2023 Yaz Sayısı

Değerli yazarlarımız, hakemlerimiz, editörlerimiz ve okuyucularımız!

Rast Müzikoloji Dergisi, en üretken müzik araştırmacılarının katkısıyla 11. cilt 2. sayıyı sunar. Bu sayıda emeği geçen Rast Müzikoloji Dergisi ekibine yürekten teşekkür ederiz. Bu üç aylık süreçte neler yapıldığını sunmak isteriz. Dr. Alper Sakalar şef editör olarak atanmıştır. Google grup ve sosyal medya hesaplarımızdan davet ve duyurular gönderilmeye başlanmıştır.

Editör kurulu üyelerimizi her sayıda güncelliyoruz. Rast Müzikoloji Dergisi'nin kurumsal bir yapıda devamlı olarak kalitesinin ve dinamizminin artmasını katkı sağlayacak akademisyenleri kurullarımıza davet ediyoruz. TR Dizin'de indekslenme ile ilgili bir gelişme henüz bize ulaşmış değildir, ama umutluyuz. Prof. Dr. Walter Feldman'ın editörlüğünde Mevlevi Müziği özel sayısı makale başvuruları 30 Ağustos 2023'te sonlanacaktır. Ayrıca 2023 yılının UNESCO tarafından Aşık Veysel'i anma yılı ilan edilmesinden dolayı Aşık Veysel özel sayısı duyurusuna çıktık, makale başvuru son tarihi 30 Ekim 2023 olarak belirlenmiş olup, özel sayı editörlüğünü Dr. Yusuf Benli hocamız yapacaktır.

En içten saygılarımızla

Rast Müzikoloji Dergisi Editörlüğü

Summer 2023 Issue

Dear authors, reviewers, editors and readers!

Rast Musicology Journal presents the 11th volume and the 2nd issue with the most prolifc contribution of creative music researchers. We would like to thank the team of Rast Musicology Journal who contributed to this issue. We would like to present what has been done during this three-month period. Dr. Alper Sakalar has been appointed as the chief editor. Invitations and announcements have started to be sent from our Google group and social media accounts.

We update our editorial board members in every issue. We invite academics who will contribute to the institutional structure of Rast Musicology Journal with sustainable quality and dynamism to our boards. We haven't received any progress regarding indexing in TR Dizin yet, but we are hopeful. Submissions for the special issue of Mevlevi Music under the editorship of Prof.Dr. Walter Feldman will end on August 30, 2023. In addition, we have announced the special issue of Aşık Veysel due to the declaration of 2023 as the year of commemoration of Aşık Veysel by UNESCO, the deadline for article submission has been set as October 30, 2023, and the editor of the special issue will be Dr. Yusuf Benli.

Best wishes

Rast Musicology Journal Editorial

Cilt: 11 Sayı: 2 Hakemleri / Vol: 11 Issue: 2 Reviewers

İçindekiler

Musicological analysis of the recitation of Surah Al-Fatiha in the musically-performed congregational worship

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Abstract

The Qur'anic recitation with melodious vocals and melodies has a significant role in implementing congregational prayers in a mosque. Musical recitation by a competent Imam can increase the worshipers' comfort during the prayers. However, little is known to the general public about what is behind the beautiful recited voice. Some Muslims believe that the recitation of the Qur'an in prayer could not be included as music, even though some musicological aspects support its aesthetics. Although the artistic significance of the Qur'an's recitation is not uncommon among Muslims and even contested openly, the musicological aspects of its recitation in congregational prayer rarely be discussed. The problem discussed in this study is what underlies the recitation of a trained Imam so that the worshippers sincerely feel comfort in following the congregational. This study aims to identify the scale modes within recited Qur'anic verses by the Imam during the congregational prayer at the Jogokariyan Mosque in Yogyakarta. This research uses qualitative methods with a participating observation as its approach. The analysis unit of this study is the *Al-Fatiha* Chapter recitation by one of the best Imams of the mosque while leading the congregational prayers during the month of Ramadhan this year. Data disclosure uses musicological analysis involving field data recording transcription and theoretical methods. The research stage includes the field research process, transcription from the Qur'anic reading by the subject, theoretical analysis, and formulating findings. This study has resulted in an array of knowledge concerning the Imams and Muadzin management system and the characteristics of the Qur'anic recitation performed by the research subject. From a Western musicological perspective, the music transcription showed varieties of Qur'anic recitation tunes produced by the Imam within the framework of major and minor scale modes. The Imam clarified that the recitation implemented Islamic music theory known as maqam types. In conclusion, the Bayati maqam applied by the Imam resembles the Phrygian Mode of Medieval mode. Meanwhile, the Hijaz maqam resembles the Phrygian Dominant scale. Implication: While for some circles of Islamic society, music is controversial in reality, many valued aspects of Islamic religious activities can contribute to the development of musicological studies.

