

THE MUSICAL PRACTICES IN THE WEDDING TRADITION OF ERZINCAN AND THE CHANGING REPERTOIRE OVER TIME*

Erzincan'ın Düğün Geleneğinde Müzik Pratikleri ve Zamanla Değişen Repertuar

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ABSTRACT

A detailed examination of the musical practices specific to Erzincan's wedding tradition and the transformation of its repertoire over time requires field-based research to better understand the region's contemporary cultural structure. This study investigates how wedding music traditions in Erzincan have evolved over time and in what ways they have changed. It seeks to uncover the place and function of musical elements that reflect the cultural diversity of this geography within the broader cultural fabric of Erzincan, by closely examining wedding music practices that stand out within the region's rich cultural identity. The research documents long-standing musical practices observed in Erzincan weddings, identifies changes in the repertoire, and evaluates the impact of these changes on traditional musical expressions within the local culture. In this context, the study employs qualitative research methods to explore the role of music within its spatial and cultural environment. Beginning with a literature review, the research focuses on music and its related cultural structures, aiming to interpret the dynamics of cultural transformation. This research adopts an ethnomusicological fieldwork approach and was conducted in the city center of Erzincan. Techniques such as field observations, face-to-face interviews, field notes, and repertoire comparisons were employed throughout the study. Data were collected from a participant group consisting of five musicians familiar with the region's cultural structure and musical heritage; four young individuals (two women, two men) who regularly attend weddings; and four elderly participants in their seventies (two women, two men). The younger participants were between the ages of 18 and 25, while the older group included individuals aged 60 and above, according to the United Nations definition. This diversity in the participant profile enables a multidimensional evaluation of the role of music across age, gender, and cultural contexts. The study, which aims to document the musical repertoire performed at weddings in Erzincan from the perspectives of both musicians and listeners, focuses on structural and functional changes in the repertoire. Findings indicate that Erzincan-specific pieces in 4/4, 6/8, 2/4, and 9/8 meters—particularly the Erzincan Düz Halayı and folk dances from other regions—continue to be performed. However, local pieces such as Sivingin Ucu and Tavuk Barı, which were once popular, are no longer in demand today. Participants stated that Ankara-style dances are especially popular at weddings, and that the decline in musical diversity has led to a narrowing of the repertoire and a limitation of the expressive range in folk dances, as well as the emergence of short-term trends that undermine cultural continuity. In support of this, interviewees noted that dances such as Ankara dances, Southeastern halays, kolbastı, and horon are often preferred over Erzincan-specific folk dances. It was observed that the Erzincan wedding repertoire has expanded with musical pieces from different regions, and is shaped by popular songs selected according to the season or timing of the wedding, with transient trends playing a decisive role in repertoire formation. The narratives of the participants indicate a transformation process in which the traditional understanding of performance based on collective singing accompanied by local instruments has been replaced by individualized performances and the widespread use of digital music. Elderly participants recalled that, in the past, folk songs were sung collectively with drum and zurna in the Erzincan city center; in Kemalîye, solo performances accompanied by clarinet, cümbüş and darbuka were more prominent, while in weddings where asma davul and zurna were not present, 'dem çevirme' folk songs were performed. According to the common opinion of the participants, nowadays, music is mostly performed by a soloist accompanied by an electronic org or the songs brought by the wedding guests on portable memory sticks are played through a computer. Older participants emphasized that they find this new form of performance quite noisy and that individual participation in the music has become almost impossible. The study revealed that the wedding music repertoire in Erzincan has undergone a transformation not only in terms of content, but also in terms of performance style, function and level of cultural representation. The collective forms of singing that

* Received: 29 February 2024 - Accepted: 6 June 2024

Dinç, Ayşegül; Ünlü, Levent. "The Musical Practices In The Wedding Tradition of Erzincan and The Changing Repertoire Over Time" *Millî Folklor* 146 (Summer 2025): 100-109

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appeal to the collective memory in traditional music have been replaced by individualized performances and standard repertoires carried over digital media. This transformation is not only a technical change, but also a redefinition of social relations, intergenerational transmission and the ceremonial function of music. Participant statements show that the music performed at weddings is no longer a tool that carries local cultural memory as in the past; instead, it has become more consumption-oriented and appeals to periodical tastes. In this respect, weddings in Erzincan provide a dynamic social ground that shows both how the traditional is transformed in the contemporary context and how cultural identity is reconstructed through music.

