that they did not have any maqam distinctions while preparing their repertoires. However, the order of teaching the makams changes according to the knowledge and experience of the choir. Conductors prefer to teach maqams that are easy to perceive when the members of the choirs they employ are mainly people who have just started to perform traditional Turkish classical music. These makams are generally Muhayyer Kürdi, Nihavend, Hicaz, Rast, Uşşak. In our field study, we have determined that classical conductors who have been conducting choirs composed of experienced choir members, who have a performing background in the field of traditional Turkish classical music for more than ten years, pass difficult maqams such as Eviç, Ferahnak, Evcara. Our interviews also support this.



Non-classicist conductors, on the other hand, stated that the public and Turkish Radio Television (TRT) distinguish maqams and that they prefer certain interpretations with the people and performances they prefer. The maqams most used by these chiefs are Kürdilihicazkar, Hicaz, Nihavend, Muhayyer Kürdi, Rast, Uşşak. The works used in Turkish cinema, which are described as "Yeşil Çam" songs, and the works created after 1950 are frequently used in the repertoires of these conductors. Since most of these works are in the musical memories of choir members and instrumentalists, they are preferred because they reduce the possibility of making mistakes, do not require intensive work, provide ease of going on the stage most of the time without rehearsal, and are appreciated by the audience and provide immediate accompaniment to the instrumentalists at the concert. At the same time, due to the ease and familiarity of the works performed, there is no need for the selection of instrumentalists who have a high cultural capital, making it possible to hold a large number of concerts in a year. In addition, one of the reasons why this repertoire is preferred today is that it allows the use of visuals technologically. This is why multivision shows are often used in the choir. While the visuals and information about classical composers are limited in today's choirs, when a concert is held about composers close to today, all visual and auditory materials related to the subject from the birth of that composer to his death are presented in a way that will attract the attention of the audience and win their appreciation. Even some choirs present information about the private life of composers or sound artists in an interesting way to the audience in concerts about composers or sound artists. For this reason, concerts of famous personalities such as Zeki Müren, Yıldırım Gürses, Yusuf Nalkesen and Suat Sayın are held frequently, especially on the anniversary of their death. In addition, the invitation of living composers to concerts also attracts the attention of the audience. For this reason, composers such as Zekai Tunca, Yılmaz Yüksel, Erol Sayan and Coşkun Sabah are preferred. Coşkun (2007: 32) expressed the reason why this repertoire was preferred by the choir members as follows: "This repertoire is coded with experience for them and has a memory value for this generation. These works are their collective memory and they are works that have a connotative load and power". For example, a repertoire of *Yeşil Çam* songs, as well as the use of films in which songs are included in the concert, attracts attention and memories are remembered. Visual and auditory materials that have a meaningful relationship with the repertoire, the words of the work or the composer have an important place in gaining the audience's appreciation.

Some choir conductors in Izmir take samples of different music genres into their repertoire and have them performed in their choirs. While some conductors took samples from Roman music in their repertoire, others included Arabesque music, western classical music and Turkish folk music on the grounds that they added "richness" to their repertoires. The Selim Gönültaş Culture and Art Association Turkish Music Choir's performance of Carl Orff's famous opera "Carmina Burana, Mozart's Turkish March, and Kahır Letter" is a good example of this. It is an unacceptable choice for many classical conductors that these conductors perform works consisting of Arabesque and Roman music in their repertoire. However, although they are few in number, there are conductors who do not see any harm in performing these music genres with a "correct performance", on the condition that the program is not called traditional Turkish classical music and the works are performed under a separate section.

Although most conductors state that they have prepared an original repertoire, there are mainly works performed in choirs. It is possible to see this situation more clearly, especially in non-classical chefs. Examples of works that are predominantly found in the repertoire of non-classical conductors are given in the table below.