Keywords

Islamic music, maqam, musical mode, musicology, Qur'anic recitation

Introduction

This study examines the scale mode of the Qur'an recitation by the Imam while leading Tarawih prayers at the Jogokariyan mosque in April 2022. Mosques in Indonesia generally do not pay attention to the quality of Qur'anic recitation during congregational prayers due to the limited human resources of qualified Imams

(Nasikin, 2017) but to meet the minimum requirements (Faizin, 2022; Maryam, 2018). Having an Imam who is a memoriser (*Hafiz*) and competent in reciting the Qur'an is essential for worshippers' comfort while praying in mosques. Indeed those who argue that music is forbidden in Islam also enjoy the comfort of following the musical Imam's recitation.

The aesthetic dimensions of Qur'anic recitation have generally been well-known. It is even contested in the annual Musabaqah Tilawatil Qur'an festival (Akhmedova et al., 2021; Anjarnawi, 2019; Fina, 2021; Santoso et al., 2020). The verses recited with a melodious voice by the Imam in the congregational prayer use a much less portion of technical substances of the contested Qur'anic recitation, the *tilawah* (Farihah, 2021; Ifati et al., 2019; Leu, 2020; Suryati et al., 2018). Qur'anic recitation tunes that are pretty varied (Shahriar & Tariq, 2021) have been transmitted orally, so no detailed theoretical explanation is available in the form of books or other written references (Denny, 1989; Hanan, 2019). In the institution aimed at producing the Hafiz, known as the Tahfiz Qur'an of the Islamic boarding school, the tahsin (improve, enhance, or enrich) techniques for Qur'anic recitation are learned by imitating the teachers (Rizalludin, 2019). Therefore, the gap yet to be revealed is the musicological knowledge that could distinguish one recitation tune from another.

The purpose of this study is to reveal musicological aspects, especially the scales, found in the recitation of the Qur'an during congregational prayers in a mosque, especially in the recitation of the *Al-Fatiha* Chapter (the Surah). *Al-Fatiha* is mandatory to be read by Muslims in all obligatory (the *wajib*), and other suggested optional (the *Sunnah*) prayers (Purnama, 2021; Zulfikar, 2021). Of the daily five-time prayers, three of them that are practised during maghrib (the sunset time), Isha (the evening) and Subuh (the dawn time). Whether performed alone or in congregations, holy verses are recited loudly in the first two Raka'at (cycles). Except for the weekly obligatory Friday prayer and the two Sunnah prayers on both Islamic Great Holidays (the annual 'Ieds celebration days), the others beyond that, whether Wajib or Sunnah, individual or congregational, should be performed in whispers. However, the Sunnah prayers of Tarawih during Ramadhan are exceptional in the congregation, so all verses in every cycle should be read loudly. Thus, the musicological aspects of Qur'anic recitation during prayer can be studied at three dark times, including tarawih congregational prayers.

Among one Imam and another, the recitation tunes of Qur'anic verses during Tarawih prayers vary greatly (Hasan, 2020). Such diversity also occurs in the action of the Imam himself for different cycles or prayer times. The diversity of the application of tunes in the recitation of Qur'anic verses is within the *tajwid* and the *tartil* styles. Both styles require reciting correctly and well, meeting the rhythmic rules demands of certain punctuation marks, such as and lengthening or shortening the sounds of certain letters. The *tartil* style is a regular reading in daily use especially recited by the Imam or in person. Another style is the *mujawwad* for the art readings focusing on the beauty of recitation art outside prayer. Although the Imam's tartil recitation while leading a prayer tends to be rhythmical and not too fluctuating, its melodic musical appeal convinces the initial conjecture of applying a particular mode.

Literature Review

The mode of scale in Western music dates back to the modal system in the Middle Ages and the tonal system from the Renaissance to the end of the 19th century. The Modern Period of the 20th century is a reaction to the Romantic period of the 19th century that preceded it and the Medieval period with its modal system and the entire eras of tonal music. The medieval modal system is within the range of an octave (Day-O'Connell, 2009; Fetters & Christensen, 2007; Harrison, 2006; Indrawan, 2019). The first scale starts from the diatonic second note to the octave and the next from the third. The first four, namely *Dorian, Phrygian, Lydian,* and *Mixolydian* are the authentics, while the next four are plagal, with the fifth note as their start. The naming is applied by adding the word *Hypo,* such as *Hypo-Dorian, Hypo-phrygian, Hypo-Lydian,* and *Hypo-mixolydian,* each of which uses the first note of its partner's authentic

mode as the centre, called the Final (Apel, 1961; Britannica, 2016; McClary, 2015). When the use of modal switches to tonal, there are only two modes of diatonic scales, namely minor and major (Indrawan, 2019). However, the medieval era modal scales are being reused as an alternative to Jazz music composition and improvisation (Porter, 1985; Postovoitova, 2021; Waters, 2000).