Keywords

Erzincan, tradition, wedding music, musical practices.

ÖZ

Erzincan'daki düğün geleneğine özgü müzik pratiklerinin ayrıntılı biçimde incelenmesi ve repertuvarda zaman içinde yaşanan dönüşümlerin ortaya konması, bölgenin güncel kültürel yapısını anlamlandırmak açısından yerinde (saha temelli) araştırmaları gerekli kılar. Bu çalışma, düğün müziği geleneklerinin tarihsel süreçte nasıl evrildiğini ve hangi yönlere değişime uğradığını analiz etmeyi amaçlar. Çalışma, Erzincan'ın zengin kültürel kimliği içinde öne çıkan düğün müziği pratiklerini derinlemesine ele alarak, bu coğrafyanın kültürel çeşitliliğini yansıtan müzikal unsurların Erzincan'ın genel kültürel yapısı içindeki yerini ve işlevini anlamayı hedefler. Erzincan düğünlerinde uzun süredir sürdürülen müzikal pratikleri belgelemeyi ve zamanla değişen repertuarı ortaya koymayı amaçlayan araştırma, bu değişimlerin yöresel kültürün geleneksel müzik uygulamalarına etkisini değerlendirmeye çalışır. Bu bağlamda çalışma, müziğin mekânsal ve kültürel bağlam içindeki varlığını anlamaya yönelik nitel araştırma yöntemlerine dayanır. Literatür taramasıyla başlayan süreç, müzik ve ilişkili kültürel yapılar üzerine odaklanarak, kültürel dönüşüm dinamiklerini dikkate alır. Etnomüzikolojik alan çalışması yöntemi kullanılan araştırma, Erzincan il merkezinde yürütülmüştür. Saha uygulamaları kapsamında alan gözlemleri, yüz yüze görüşmeler, alan notları ve repertuar karşılaştırmaları gibi teknikler kullanılmıştır. Veriler, bölgenin kültürel yapısını ve müzik mirasına hâkim beş müzisyen; düğünlere düzenli olarak katılan dört genç (iki kadın, iki erkek); ve yetmişli yaşlarda dört yaşlı bireyden (iki kadın, iki erkek) oluşan bir katılımcı grubundan elde edilmiştir. Genç katılımcılar 18-25 yaş aralığındayken, yaşlı grubu Birleşmiş Milletler Nüfus Araştırmaları Fonu'nun tanımına uygun biçimde 60 yaş ve üzerini kapsar. Katılımcı profiline yönelik bu çeşitlilik, müziğin yaş, cinsiyet ve kültürel bağlam içerisindeki rolünü çok boyutlu biçimde değerlendirmeyi mümkün kılar. Erzincan'daki düğünlerde çalınan müzik repertuarını müzisyenlerin ve dinleyicilerin bakış açısında belgelemek, repertuarın yapısal ve işlevsel değişimlerini ortaya çıkarır. Araştırmada, Erzincan'a özgü 4/4, 6/8, 2/4 ve 9/8 ölçülerindeki eserlerin, özellikle Erzincan Düz Halayı ve farklı yörelerden gelen halk oyunlarının hâlen mevcut olduğu; ancak geçmişte popüler olan Sivingin Ucu ve Tavuk Barı gibi yöresel parçaların günümüzde talep görmediği saptanmıştır. Katılımcılar, düğünlerde özellikle Ankara havalarıyla başlayan süreç; müzikal çeşitliliğin azalmasının, halk danslarında repertuarın daralmasına ve ifade olanaklarının sınırlandırılmasına yol açtığını, ayrıca kültürel sürekliliği etkileyen geçici eğilimleri beraberinde getirdiğini belirtmişlerdir. Görüşmeciler bu durumu doğrudan nitelikte, Erzincan'a özgü halk dansları yerine Ankara oyunları, Güneydoğu halayları, kolbastı ve horon gibi dansların tercih edildiğini ifade etmişlerdir. Erzincan düğün repertuarının farklı yörelerden gelen müziklerle genişlediği, düğün tarihi ve hatta ayına göre seçilen popüler şarkılarla şekillendiği ve geçici trendlerin repertuar üzerinde belirleyici bir rol oynadığı anlaşılmıştır. Katılımcıların anlatımları, geleneksel çalgılarla kolektif söylemeye dayalı icra anlayışının yerini, bireysel performanslara ve dijital müzik kullanımına bırakan bir dönüşüm sürecine işaret etmektedir. Yaşlı bireyler, geçmişte Erzincan merkezde davul-zurna eşliğinde kolektif olarak söylenen türkülerin yer aldığını; Kemaliye'de ise klarnet, cümbüş ve darbuka eşliğinde solist performanslarının öne çıktığını, davul-zurnanın yer almadığı düğünlerde ise dem çevirme türkülerinin söylendiğini ifade etmişlerdir. Katılımcıların ortak görüşüne göre, günümüzde ise müzik çoğunlukla elektronik org eşliğinde bir solist tarafından icra edilmekte ya da düğün sahiplerinin taşınabilir bellekle getirdikleri parçalar bilgisayar aracılığıyla çalınmaktadır. Yaşlı katılımcılar, bu yeni icra biçimini oldukça gürültülü bulduklarını ve müziğe bireysel katılımın neredeyse imkânsız hâle geldiğini vurgulamışlardır. Araştırma, Erzincan'daki düğün müziği repertuarının yalnızca içerik olarak değil, aynı zamanda icra biçimi, işlevi ve kültürel temsil yetisi açısından da dönüşüme uğradığını ortaya koymuştur. Geleneksel müzikte ortak belleğe hitap eden kolektif söyleyiş biçimlerinin yerini, günümüzde bireyselleşmiş icralar ve dijital medya üzerinden taşınan standart repertuarlar almıştır. Bu dönüşüm, sadece teknik bir değişim değil; aynı zamanda toplumsal ilişkilerin, kuşaklar arası aktarımın ve müziğin törenselleşmesinin yeniden tanımlanması anlamına gelmektedir. Katılımcı ifadeleri, düğünlerde icra edilen müziğin artık geçmişteki gibi yerel kültürel hafızayı taşıyan bir araç olmaktan uzaklaştığını; bunun yerine daha çok tüketim odaklı, dönemselleşmiş hitap eden bir yapıya büründüğünü göstermektedir. Erzincan'daki düğünler, bu yönüyle hem geleneksel olanın güncel bağlamda nasıl dönüştüğünü hem de kültürel kimliğin müzik aracılığıyla nasıl yeniden yapılandığını gösteren dinamik bir sosyal zemin sunmaktadır.