**Table 2.** Names and maqams of oral works that are predominantly found in the repertoires of marketer chiefs

Title of the musical piece	Maqam
Artık Gelecek Sanama Geçti O günler	Acem Kürdi
Aşkın Kanunu Yazsam Yeniden	Acem Kürdi
Bak Yine Geçti Bahar	Acem Kürdi
Berduş (Ben Yaralı Bir Kuşum)	Acem Kürdi
Bir Sevda Geldi Başıma	Acem Kürdi
Fikrimin İnce Gülü	Acem Kürdi
Kıratıma Bineyim	Acem Kürdi
Rüzgâr Uyumuş Ay Doluyor	Acem Kürdi

Samanyolu	Acem Kürdi
Seni Çok Seviyorum Her Zaman Seveceğim (Son Hıçkırık),	Acem Kürdi
Sevdadır Şu Kalbe Dolan	Acem Kürdi
Yar Peşinde Koşa Koşa Yoruldum	Acem Kürdi
Aşkı Seninle Tattı	Hicaz
Ayrılık Ateşten Bir Ok	Hicaz
Ben Bir Garip Kuşum	Hicaz
Ben Gamlı Hazan Sense Bahar	Hicaz
Bir Ateşim Yanarım Külüm Yok Dumanım Yok	Hicaz
Bir Bahar Akşamı Rastladım Size	Hicaz
Bir Dünya Yarattım Yalnız İkimiz İçin	Hicaz
Bir Gün Karşılaşırsak Ayrıldığımız Yerde	Hicaz
Bir Kere Sevdim Diye	Hicaz
Bülbülün Çilesi Yanmakmış Güle	Hicaz
Çatılmış Kaşlarıyla Kime Düşman Gibisin	Hicaz
Dediler Zamanla Hep	Hicaz
Değdi Saçlarıma Bahar Gülleri	Hicaz
Dilşad Olacak Diye Kaç Yıl Avuttu Felek	Hicaz
Enginde Yavaş Yavaş Günün Minesi Soldu	Hicaz
Erkilet Güzeli Bağlar Bozuyor	Hicaz
Fincanı Taştan Oyarlar	Hicaz
Gemilerde Talim Var	Hicaz
Geceler Yârim Oldu	Hicaz
Gölgesinde Mevsimler Boyu Oturduğumuz	Hicaz
Gönül Penceresinden Ansızın Bakıp Geçtin	Hicaz
Gözyaşımda Saklısın Ağlayamam Ben	Hicaz
Günbegün Yaşanan O Hatırayı	Hicaz
Hastayım Yaşıyorum Görünmez Hayaliyle	Hicaz
İçimdeki Özlemi Unutamıyorum Yar	Hicaz
İlk Aşkı Unutmak Çok Kolay Deme	Hicaz
Kader Kime Şikâyet Edeyim Seni	Hicaz
Kalbimde Gizli Bir Sevgimi Arar	Hicaz
Kapıldım Gidiyorum Bahtımın Rüzgarına	Hicaz
Karanfil Oylum Oylum Geliyor Servi Boylum	Hicaz
Kırmızı Gülün Alı Var	Hicaz
Körfezdeki Üç Beş Güzel	Hicaz
Mahmur Bakışlı Dilberim	Hicaz
Mayadağdan Kalkan Kazlar	Hicaz
Muhabbet Bağına Girdim Bu Gece	Hicaz
Nasıl Geçti Habersiz O Güzelim Yıllarım	Hicaz
Nasıl Katlansam Bilmem (Çaresizim)	Hicaz
Ne Gelen Ne Soran Var	Hicaz
Ne Yeşil Ne Siyah (Mavi Dünyam Benim)	Hicaz
Pencere Açıldı Bilal Oğlan	Hicaz
Pencerenin Perdesini Aç Bana Göster Yüzünü	Hicaz
Rüya Gibi Uçan Yıllar	Hicaz
Sandalım Geliyor Varda	Hicaz
Sarı Kurdelem Sarı	Hicaz
Sazlar Çalınır Çamlıca'nın Bahçelerinde	Hicaz
Sen Hep Beni Mazideki Halimle Tanırsın	Hicaz
Sen Saçlarıma Koşan Aklar Gibisin	Hicaz
Seni Ben Unutmak İstemedim ki	Hicaz
Seninle Bir Sonbahar Mevsimiydi Tanışdık	Hicaz