Arabian music has a unique and complex melodic system known as the maqam (Shiloah, 1981). The tunes in the Arabic verses recitation are improvised within particular rhythmic and Maqam limitations (Abdullah et al., 2014; Shahriar & Tariq, 2021). Shumays (2013) analysed 18 musical works from the Egyptian and Syrian maqams (Arabic melodic modes) traditions to identify their scales structure. He offered a new definition of the *Jins* as the tetrachords and the *maqam* as scales. Karpychev (2021) researches Islamist oral music and positions *maqam* as the highest form of spiritual catharsis. The *maqam* is a melodic fluctuation in the form of improvisation and dance based on classical poetry. The highest form of *Maqam* is instrumental, or without singing). *maqam* is a melodic material from traditional music in the Near East, Middle East, and Anatolian regions. Since the 20th century, researchers began classifying *maqam* according to Western music theory under the systematic musicology framework (Yöre, 2012). Thus it seems that the modus system known as *Maqam* has no less complex than the modality of Western Medieval music theory.

The Qur'anic recitation is carried out with various approaches that Islamic society traditionally inherent in their educational process. Mssraty et al. (2012) examined the *harakatt* method of teaching Qur'anic recitation to primary school children in Malaysia. Risser (2018) examines the recitation art of the Qur'an from outside the Islamic tradition as a beautiful object that does not contradict religious teachings. Savran et al. (2021) mentioned that musical

elements are used in Qur'anic recitation within the framework of the Taghanni concept. The *Taghanni* is a melodious voice which expresses an indispensable element of Qur'anic recitation. The study contributed to the handling of musical Qur'anic recitation. The Qur'anic recitation with a beautiful voice can only be achieved by learning and practising so that not everyone could reciting various tunes.

Qur'anic recitation uses scale modes. *Maqam* in the Arabian musical tradition, whose plural is called *Maqamat,* is not merely understood as a system of scales but also other technical aspects. The *maqam* is the custom of processing the melodic phrase, including its modulation possibilities, ornamentation techniques, and aesthetic conventions, forming a rich and artistic melodic framework (Boulos, 2019). The Arabian *maqam* scale is constructed from two or three fragments called the *Ajnas* (plural of the *Jins*), which are analogous to the tetrachords in Western music theory. The first *Jins* serve as the beginning of the *maqam* scale. The second *Jins* start at the modulation point (the *Ghammaz*) of the first, which usually uses their last note. For the third, if any, the first note should coincide with the *Ghammaz* of the second *Jins*. There are eight maqam families: *Akam, Bayati, Hijaz, Kurds, Nahawand, Nikriz, Rast,* and *Sikah*. Some *Maqamat* who do not share their first *Jins* with others are not part of the family (Shumays, 2013).

In Indonesia, the seven *maqams* widely used in *mujawwad* are the *Bayati, Hijaz, Saba, Nahawand, Rast, Sikah,* and *Jiharkah* (Masrurin, 2019). The term *maqam* as a tune and as a scale sometimes overlap. However, some tunes are used on certain types of scales. Although the application of various *maqam* tunes is generally in the *Mujawwad* style, there is sufficient evidence that knowledgeable and trained Imams in the *tahsin* (beautifying sound) skill have applied some *maqam* scales while leading the prayers.

Musicology is a scientific study with a vast scope. Friedrich Chrysander (1826-1901) first used musicology and its concepts as a musical science as written in his work, *The Yearbook of Musical Knowledge*. It is a science that must aspire to follow the methodological standards of the natural sciences (see Sühring & Chrysander, 2022). The research scope of musicology is extensive and relates to the study of European art music alone and all folk and non-Western music (Greer, 1998). Although it is cultivated, it includes studying the history and phenomena of music. Among these study is music theory, which encompasses harmony, melody, rhythm, mode, and scale (Britannica, 2020). With the broad scope of musicology, the study of music in the Islamic world can become one of its material objects (Indrawan, 2004, 2011b, 2011a).

Studies of Islamic music are familiar in musicology. Islamic music parallels other ethnic music outside Western classical music, including European traditional music, in music studies (Kunst, 1959). From the European invasion in the East, musicologists were inspired by ethnographic accounts of missionaries to examine music outside Western culture (Kunst, 1959; Seeger, 1992). Western musicologist views that Islamic religious music includes Qur'anic recitations, call to prayer, weekly and annual rituals, and praise as well as offerings music (Danielson et al., 2002; Neubauer & Doubleday, 2001). However, until now, there is still a controversial debate about the Islamic law status of music among scholars (Sulasman & Ainusyamsi, 2014). In response to this issue, the theorists of Islamic music created a taxonomy in cylindrical acceptability piles of various musical genres. The cylinders represent Islamic world musical genres that gradually centre up to the smallest at the top position, the qur'anic recitation (al-Fārūqī & al-Fārūqī, 1986). The taxonomy describes the proximity degree of other types to the Qur'anic recitation. The lower the position and the larger the cylinder size indicate the farthest position from the Qur'anic recitation. The taxonomy states that Qur'anic recitation occupies the highest hierarchy in society (Indrawan, 2010: 202-206; Maurer, 1998).