Anahtar Kelimeler

Erzincan, gelenek, düğün müziği, müzik pratikleri.

Introduction

Traditions, serving as reflective portals into the inner world and worldview of a nation, stand as a substantial wellspring of cultural richness. These cultural facets are integral instruments for delving into the historical trajectory of a people, encapsulating the evolution of thoughts and ideas since antiquity. Birth, marriage, and death, deemed the pivotal rites of passage in human life, underscore the profound significance of these cultural practices (Aydemir 2013). Through the embrace of traditions rooted in recurrent rituals during each spring and harvest season, individuals have imbued marriages with a sacred significance. Over time, marriage ceremonies have assumed a sanctified status, evolving into ritualistic events. While the components of these rituals may undergo changes, the core essence has been faithfully transmitted across generations, persisting into the present day (Çetin 2008: 113). Consequently, wedding ceremonies bear the mantle of cultural carriers within society, unveiling the distinctive attributes and temporal transformations of the community. Dikici and Şener (2022) posit that contemporary wedding ceremonies in Erzincan encapsulate both traditional practices and instances of deviation, change, and transformation. Despite the pervasive influence of change and modernization in wedding traditions since the 2000s, a complete severance from tradition has not materialized. Traditional and modern practices coalesce, crafting a multifaceted tableau in wedding ceremonies. Weddings, extending beyond sociological, historical, and psychological dimensions, provide a fertile ground for research in diverse fields such as family sociology, historical inquiry, social psychology, and particularly music, given their intricate connection with music, dance, and dramatic practices.