Sevemez Kimse Seni Benim Sevdiğim Kadar	Hicaz
Sevgimizin Aşkımızın Üstünden	Hicaz
Sevmiyorum Seni Artık Gözlerimi Geri Ver	Hicaz
Son Ümidimde Bitti	Hicaz
Söyleyemem Derdimi Kimseye	Hicaz
Şu Gelen Atlı Mıdır Sorun Bağdatlı Mıdır	Hicaz
Tadı Yok Sensiz Geçen Ne Baharın Ne Yazın	Hicaz
Tel Tel Taradım Zülfünü	Hicaz
Yalan Değil Pek Kolay Olmayacak Unutmak Seni	Hicaz
Yalancının Birine Kapıldı Kandı Gönül	Hicaz
Yar Saçların Lüle Lüle	Hicaz
Yaşamak Yalan Belki Yalan Delice Sevmek	Hicaz
Yeşil Gözlerinden Muhabbet Kaptım	Hicaz
Yeşil Gözlerini Ufkuma Gerki	Hicaz
Yollarına Gül Döktüm Gelirde Geçer Diye	Hicaz
Yüreğimde İnce Sızı	Hicaz
Yürü Dilber Yürü	Hicaz
Aşk Rüyadır Çok Zaman	Kürdi
Biz Ayrılamayız	Kürdi
Dudaklarında Arzu Kollarında Yalnız Ben	Kürdi
Güz Gülleri	Kürdi
Ne Aşk Kaldı Ne de Bir İz	Kürdi
Okyanus	Kürdi
Onun Olmaya Hakkım Yok (Tanrım)	Kürdi
Seni Andım Bu Gece Kulakların Çınlasın	Kürdi
Seninle Tattım Ben Her Mutluluğu	Kürdi
Seven Ne Yapmaz	Kürdi
Avuçlarımda Hala Sıcaklığın Var	Kürdilihicazkâr
Bu Akşam Yine Dertlerimle Baş Başa Kaldım	Kürdilihicazkâr
Dertleri Zevk Edindim	Kürdilihicazkâr
Geçmesin Günümüz Sevgilim Yasla	Kürdilihicazkâr
Karşıyaka'da İzmir'in Gülü	Kürdilihicazkâr
Manolya	Kürdilihicazkâr
Ne O Bensiz Edebilir Ne Temelli Gidebilir	Kürdilihicazkâr
Ne Senin Aşkına Muhtaç	Kürdilihicazkâr
Öyle Dudak Büküp Hor Gözle Bakma	Kürdilihicazkâr
Sefalar Getirdiniz Sefa Geldiniz Dostlar	Kürdilihicazkâr
Seni Ben Ellerin Olsun Diye Mi Sevdim	Kürdilihicazkâr
Yıldızlara Baktırdım Fallarda Çıkmıyorsun	Kürdilihicazkâr
Agora Meyhanesi	Muhayyer Kürdi
Sarmaşık Gülleri	Muhayyer Kürdi
Akşam Olunca Yarelerim Sızlar	Muhayyer Kürdi
Ankara Rüzgârı	Muhayyer Kürdi
Arım Balım Peteğim	Muhayyer Kürdi
Artık Sevmeyeceğim	Muhayyer Kürdi
Artık Yeşerecek Bir Dalım Yok	Muhayyer Kürdi
Aşkınla Yana Yana Kül Olsa da Ocağım	Muhayyer Kürdi
Ayrılmalıyız Artık	Muhayyer Kürdi
Benimde Canım Var	Muhayyer Kürdi
Bir Çift Sevdalı Bakışın Aşk Ateşin Ruhumu Sardı	Muhayyer Kürdi
Bir Garip Yolcuyum Hayat Yolunda (Yalan Dünya)	Muhayyer Kürdi
Bir Kızıl Goncaya Benzer Dudağın	Muhayyer Kürdi
Bir Sabah İstiyorum Gözyaşlarımı Silsin	Muhayyer Kürdi