Problem Statement

Problems stated in this study centred on three issues. The first concern is that congregational prayers in Indonesian mosques are never full of worshippers except during Friday prayers and the two Great Holidays. Nevertheless, it is essential to discuss the exciting phenomenon of Jogokariyan mosque in Yogyakarta, always being packed for the congregation in all daily five-time prayers. It is no secret that the main reason people attend congregational prayers at the Jogokariyan mosque is because of its imams' eloquent and beautiful recitation of the Qur'an. Why is the musical recitation of the Qur'an by the Imam, although it sounds beautiful, feel comfortable for the worshippers who follow it?

The second issue is that Indonesian mosques, whose the Imam recites long verses of the Qur'an, have been attended by more worshippers than the opposite. Although its Imams recite longer verses than other mosques in Indonesia, daily prayers in Jogokariyan mosque are always full of congregations. How does Jogokariyan mosque arrange the assignment of Imams to lead the prays in Ramadan? What is the role of qualified Imams in the mosque's management service?

The third issue is a belief in specific Muslim communities that music is forbidden. Part of them assumes that the recitation of the Qur'an does not include music, although musical elements such as scale-tone modes support it. What is the evidence that the Qur'anic recitation could be considered music? What musical mode and recitation style that the Imams use in reciting verses when leading prayers?

Method

The analysis unit of this study is the recitation of the *Al-Fatiha* Chapter by an Imam in congregational prayers. The Imam's recitation is essential in bringing the congregation to the specificity of prayer. The *Al-Fatiha* is the most crucial chapter in the Qur'an, as are the epithets attached to it, such as the *Ummul Qur'an* (mother of the Qur'an) and the *Ummul Kitab* (mother of the Bible). *Al-Fatiha* means the opening according to its position in the Qur'an as the first Chapter (Indonesia, 1971). This chapter is also relatively short because it consists of only seven verses (Askafi & Sukamtono, 2019, pp. 113–118). Since it is recited loudly in the first two cycles of prayer, the tune, or *maqam*, of the *Al-Fatiha* will likely be the application basis to the next tune for the other verses that follow it. Thus the *Al-Fatiha* recitation by the Imam is very appropriate to be placed as this study's material object to examine its musical elements, especially the scale mode.

This study applies qualitative methods with a participant observation approach (Seim, 2021) and a narrative inquiry (Butina, 2015). Recently, qualitative methods include case selection, causal inference, and multi-method research (Gerring, 2017). There is evidence that qualitative methods are used in the field of art. For example, Linares et al. (2022) examine body expression and dance. This method is also flexible, so it takes creativity to produce various innovations. In this case, Valls et al. (2022) developed qualitative methodology innovation to examine the social impact of measures implemented to promote the success of disadvantaged immigrant families' children's educational achievement outcomes.

Qualitative research generally involves fieldwork (Bamu et al., 2016; Myers, 1992). The success of the field study needs to consider five main steps. These steps include staying in the targeted community sufficiently before recruiting participants and collecting data. Other steps are building

trust with stakeholders, making participants comfortable, and applying the proper techniques (Olaluwoye et al., 2022).

This research relies on the combination of fieldwork and deskwork. Regarding fieldwork, researchers were already in the field before the implementation of the study, so they are familiar with the social activities of the targeted community. Following the Tarawih congregational prayers, the first data collection was conducted during Ramadan on April 19, 2022. In this study, qualitative designs were applied flexibly in accordance with the development of social interaction with the subject, mosque management team, and congregation activities.

This study's qualitative data source is one of the best Imams who leads Tarawih prayers at the Jogokariyan mosque. The sample population includes a team of Imams of the Jogokariyan mosque in the Mantrijeron district of Yogyakarta. Although there were two full-time Imams on daily duties, for this study, the primary sample was the guest Imam. Every Ramadan month, the Jogokariyan mosque usually invites a Hafiz Imam from Arab countries, including Palestine. But since the beginning of the Pandemic, the mosque has only used internal Imams. However, since 2022 the mosque's board of Imam and Muadzin. In this study, the chosen subject was Ustadz Muhammad Vickry from the Jakarta Institute of Islamic and Arabic Sciences, who was invited by the board to lead Tarawih. This young Ustadz is very popular among Indonesian teenagers because of the melodious and good-quality recitation of the Qur'an. He is ranked third among the nine most popular young Indonesian Hafidz (Fajerial, 2019). Vickry's Instagram has 34k followers, while his YouTube channel has 4880 subscribers (Dezellynda, 2019). Besides being active in the media, he also went on safari to many mosques in Indonesia, including visiting Jogokariyan Mosque (Vickry, n.d.).