The cultural dimensions of weddings necessitate an ethnomusicological perspective for a comprehensive evaluation of wedding ceremony/ritual music. Ethnomusicology, directing its focus towards exploring music as a cultural phenomenon, extends its gaze beyond European polyphonic music systems, grounded in the premise that music serves as a direct mirror reflecting society (Yıldız 2013: 18). The contours of ethnomusicology were delineated with the publication of 'The Anthropology of Music' by anthropologist and ethnomusicologist Alan P. Merriam in 1964. Proposing a methodology for music ethnography, this approach centers on the assumption that music, as a carrier and conveyor of culture, is shaped by the values, behavioral patterns, and beliefs of the individuals belonging to a specific cultural milieu. This assumption encompasses not only the musical material but also the anthropological production process of music, intertwining musicology and anthropology. Consequently, the contemplation and exploration of music demand a shift from the desk to the space where music is conceived.

The cultural perspective dismisses 'desk-bound ethnomusicology' due to the recognition that analyzing materials collected by individuals unfamiliar with the field, especially musicologists, may yield deficiencies in evaluations. Direct engagement with the field enables researchers to establish intimate contact with culture and apply an emic approach (Yıldız 2013: 17-18). The emic approach provides an avenue to assess thought structures, world perceptions, and the meaning attributed to cultural objects by the local community, particularly in conjunction with music, shaping their behaviors. Consequently, researchers have the opportunity to redefine music through the 'local perspective' (Söylemez 2020: 9).

With the evolving landscape of ethnomusicology, the contemporary approach demands a departure from mere desk-based examinations, urging scholars to immerse themselves in the heart of culture. In essence, materials should be scrutinized within their contextual milieu, living cultures observed firsthand, and a dialogue established with local

communities – succinctly put, a journey into the field is imperative. Titon conceives fieldwork not solely as observation and compilation but as an experiential and comprehensive understanding of the musical practices as living expressions. The contemporary focus of fieldwork revolves around questioning music performance as an integral facet of living practice. The roots of fieldwork as a method can be traced back to the studies conducted by anthropologist Bronislaw Malinowski on the Trobriand Islands during the First World War (Titon 2020: 158-159). Initially, there existed a tradition of researchers exploring the music of cultures beyond their geographical residences. However, over time, the identity of researchers underwent a transformation, leading to a shift in preference towards studies conducted through short-term travels within regions familiar to researchers, as opposed to the notion of exploring 'exotic' areas in overseas countries (Yıldız 2013: 23-24).

This transformation has provided researchers with the opportunity to focus on their own localities, turning familiarity with the community into a valuable advantage. Consequently, delving into the field, observing the music practices within the wedding tradition of Erzincan, and scrutinizing the repertoire's persistence or evolution over time assume a pivotal role in comprehending and interpreting the prevailing culture by acquiring firsthand data.

Aligned with the study's objective, the research problem is formulated as follows:

“Has the repertoire performed in the wedding tradition of Erzincan changed from the past to the present?”

Sub-problem statements further elucidate the research scope:

- Has the repertoire performed in the wedding tradition of Erzincan changed over time from the perspective of musicians engaged in wedding performances?
- What are the perspectives of elderly women and men attending Erzincan weddings regarding the music performed and the existing repertoire, as they compare them with their past experiences?
- What are the viewpoints of young participants attending Erzincan weddings regarding the music performed and the existing repertoire?

The research questions aim to identify the ongoing music practices and changing repertoire within the wedding tradition of Erzincan, while assessing the impact of this evolution on the traditional music practices ingrained in the region's culture. Additionally, the transcription of music compiled from the participants during the research aims to capture variant melodies. The identification, recording, and evaluation of changes in cultural continuity, the types of music featured in weddings, the instruments employed, and the shifting repertoire will contribute to unraveling the music identity, music practices, and socio-cultural fabric of the Eastern Anatolia Region and Erzincan province. This endeavor, in turn, will enhance our understanding of the evolution of current practices and culture over time.

Method

Ethnomusicology, drawing its methodology primarily from cultural anthropology, relies on ethnography and ethnology. Ethnography serves as the cornerstone for recounting experiences shaped through field encounters. The ‘field’, as conceptualized by Rice, is viewed as a space of experience, framing field research as an epistemological process (Quoted from by Yıldız 2013: 28). Philip Bohlman accentuates four paradigmatic representational practices within ethnomusicology: scientific observation, experiment, field research, and a reciprocal understanding of ourselves in the other and the other in ourselves (Quoted from Bohlman by Yıldız 2013: 23). Helen Myers further emphasizes the evolution of ethnomusicological methods toward the examination of music compositions

and the processes of musical creation and performance, underscoring the intrinsic scrutiny of repertoire compilation processes (Quoted from Myers by Özgün 2013: 34).