Bunca Güzel İçinde Birisi Var ki	Muhayyer Kürdi
Daha Benden Ayrılmadan Başka Sevgili Buldun	Muhayyer Kürdi
Damarımda Kanımsın	Muhayyer Kürdi
Duydum ki Unutmuşsun Gözlerimin Rengini	Muhayyer Kürdi
Elbet Bir Gün Buluşacağız	Muhayyer Kürdi
Güller Ağlasın	Muhayyer Kürdi
Hasreti Yıllara Sor	Muhayyer Kürdi
Hayat Bazen Tatlıdır	Muhayyer Kürdi
Hiç Tükenmeyecek Sandığımız Aşkımız Bitecek miydi	Muhayyer Kürdi
İçin İçin Yanıyor Yanıyor Bu Gönlüm	Muhayyer Kürdi
İntizar (Sakın Bir Söz Söyleme)	Muhayyer Kürdi
Kadehinde Zehir Olsan Ben İçerin Bana Getir	Muhayyer Kürdi
Kapın Her Çalındıkça O mudur Diyeceksin	Muhayyer Kürdi
Mazideki Aşk	Muhayyer Kürdi
Nazlı Bir Çiçek Gibi	Muhayyer Kürdi
Ne Çıkar Bahtımızda Ayrılık Varsa Yarın	Muhayyer Kürdi
Neyleyim Neyleyim Ben Böyle Yâri	Muhayyer Kürdi
Ne Olursun Güzelim Sevsen Beni	Muhayyer Kürdi
Boş Kalan Çerçeve	Muhayyer Kürdi
O Beni Bir Bahar Akşamı Terk Edip Gitti	Muhayyer Kürdi
Oyun Bitti	Muhayyer Kürdi
Sarsam Seni Gül Dudaklım	Muhayyer Kürdi
Senden Bana Ne Kaldı (Kalbimi Kıra Kıra)	Muhayyer Kürdi
Sevgi Deli Gönülden Gönüle Bir Akıştır	Muhayyer Kürdi
Sitekler Örüyor Kaderin Ağı	Muhayyer Kürdi
Son Bahar Rüzgârları	Muhayyer Kürdi
Tekrar Bana Dönsen Yine Beni Sevsen	Muhayyer Kürdi
Veda Busesi	Muhayyer Kürdi
Yıllar Var Ben Onu Hiç Unutmadım	Muhayyer Kürdi

When the examples found in the repertoires of non-classical conductors are examined, it is noteworthy that these works were popular in weight, easy and quick to perceive, easier to perform, simple verbal structures, and simple and easy to understand rhythmic structures of the works.

One of the constant repertoire preferences of choir conductors is the songs that Atatürk loved. Due to the fact that "Atatürk's personal cultural taste, cultural capital and habitus are clearly based on Ottoman music" (Ayas, 2014: 165), many of the conductors in İzmir aim to create a habitus by taking the works that Atatürk likes into their repertoire. It is possible to see this situation both in non-classicist chefs and classicalist chefs.



Photo 3. Izmir Music Academy Turkish Music Ensemble Concert Poster



Photo 4. Bornova Municipality Turkish Classical Music Choir Concert Poster

“Bourdieu states that there are three strategies to be followed by the player (agent) in a game (field) according to his position depending on the distribution of specific capital in that field - this is also his position in the existing power relations in that field. These strategies are protection (conservation), following (monitoring) and overturning (destroying, destroying)” (Cited by Karagul, 2014: 44). Classicist choir conductors, due to their sensitivity about the arrangement of the works from slow tempo to fast tempo while preparing the repertoire, the short-termed works taking place after the long-running works, the ordering of the maqams one after the other according to certain rules, the preservation and transmission of the classical repertoire, and the consideration of maqam diversity while preparing the repertoire. They use protection strategies from the strategies stated by . These are mostly experienced chefs who are old

in the field. In our interview with Halil İbrahim Yüksel, he stated that many chiefs asked him to prepare a repertoire, and he did not break this request.