This study used *participant observation* as

the data collection method and *narrative inquiry* approach. Researchers were positioned to be the participant as the observer (Burns, 2000: 509; Indrawan, 2010: 75). The qualitative approach used is a *narrative inquiry* focused on sequent and individual experiences (Morettini, 2019). The data collection was through field activities, such as recording the Imam's recitations, conducting interviews, and taking pictures. The best time chosen for data collection is Ramadan because the level of sincerity and specificity of the Imams will reach the maximum level.

Data analysis in this study using a musicological approach. Musicology is an appropriate framework for identifying the application of the melodic mode's application to the Qur'an's recitation. The initial stage of the analysis process is to record the reciting of the Qur'an at the time of worship and transcribe the results into standard Western music notation. Based on the transcription results, researchers analysed them to reveal the type of scale of the recited verses. Finally, results verification is carried out with experts and mosque administrators.

Result and Discussion

Although daily five-times congregational prayers in mosques are never full of worshippers, they do not happen in Jogokariyan mosque. Although the duration of the Qur'anic verses series recited by the Imam in congregational prayers is often long, the mosque is always full of worshippers.

This study result comprises Worshipers' responses to a brief survey on their opinion concerning the definition of music and Qur'anic recitation practised by Imams while leading congregation prayers in Jogokariyan mosque, Interview results concerning the management of Imam for prayers for Ramadhan service, and musical transcription of the *Al-Fatiha* recitation.

Music and Qur'anic Recitation

People's understanding of Islamic music and worship was collected from an online survey of those who had attended congregational prayers at Jogokariyan mosque in the past five years. The survey questions aim to obtain data concerning the definition of music, beliefs about music prohibition in Islam, and comments on the Imam's Qur'anic recitation. There were 21 responses returned and were the supporting subjects of this study.

Table 1. Congregational prayer attendance in the mosques

Subject	Residence	Age	Maghrib	Isha	Subuh
1	Jogokariyan	53	1	1	1
2	Sleman	57	1	1	1
3	Bandung, West Java	59	1	1	1
4	Panembahan	60	1	1	1
5	Sewon, Bantul	22	3	4	4
6	Jogokariyan	54	3	3	3
7	Jogokariyan	52	2	3	3
8	Jogokariyan	52	1	1	1
9	Jogokariyan	58	1	1	1
10	Jogokariyan	59	1	1	1
11	Jogokariyan	48	1	1	1
12	Jogokariyan	37	1	1	1
13	Banguntapan	38	1	1	1

14	Jogokariyan	55	1	1	1
15	Bantul	65	4	4	3
16	umbul Harjo	63	1	1	1
17	Jogokariyan	40	1	1	1
18	Jogokariyan	58	1	2	1
19	Bandung, West Java	56	1	1	1
20	Jogokariyan	20	1	2	1
21	Bantul	65	4	3	2
22	Jogokariyan	37	1	1	2

1=always, 2=often, 3=sometimes, 4 =never, Maghrib = sunset prayer, Isha = evening prayer, Subuh = dawn prayer

Table 1 above shows the behaviour of Muslims' attendance in the mosque for congregational prayers at prayer times during sunset, evening and dawn. However, this behaviour is general and not limited to Jogokariyan mosque activities. Of the total 21 respondents, 12 are from Jogokariyan village localities, seven are from outside the village in other areas of Yogyakarta, and the other two are from Bandung, West Java.
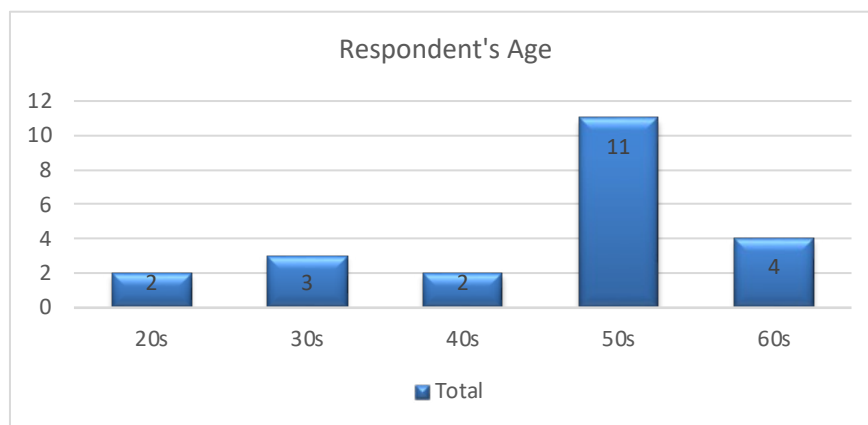
Figure 1. Respondents' age variables

Based on respondents' ages, those in their 50s were the most enthusiastic about taking the survey (50%), after which the 30s elderly (18%), then the 40s (13.5%), and lastly, the 20s (9%). Responds to the question concerning the worshiper's attendance in congregational prayer in the mosque indicate that subjects 5 and 15 stated two "never" answers. Meanwhile, those with one "never" answer only stated by Subject 21. The rest generally attend congregational prayers in mosques at all prayer times.