This study, with its overarching goal to comprehend music within the context of its creation and to document the material inseparable from cultural processes, adopts the ethnomusicological fieldwork method categorized within qualitative research methods. The research commenced with an extensive literature review pertaining to the music under scrutiny and the cultural context to which it belongs. The ethnomusicological fieldwork method, necessitating an immersive journey into the field, encompassed interviews, field note-taking, and repertoire comparisons. Face-to-face interviews served as the primary mode for data collection.

The study group is comprised of five (5) musicians well-versed in the culture and music of the Erzincan province, four (4) young individuals-two females and two males-who regularly participate in weddings, and four (4) elderly individuals-two females and two males-in their seventies. The age range for the young participants was delineated as 18-25 years, while the elderly category encompasses individuals aged 60 and above, as defined by the United Nations Population Research Fund. All participants have lived their entire lives in the city center of Erzincan and identify themselves as residents of Erzincan. Additionally, the musicians were selected from individuals who have completed at least fifteen years in the profession.

Findings

The interviews conducted with musicians actively involved in performing at weddings and participants of various ages in Erzincan aimed at unraveling the current repertoire and documenting its evolution over time. According to RP1, the wedding repertoire revolves around characteristic tunes and dances from the Erzincan region, complemented by pieces representing regional dances from various parts of Turkey. He articulates, *"In Erzincan, we have Erzincan bars first, followed by halays, 4/4s, 6/8s, 2/4s, and 9-beat halays."* RP2 echoes a similar sentiment, noting that in local weddings, pieces from different regions of Turkey find their place. Describing their repertoire, he elaborates, *"First, we start with a welcome, perform Ankara-style dance music [Ankara traditional spoon dance tune], and then, of course, it varies. Since our region mainly involves halays, sometimes we start directly with halay. Later on, we have 6/8 halay, 2/4 slow halay, 2/4 accelerated halay, 'Erzincan Düz Halayı' according to the person's request, and also 4/4 halay, of course."*

RP3, emphasizing the evolution of their repertoire, states, *"Now, if we start from the very beginning, there is an entrance, the entrance of the bride and groom. In the past, we used to play an entrance dance, but for the last 3-4 years, they want something else. They bring which song they want, saying, 'Let this be our entrance song, and this be our dance song,' with a flash drive. We, like every musician, have a laptop, and we save it on that laptop. The entrance and dance are their choices, and they want the original, and it is played that way. After that, now in the repertoire, after entering, it can be different here. Sometimes, there are only women at the wedding. Men are outside, and women are inside. If it's like that, the repertoire is different. If men and women are mixed, the repertoire is different. For example, sometimes only men are present, such as in henna nights; they belong to men, and they can be very different. Therefore, our repertoire range becomes quite broad."* He emphasizes that the primary determinants of the repertoire are the wedding hosts and guests.

An integral aspect to observe is the determinant feature of changing generations' preferences, the addition of popular music to the repertoire, and the shift towards using

pre-recorded music in electronic environments instead of acoustic performances. Elderly individuals interviewed for this study express a clear awareness of the changes in the repertoire. They provide valuable insights into the current repertoire by comparing it with their past experiences, not only documenting a fading culture but also facilitating an understanding of the present culture in comparison with the past.

RP4, one of the elderly individuals interviewed, recounts that weddings used to be segregated for men and women. However, during the period when he got married in 1977, men and women began celebrating together. He states, “*Back then, since there were no wedding halls, weddings took place in the streets. Men would be on the streets, and women would be either in houses or in the backyard of the bride’s house for both henna nights and weddings.*” He emphasizes that the repertoire for women and men was distinct in weddings with separate celebrations. The repertoire for men, accompanied by drum and zurna, or if the wedding host is from Kemaliye, with clarinet, cümbüş, and darbuka, would be performed. RP4 describes this situation: “*Sometimes, there would be clarinet in our time. We called it ‘gırnata’. Gırnata, darbuka, and cümbüş would be present at weddings. When there was dancing, it would be drum and zurna. If it’s indoors, this is played; if it’s outdoors, drum and zurna are played. Generally, in our Kemaliye region, it’s usually the clarinet. Erzincan bar area is more about halay. The music of the bar is drum and zurna. The guy playing clarinet would also have a vocalist next to him. It’s mostly folk rhymes. He puts music to them.*” RP4 also mentions that during the wedding of a prominent Kemaliye family, when the bride was being escorted, clarinet, cümbüş, and darbuka were used instead of drum and zurna. In wedding traditions where drum and zurna are used for bringing out the bride, the zurna player first plays an improvised, mournful piece to try to make the bride's side cry. After the bride comes out, jokingly and with a smiling face, they say to the girl’s family, “*We’ve taken your daughter; let’s see your faces,*” and then the long sections of the following melody, compiled from RP4, are played.