These behaviors of the new conductors who follow these choir conductors and take them as an example, coincide with the strategy of following Bourdieu's strategies. The strategy followed by some chefs who have just entered the field coincides with the overturning strategies stated by Bourdieu. An example of this is that classicalist conductors do not teach these works by stating that the maqams such as evcara and suzidil, which they want to be taught and conveyed, tire the choir members, and that the choir members do not enjoy these works because they have difficulty in performing the works in this maqam. In addition, it has been observed that the newly-entered chefs are more limited in terms of mode and genre while preparing their repertoires.

In addition to the repertoire of oral works, the repertoire of instrumental works is another important point. The number of instrumental works in traditional Turkish art music is less than the oral works. However, some saz works are highly preferred because they take place in the memories of saz artists and do not require rehearsal. For this reason, it is easier to determine the instrumental works performed by the conductors the most compared to the oral works. The most commonly used instrumental works in the field are:<sup>8</sup>

**Table 3.** Names, maqams and composers of instrumental works that are predominantly found in the repertoires of choir conductors

Title of music pieces	Maqam	Composer
Peşrev	Bayati	Seyfettin Osmanoğlu
Peşrev	Hicaz	Refik Fersan
Peşrev	Hicaz Humayun	Veli Dede
Saz semai	Hicaz	Refik Talat Alpman
Oyun Havası (Çeçen Kızı)	Hüseyni	Tanburi Cemil Bey
Peşrev	Hüseyni	Lavtacı Andon
Peşrev	Hüzzam	Tanburi Büyük Osman Bey
Saz Semai	Hüzzam	Tanburi Büyük Osman Bey
Saz Semai	Hüzzam	Udi Nevres Bey
Saz Semai	Hüseyni	Lavtacı Andon
Peşrev	Kürdilihicazkâr	Tanburi Cemil Bey'e
Peşrev	Kürdilihicazkâr	Kemençeci Vasilaki
Saz Semai	Kürdilihicazkâr	Kemani Tatyos Efendi
Saz Semai	Mahur	Refik Talat Alpman'a
Peşrev	Muhayyer	Tanburi Cemil Bey
Saz Semai	Muhayyer	Sadi Işıl原因
Peşrev	Muhayyer Kürdi	Astik Ağa
Saz Semai	Muhayyer Kürdi	Sadi Işıl原因
Peşrev	Nihavent	Hüseyn Sadettin Arel
Saz Semai (Gönlümün Melali)	Nihavent	Ömer Altuğ
Peşrev	Nihavent	Tanburi Osman Bey
Saz Semai	Nihavent	Mesut Cemil Bey
Peşrev	Rast	Tatyos Efendi'ye
Medhal	Rast	Refik Fersan
Peşrev	Segâh	Yusuf Paşa
Peşrev	Suzinak	Kemani Tatyos Efendi
Peşrev	Sultaniyegâh	Kanuni Hacı Arif Bey
Sirto	Sultaniyegâh	Sadi Işıl原因
Longa	Sultaniyegâh	Santuri Ethem Efendi

<sup>8</sup>Generally, it is seen that the choir conductors prefer instrumental works according to the maqam of the works they prefer to sing. Here, the most common instrumental works in the area are included.

Another issue is the economic strength of the institution where the choir conductor works so that the repertoire can be determined freely. Thus, the choirmaster will be able to freely choose the cultural products he wants to convey. In the interviews, it was stated that in order for a choir conductor not to compromise on his art, there must be an institution that will provide the financial support to which the choir is affiliated. In this way, the chef will be able to determine the repertoire he wants. The good economic situation of the institution where the conductor works is necessary for a free repertoire choice, as well as for the provision of sufficient accompaniment instruments and a suitable hall for study. In addition, there is a similar situation in the selection of soloists. Due to the insufficient economic capital of the institution to which the conductor is affiliated, the conductors have to sell tickets to the choir members in order to meet the expenses required for the concert. Some conductors who remained in this situation stated that they had to give solos to some choir members who were not qualified to perform solo because they sold too many tickets. This situation is as important as the choice of repertoire, as it negatively affects the "correct transfer" of cultural products.