There are three groups of responses to the music definition question. First, music is an orderly sound; second, music is the sound produced by an instrument; and third, music is associated with culture, social function, and the prohibition in Islam. Among respondents, 11 subjects understood music as a composition of notes regardless of vocal or instrumental (Subjects 1, 2, 5, 6, 8, 11, 14, 17, 18, 21, and Subject 22). The other five subjects understood music as a sound produced by non-human voice instruments (Subjects 7, 9, 10, 12, and 16). The other six respondents did not technically define music but attributed it to culture, social function and Islamic law. Based on its function, music is a pleasant auditorial (Subjects 13,19,20). Music is a part of the arts that is the result of human culture that must not conflict

with the worship of God (Subjects 3 and 4). Subject 15 says, "The essence of music is the tone and rhythm that affects the human soul except that which is allowed in Islam." It can be assumed that they mostly agree that music is the composition of tones.

Regarding the significance of music and singing, respondents generally believed that the two were something different or stood alone (90%). Although expressed with inconsistent statements, these beliefs are beyond doubt. Only two respondents had a general view: "Music is not necessarily singing, but singing is part of music" (subject 12) and "Music is a work of a person" (Subject 13). However, the second gives an ambiguous statement: "Music is for the term sound art in general, while singing is for referring to songs that usually have vocals & lyrics." Some facts indicate the belief that music differs from singing. According to Subject 2, musical sound results from musical instruments, while singing comes from the vocal cords. Subjects 7 and 14 understood that music is a term for a musical instrument sound production, while singing is for human voice production or is recited by humans.

In the questionnaire, respondents were asked with questions about their attitudes towards the controversial issue of the acceptable-forbidden beliefs of music. When faced with this question, respondents split into three opinions: the *halal*, the *haram* and the *mubah*. *Halal,* in this case, is the respondent's belief in the action status allowed in Islamic law, *Haram* is forbidden, and *Mubah* is a condition whose fundamental law is stateless so that other factors could influence its status.

Belief in the *halal* and the *mubah* of music had the most support from all respondents, while the rest fewer believed in *Haram*. However, those who believe in un-questioned *halal* are only two people (Subjects 7 and 8), while the rest are conditional *halal* (Subjects 3, 4, 10, 11, 12, and 19). Similarly, for those who believe that music is *Haram,*

some are absolute, and others are with reasons. Music is illegitimate because there are religious laws that state it. However, the labelled status is thus a musical monasticism because it is considered a dereliction of worship (Subject 5). Subject 14 mentions two schools, but he chose one that prohibing music. Subjects 15 and 21 refer to the belief that music contains toxicity and attracts people to engage in it, so do not hesitate to abandon it.

Meanwhile, although he is convinced that music is illegitimate, Subject 17 relates to instruments that are allowed and not, and Subjects 13, 16, and 18 know that its law of origin is *mubah*. The law applies *mubah* as long as it does not violate the limits of sins and keeps away from Allah (Subject 16). The *mubah* status of music could change depending on the intention, conditions, context, and function (Subjects 1, 2, 6, 9, and 20).

The long Qur'anic verses recited by the Imam have made the participants feel comfortable during prayers. Of the 22 respondents, 21 subjects showed a positive impression of the Imam's recitation. These impressions are evident from statements praising the Imam's *murotal* style, such as an excellent and clear voice that is pleasant and comfortable to be heard (Subjects 1, 7, 11, 19, and 20). Subjects 2, 3, and 8 stated that although were not short, they felt brief. It was not dull and hasty, so they could feel the joy of prayer (Subject 16) and feel more solemn (Subject 15). They also benefited from the Imam's recitation, in addition to helping them memorise verses (4, 5, and 6). Besides, they felt they were getting more rewards and mercy from God (Subjects 10, 12, and 13). Thus the length of the verse recited is acceptable for them (Subjects 17 and 21). For Subject 14, the long Imam's reciting benefits those who arrived late to join the congregation still. Meanwhile, Subject 18 felt that the congregational prayers at the mosque were close to what the Messenger of Allah performed.