Figure 1. Tavuk Bari

Reflecting on the past, the elderly individuals highlight a shift in performance practices. In bygone times, as recounted by RP5, weddings had a communal aspect where all attendees actively participated in singing and dancing. He reminisces, “*Previously, men and women were not together at weddings, but now they are together in the halls. In the past, the people present at the weddings would sing and dance. Now, musicians play and sing.*” The transition is evident in the shift from collective participation to a more performance-oriented approach led by musicians.

During this era, specific soloists were not a prevalent feature; instead, the entire wedding assembly would collectively engage in singing the songs together. An illustrative example of this communal singing is found in circle-dance songs (deme-çevirme türküleri), such as “Sivingin Ucu.” This particular song holds a significant place in the memories of RP4, RP5, RP6, and RP7, all recalling its prominence during their youth.

RP4 provides a vivid description of “Sivingin Ucu” and its significance:



Figure 2. Sivingin Ucu

Changing Landscape of Wedding Repertoire: A Reflection on Old and New

In the interviews with musicians and young individuals, a noticeable shift in the wedding repertoire, particularly the absence of traditional circle-dance songs like “Sivgin Ucu”, was identified. RP7 reflects on this change and draws comparisons between current and past repertoires: *“Even if there is drum and zurna in today’s weddings, they come, play for five minutes, and leave. Neither clarinet nor drum and zurna are left. This happened because of popular culture. Old customs are being forgotten. Everyone dances to the same song now”*. He highlights the impact of popular culture on diminishing old customs, expressing concern about the homogenization of wedding music.

The elderly individuals, who have witnessed the evolution of wedding repertoires from the past to the present, share a sentiment of dissatisfaction with these changes. RP5 expresses a sense of disconnect with the contemporary wedding music scene: *“Nowadays, the music at weddings seems too noisy to us. We go for courtesy. We say okay, the tradition has been fulfilled, and we immediately leave. The music gets so loud. It feels like noise”*. Their recollections emphasize a perceived loss of emotional connection with the music played at weddings, as they no longer encounter pieces that evoke the feelings they experienced in the past.

The changing repertoire not only affects the listeners but also compels performers to adapt and develop their skills to meet the demands of the new pieces. RP1 clarifies that musicians guide themselves towards what is wanted by the audience, indicating a responsive approach to the evolving preferences: *“In the culture of the people, traditions, or well-known dances, or things brought by the family, therefore, it leads towards creating such a repertoire. We guide ourselves more towards what is wanted and select pieces in that direction”*. This implies that musicians, rather than being the drivers of change, are responsive to the desires and expectations of the audience.

RP3 emphasizes the influence of popular and temporary trends on wedding music, stating: *“Nowadays, usually current songs are selected. Every year, for example, since we started initially, there are the hit songs of that season”*. He highlights the cyclical nature of wedding music trends, with specific songs becoming popular during certain periods. This underscores the dynamic nature of the wedding repertoire, shaped by contemporary influences and the preferences of the audience.

RP8 further reveals the preference for incorporating current and popular songs into the wedding repertoire, especially in settings dedicated to wedding performances: *“The reason I create it in its current form is this: I am a stage artist as well. We perform on the stage, not just at weddings, but when we divide it into two, in the scenes we use only for weddings, we prefer a repertoire of current songs. Whatever is current and popular at the moment, we prefer them more”*. This reflects a deliberate choice to align the repertoire with current musical trends, catering to the preferences of the audience.

RP3 notes significant changes in the wedding repertoire over the years, emphasizing a shift towards a more pop-oriented style: *“Oh, there have been very significant changes... but generally, like Ankara dance tunes, like çiftetelli, the dance songs were different back in those years; okay, the rhythm is the same, but as we have come to this day, we see that there are very big differences”*. Despite the transformation, regional elements persist in the repertoire, although they are no longer exclusive to Erzincan.