It should not be forgotten that non-classical conductors play a more active role in the transfer of capital, since the number of classicalist choir conductors in İzmir is less than the number of non-classical conductors, and the number of choir members and audiences of non-classical conductors is much higher than that of classical conductors. In addition, it is seen that non-classicist chefs organize more organizations than classicalist chefs.

It is true that classical choir conductors differ from non-classical conductors with their repertoire, preferred modes and creation types. However, it is possible to come across that classicalist conductors sometimes "compromise" from this attitude and perform a repertoire of popular works, prepare a song-based repertoire, and use the makams used by non-classical conductors in these programs. Likewise, from time to time, it is possible to see non-classicist chefs performing works in the repertoire of classicalist chefs for concept projects. In other words, chefs take positions from time to time according to the situation. This situation is also related to the audience (social capital, audience habitus) addressed by the conductors. However, the rarity of this situation does not change the general opinion, which allows us to distinguish between a "classicist" and a "non-classical" chef.

### Conclusion

Choir conductors who define themselves as "classicist" choir conductors distinguish themselves from other conductors by having certain types of creation in their repertoire. These creation types are Kar, Kar-ı Natik, composition, Ağır Semai, Yürük Semai. Classicist conductors, for "Kar", which they see as a genre of traditional Turkish classical music, "artistic", "traditional", "with a deep-rooted history"; They stated that since most of this creation is made up of Persian words and its interpretation and execution is difficult, not every chief can and cannot perform this type of creation. In addition, "classicist" chiefs distinguish themselves from "marketer" chiefs with the number of maqams they know and can perform. Because it is very important for the chief to know the maqam in the correct execution of the types of creation. "Kar-ı natik", which is one of the long-term creation types of traditional Turkish art music, contains many modes. The Kar of Hatîb Zâkirî Osman Efendi, Hamamîzâde İsmail, Zekai Dede, Ahmed Avni Konuk and Refik Fersan are suitable examples for this situation. In these profits, Osman Efendi described fifteen maqams and Dede Efendi described twenty-four maqams. The work composed in the evsat style by Zekai Dede has thirty-six maqam descriptions, Ahmed Avni Konuk's one-hundred-nine maqam nâtik of one hundred and nineteen couplets, and Refik Fersan's kar-ı nâtik has forty-nine maqam descriptions. The conductors who will perform such works should also know lesser-known modes. Conductors prefer to teach maqams that are easy to perceive when the members of the choirs they employ are mainly people who have just started to perform traditional Turkish classical music. These makams are usually Muhayyer Kürdi, Nihavend, Hicaz, Rast, Uşşak.

Çevikoğlu (Web1) stated that there are 23,592 pieces of Traditional Turkish classical music in the archive of the TRT. It is not possible for chefs to learn and teach thousands of works in the archive. Therefore, they have to be selective. In our field study, the conductors, their social routes, their habitus, their cultural capital, the habitus of the works and the musical elements that make up the works (habitus of the maqams and procedures), the habitus of the choir

members, the audience, the instrumentalists and, if any, the institutions they are affiliated with, their cultural capital and the characteristics of the field. It has been concluded that established rules affect them.

The repertoire choices of the chiefs are important in the integrity and continuity of the grove. Choir members who do not like the repertoire either leave the choir or change the conductor. Some conductors want the choir members to indicate the works they want to be included in the repertoire in written or verbal form in order not to spoil the integrity of the choir. During our interview with the choir conductor with the code P3-F-55 (2016), she stated that he had carried out an application in this direction.