The Management of Imams Duty

The duties arrangement of Imams for the daily congregational prayers at the Jogokaryan Mosque is under The Bureau of Imams and Muezzins. In serving worship, the Mosque employs two full-time professional Imams, Alvin Afifi and Wafi Abdul Qudus; both predicated as the Hafiz (the Qur'an memorisers), who graduated from the Qur'anic specialist boarding school. However, to serve the possible double increase of worshipers during Ramadan, the bureau lists more imams than usual.

Figure 2. Field data concerning the schedule of congregational prayers' Imams at Jogokariyan during the Ramadhan 1443 Hijri (April 2022) session

The data in Table 2 and Table 3 below are from the schedule sheet of the Imam's duty during the Ramadan 1443 Hijri (April 2022) session at the Jogokariyan mosque, shown by the committee to the research team during fieldwork. To monitor the implementation of the responsibility, the committee made initial name codes for each Imam to compile a complete schedule table. Still, it only required one paper page (see Figure 2 above).

Table 2. The 1443 Hijri Ramadhan (April 2022) list of Imams

No	Full Name	Initial Code	Status
1.	Alvin Afifi	Alv	Full-time Imam
2.	Wafi Abdul Qudus	Waf	Full-time Imam
3.	Djufri Arsyad	Jf	Mosque Associate Imam
4.	Wildan Ahmad	Wi	Mosque Associate Imam
5.	Syuban Rizali Noor	Rz	Mosque Associate Imam
6.	Wahyu Wijayanto	Ww	Mosque Associate Imam
7.	Gitta Welly A.	Wel	Mosque Associate Imam
8.	M. Rosdyidi	Ro	Mosque Associate Imam

9.	Taslim	Ts	Mosque Associate Imam
10.	Fatahul Insan	Fa	Mosque Associate Imam
11.	Rizki Rahim	RR	Mosque Associate Imam
12.	M. Hasan Habib	Hb	Mosque Associate Imam
13.	Haidar	Ha	Mosque Associate Imam
14.	M. Syafiq Hamzah	Sya	Mosque Associate Imam
15.	Deliawan	Del	Mosque Associate Imam
16.	Yusuf	Ys	Guest Imam
17.	Abdul Aziz Ma'arif	Az	Guest Imam
18.	An Nur	An	Guest Imam
19.	Muhammad Vickry	Vi	Guest Imam
20.	Wahyu Aditya Kusuma	Ad	Locality Imam
21.	Imam Supardi	Spd	Locality Imam

Data in Table 3 above indicate that In 2022, the bureau prepared 21 Imams to serve the month of Ramadhan. In addition to the two full-time imams, the mosque administrator lists all their best potential associate Imams. Two of them were from localities whose status were non-mosque committee members and had fulfilled the Imams' skill requirements. The determination basis criteria of the Imam is on Arabic reading quality, verses memorisation quantity, eloquence, and recitation skill. The bureau invited four external Qur'an Hafizs as guest imams. This research has selected one of them to be the main subject of this study.

Table 3. Ramadhan schedule of Imams

Hijriyah date	Subuh	Maghrib (shift)			Isha & Tarawih
		1	2	3	
1	Waf	Alv	Spd	Del	Ys
2	Ys	Alv	Spd	Del	Wav
3	Waf	Alv	Spd	Del	Ys
4	Waf	Ro	Wel	Ha	Alv
5	Ys	Ro	Wel	Ha	Ys
6	Ys	Ro	Wel	Ha	Alv
7	Wav	Ys	Ts	Ha	Ys
8	Wav	Ys	Ts	Sya	Wv
9	Wav	Ys	Ts	Sya	Alv
10	Wav	RR	Ts	Sya	Alv
11	Alv	RR	Spd	Sya	Wav
12	Alv	RR	Spd	Del	Wav
13	Alv	Ww	Spd	Del	Wav
14	Alv	Ww	RR	Del	Ys
15	Alv	Ww	RR	Del	Ys

16	Ys	Wl	Rz	Del	Hb
17	Ys	Wl	Rz	Ha	Hb
18	Ys	Wl	Rz	Ha	Hb
19	Ys	Ro	Rz	Ha	Vi
20	Vi	Ro	RR	Del	Hb
21	Ys	Ro	RR	Del	Hb
22	Ad	Ww	Wel	Sya	Ad
23	Ad	Ww	Wel	Sya	Ad
24	Ad	Ww	Wel	Sya	Ad
25	Ad	Ww	Rz	Del	Ad
26	Ad	Ro	Rz	Del	Ad
27	Ad	Ro	Fa	Del	Ad
28	An	Ro	Fa	Ha	An
29	An	Hb	Fa	Ha	Az
30	Az	Hb	Fa	Ha	Az

Table 3 above indicates that especially for implementing prayers at Maghrib time, the committee prepared three shifts of congregation sessions, seldom outside the Ramadhan month. Only one of the four guest Imams was involved in leading the Imam's shift for Maghrib prayer, namely Ys. Except for Ys, the other three guest imams are scheduled in the second half of Ramadan, specifically in the last ten days.