In conclusion, the findings illuminate the complex interplay between tradition and modernity in the context of wedding music. The changing repertoire reflects broader cultural shifts, influenced by popular culture, contemporary trends, and audience preferences. Musicians navigate this dynamic landscape by adapting to evolving tastes while still retaining regional elements. The perspectives of both listeners and performers provide

valuable insights into the multifaceted nature of cultural change within the realm of wedding traditions.

Cultural Shifts in Wedding Music: The Rise of Ankara Sound and Changing Repertoire Dynamics

Satir and Karahasanoğlu (2015) introduce the concept of ‘Ankara sound’ as a popular genre gaining prominence in social settings, including weddings, henna nights, and other gatherings. This genre, characterized by the fusion of electro bağlama and darbuka, is seen as a departure from the traditional aesthetics set by TRT (Turkish Radio and Television Corporation). The Ankara sound, while criticized for distorting the melodic and rhythmic structure of traditional music, is acknowledged for its reconstructive aspect, embodying the spirit of the contemporary era.

In Erzincan, the prevalence of the Ankara sound in weddings reflects a complex interplay between local culture and nationwide trends. The influence of one city's musical culture on another is common, yet the dominance of the Ankara sound raises concerns about the potential erasure of local cultural products. RP9 laments the shift away from Erzincan's traditional bar and halaystyle music, replaced by a growing preference for çiftellis and welcoming dances. He reflects on the decline of interest and passion for the region's cultural heritage, marking a stark departure from customs and traditions.

Older individuals, interviewed in the study, emphasize the disappearance of traditional music as a significant obstacle to the practical continuation of folk dances associated with Erzincan. The three-legged version of the halay dance remains a familiar choice, reflecting a preference driven by familiarity rather than a diverse range of dance forms. The elderly individuals, although keenly aware of the changes, express their lack of influence on the evolving repertoire. Musicians, on the other hand, adapt to the changing landscape, responding to audience preferences rather than initiating the change.

Conversely, young participants actively contribute to the repertoire change, showcasing a preference for a diverse range of songs. RP10, RP11, RP12, and RP13 mention their familiarity with various songs played at weddings, encompassing Halay, Roman havası, pop tunes, and regional-specific dances. They note the blend of traditions and customs, attributing it to influences from different regions facilitated by social media and the increasing trend of marrying individuals from diverse backgrounds.

The emergence of ‘Bride To Be’ parties as an alternative celebration signifies a shift in wedding customs, especially among the younger generation. These events, featuring Arab music, belly dances, and pop songs, showcase a departure from traditional wedding festivities. The music for these parties is often arranged by event planning companies, indicating a standardized, nationwide trend that transcends regional boundaries.

In conclusion, the study sheds light on the dynamic nature of wedding music in Erzincan, reflecting broader cultural shifts and influences. The rise of the Ankara sound, changes in dance preferences, and the emergence of alternative celebrations signify a complex interplay between local traditions and nationwide trends. While the older generation mourns the loss of traditional music, the younger generation actively contributes to the evolving repertoire, creating a multifaceted tapestry of cultural expression in the context of weddings in Erzincan.

Results and Conclusion

Ethnomusicology serves as a means to comprehend, observe, and articulate the evolution and transformative processes within a culture from the standpoint of its participants. Culture, as highlighted by Bora, functions not merely as a conduit for the internalization of values, but extends beyond to encompass the subject's role in both constructing

and being shaped by culture. Consequently, the examination of the subject's "construction" of experience is paramount (adapted from Ostrow, cited by Bora, 2010, pp. 113-114). This study undertook an ethnomusicological investigation to delineate the musical repertoire performed during weddings in Erzincan, focusing on the pivotal actors - musicians and listeners. In summary, the analysis of the repertoire uncovered a persistent presence of regional compositions in Erzincan, particularly in 4/4, 6/8, 2/4, and 9/8 time signatures, with a notable emphasis on the Erzincan Düz Halay and various actively performed folk dances. Traditional pieces like Sivingin Ucu and Tavuk Barı, once integral to weddings, were found to have waned in popularity. The pervasive influence of Ankara-style tunes was a unanimous observation among all participants.