The chiefs stated that in order for the chiefs in the field to prepare a good repertoire, their knowledge of the makam and the procedure must be complete. If the chief has not received the training of this job, the repertoire consists of simple works, and the order of maqam, the order of procedure will bring merit. If he is equipped, his mode of procedure and the selection of the work will be as it should be. Non-classical conductors criticize "classicist" conductors for teaching amateur choir "difficult to perform" pieces such as the Evcara team. They state that the conductors should prefer the modes that the choir members like or hear, and the ones they like and listen to. These conductors state that it is wrong for classicalist conductors to teach works in the makams Suzidil, Evcara, Hisar Buselik Nişaburek, and they say that it tires the choirists and reduces their desire to learn traditional Turkish classical music. According to these conductors, maqams such as Nihavent, Hicaz, Muhayyer Kürdi, Rast, Uşşak, Hüseyini should be preferred. The most preferred maqams in amateur traditional Turkish classical music choirs in İzmir are: Hicaz, Kürdilihicazkar, Nihavent, Rast, Muhayyer Kürdi (more commonly used as a descending kurdi), Hüzam, Segâh, Uşşak, Hüseyini, Bayati. Classicist conductors, on the other hand, stated that they did not have any maqam distinctions while determining the repertoire. In addition, experienced chefs in the field pay attention to the selection of maqams in the selection of repertoire. The vocal amplitudes of the choir members should be at a level to be able to perform all the voices of the makam. It is necessary to have choir members with a wide sound amplitude in order to include maqams with a wide vocal range such as Sultaniyegâh, Hüseyini Aşiran, and "suzidil".

In our field study, it is seen that choir conductors frequently perform what they call "concept concerts". One of these concerts is composer concerts. The artist with the most concerts in the field is Zeki Müren. His concerts are usually held on the anniversary of his death. Other composers who performed the most concerts in the field are as follows; Yıldırım Gürses, Yusuf Nalkesen, Suat Sayın, Zekai Tunca, Yılmaz Yüksel, Alaeddin Yavaşca, Sadettin Kaynak, Erol Sayan, Avni Anıl. The reason why the repertoires of these composers are preferred today is that they allow the use of visuals technologically. This is why multivision shows are often used in the choir. For classicalist chiefs, these names are Münir Nurettin Selçuk, Tabur-i Ali Efendi, Rakım Elkutlu, Hamamizade İsmail Dede Efendi, III. It is possible to add composers such as Selim, Cevdet Çağla, Sadi Hoşses, Selahattin Pınar Works, Osman Nihat Akın. Classicist chefs describe the works of these names they prefer as "artistic" and "difficult to perform". Another concert that is given the most place among the concept concerts is the "Green Pine Songs" concerts. In these concerts, the works used in Turkish cinema are presented in such a way as to present the visuals of these works to the audience. Other concerts most frequently featured in the venue are: "Valentine's Day Special Concert", "New Year/New Year Special Concert", "Mevlana/Şeb-i Aruz Concert", "Atatürk's Commemoration Youth and Sports Day Concert", "İzmir Songs", "Atatürk's Favorite Songs Concert", "Composers from İzmir Concert"...

As a result of our field study, the strategies of classical choir conductors to protect (conservation) from the strategies stated by Bourdieu, to new conductors (both classicalist and non-classicist) and to follow, and the strategy followed by non-classicist conductors who are new to the field is the upside-down strategy Bourdieu stated. appear to use coping strategies.

Choir conductors in their repertoire preferences, in the formation of the value they attribute to the works, in the formation of their thoughts on whether they produce art for art or for the society, in the order of the works they make while preparing the concert program (whether they take into account the parameters of the creation, mode, method), their preferences for vocalization / playing techniques, the performance of the concert. The effects of the habitus of the conductors (traditional Turkish classical music performers), their social route and their cultural capital are seen in the



determination of the role of the effect of space, audience, institutional identity in determining the repertoire, under the influence of the tendency to choose one of the styles such as classical style and market style, in the selection of instrumental and choir members.

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