Satır's exploration of the Ankara sound revealed criticisms for deviating from authenticity, with concerns raised about its impact on traditional music aesthetics. This sound, driven by the use of electric bağlama and darbuka, was argued to compromise the conventional musical form. However, it was acknowledged that the Ankara sound also carried a reconstructive aspect, contributing to cultural evolution rather than adhering rigidly to tradition. This dual nature prompts two key conclusions: first, the dominance of the Ankara sound and the influx of external musical influences may compromise the qualitative richness of the local repertoire in Erzincan weddings. Second, the repertoire used in Erzincan weddings might serve as an indicator of the broader musical atmosphere prevailing in the country. While cultural exchanges between cities are common within the country's mosaic, the risk of erasing local cultural products arises if the exported culture becomes a favored cultural commodity, as witnessed in Erzincan. Insights from the elderly participants highlighted repertoire variations between Erzincan city center and Keleşli, reflecting discernible differences even among districts within Erzincan.

The uniformity of music at weddings was identified as diminishing the diversity of folk dances, indicative of the disruption in the cultural continuity of these dances against transient values. Participants noted a shift from traditional folk dances specific to Erzincan to dances such as Ankara oyunları, Southeastern halays, kolbastı, and horon, underscoring the impact on cultural diversity. The wedding repertoire in Erzincan was found to incorporate music from different regions, along with popular songs from the specific year or month of the wedding, demonstrating the significant role of temporary trends. Additionally, the incorporation of the 'Bride To Be' celebration, traditionally specific to America, into wedding customs in Erzincan, serves as a noteworthy example of globalization and cultural amalgamation. The celebration, accompanied by globally popular music and a non-alcoholic champagne ceremony, reflects the practices of the conservative young generation in Erzincan, resembling their Western, upper-middle-class counterparts through an Islamicized lens.

Interviewees highlighted a shift in the execution of the repertoire from collective singing accompanied by drum and zurna in the past to contemporary performances typically involving an electronic organ accompanying a soloist or pre-prepared songs transferred onto a computer. The elderly participants found this modern form of execution noisy and challenging for individual participation, particularly in loud weddings where engagement is limited to dancing. Consequently, the joy of collectively singing together is diminished. This evolution in the wedding repertoire presents unfamiliar music to the elderly, while the younger generation encounters more familiar pieces. Musicians, in adapting to changing tastes and preferences, position themselves strategically to sustain their profession.

ABBREVIATION

Resource Persons: RP

AUTHORS' CONTRIBUTION PERCENTAGE: First Author %50; Second Author %50.

ETHICS COMMITTEE APPROVAL: The research has been deemed ethically appropriate by the Human Studies Social and Humanities Sciences Ethics Committee of Erzincan Binali Yıldırım University, with decision number 07/09 taken in the session dated 26.07.2023 and numbered 07.

FINANCIAL SUPPORT: No financial support was received.

CONFLICT OF INTEREST: The authors declare that there is no conflict of interest.

RESOURCE PERSONS:

RP1: Caner Killik, 43, Master's degree, Musician, Interview date and location:02.09.2023/Erzincan.

RP2: Oğuz Yıldırım, 39, High school, Musician, Interview date and location: 19.09.2023/Erzincan.

RP3: Semih Peker, 59, High school, Musician, Interview date and location: 20.09.2023/Erzincan.

RP4: Yalçın Karşlı, 75, University, Retired, Interview date and location: 06.10.2023/Erzincan.

RP5: Nurten Karşlı, 72, University, Retired, Interview date and location: 06.10.2023/Erzincan.

RP6: Nuran Demirel, 71, University, Retired, Interview date and location: 08.10.2023/Erzincan.

RP7: Mehmet Demirel, 75, High school, Retired, Interview date and location:08.10.2023/Erzincan.

RP8: Murat Poğaçacı, 43, High school, Musician, Interview date and location: 19.09.2023/Erzincan.

RP9: Enver Aydemir,49,High school, Folk dance instructor, Interview date and location:19.09.2023/Erzincan.

RP10: Zeynep Aslı Kolat, 18, University, Student, Interview date and location: 15.10.2023/Erzincan.

RP11: Nursima Aydın, 18, High school, Student, Interview date and location: 21.10.2023/Erzincan.

RP12: Kerem Kolat, 17, High school, Student, Interview date and location: 21.10.2023/Erzincan.

RP13: Efe Daştan, 19, High school, Student, Interview date and location: 22.10.2023/Erzincan.

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