Transcription Result

Although almost no Muslim agrees that reciting the Qur'an in prayer could be considered music, the accompanying musicological elements are indisputable. The unit of analysis is limited to the reading of the *Al-Fatiha* Chapter. Here are the Arabic-Latin transliterations of the *Al-Fatiha* chapter' seven verses and their English translations: (Indonesia, 1971; TafsirWeb, n.d.)

Table 4. Transliteration and translation of *Al-Fatiha* Chapter

Al-Fatiha Chapter	
Arabic	**English**
Verse 1: بِسْمِ اللّٰهِ الرَّحْمٰنِ الرَّحِيْمِ	By the name of Allah the Most Merciful again, Most Merciful
Verse 2: اَلْحَمْدُ لِلّٰهِ رَبِّ الْعَالَمِيْنَ	Praise be to God, Lord of the Universe
Verse 3: اَلرَّحْمٰنِ الرَّحِيْمِ	Most Gracious again Most Merciful
Verse 4: مَالِكِ يَوْمِ الدِّيْنِ	Who reigns on the Day of Recompence
Verse 5: اِيَّاكَ نَعْبُدُ وَاِيَّاكَ نَسْتَعِيْنُ	It is only to You that we worship, and it is only to You that we ask for help
Verse 6: اِهْدِنَا الصِّرَاطَ الْمُسْتَقِيْمَ	Guide us to the straight path
Verse 7: الَّذِيْنَ اَنْعَمْتَ عَلَيْهِمْ غَيْرِ الْمَغْضُوْبِ عَلَيْهِمْ وَلَا الضَّالِّيْنَ	[i.e.] The way of those whom thou hast favoured them; not the [way] of those who are harmed and not [nor the way] of those who are perverted.

The Al Fatihah is a compulsory chapter every muslim must read on every cycle, called the *raka'at,* of prayers. The number of cycles at all five-time prayers is the same, i.e. four cycles, except for prayers at the times of maghrib, three cycles and of dawn, two cycles. Of the five-time prayer sessions, only three must be read in a heard voice, namely the Maghrib, the Isha, and the Subuh prayers. In addition, the heard voice sessions are for the first and second cycles only, while the rest have to be read in whispers.

During fieldwork, the researchers audio-recorded the *Al-Fatiha* recitation of the Imam, which was designated as a subject on April 19, 2022. Due to standing behind the Imam, it was impossible to take a photo but his back. Fortunately, the Ramadhan committee video documented the prayer through a camera before the Imam. The result was uploaded on the *YouTube* channel of the Mosque account under the title *"Tarawih Ala Madinah April 19, 2022| Ust. Muhammad Vickry."* The video lasted for 00:47:13 minutes.

Figure 3. The Subject led the first cycle of the Tarawih prayer
(Video, property of Masjid Jogokariyan, 19 March 2022)

The Tarawih prayer session on that day was labelled the 'Tarawih Ala Madinah' (the Medina style of Tarawih), in which the locality associated the name with the length of verses recited during the Tarawih prayer. However, the management chose the name to commemorate the Prophet mosque's custom in Medina, whereas Imam completed one Juz recitation of the holy verses in prayers. The Juz is one of the 30 largest divisions of the Qur'an. Unfortunately, since minute 25:23, the audio was technically lost, so the remaining video was silent.

Table 5. Tracks of Al Fatihah's *Recitations*

No	Start	End	Maqam	Prayers	Cycle	Notes
1	01:19	02:12	*Bayati*	Isha	1	Total four rakaat (cycles)
2	05:51	06:41	*Jiharkah*	Isha	2	The next other two cycles read in a whisper
3	12:22	13:05	*Bayati*	Tarawih	1	First two cycles round
4	14:40	15:22	*Hijaz*	Tarawih	2	Same as above
5	17:46	18:28	*Hijaz*	Tarawih	3	Second two cycles round
6	20:05	20:43	*Hijaz*	Tarawih	4	Same as above
7	23:19	24:11	*Hijaz*	Tarawih	5	Third two cycle round
8	25:23	-	-	Audio off	6	Silent up to the 11th cycle

Imam Muhammad Vickry read the Juz 15, which started at the beginning of the 17th Chapter. Although the Isha prayer consists of four cycles, only the first two are the Qur'anic verses read aloud, while the remaining are by whispering. Jogokariyan

mosque decides to practice the Tarawih prayer with 11 cycles package. The Tarawih prayer package encompasses four rounds of the two cycles of prayer, and a round of three cycles of prayer as a closing, known as the *Witr* prayer.

Figure 4. The Al-Fatiha recitation in a major scale mode
(Transcribed by Andre Indrawan, March 15, 2022)

The recitation tune of *Al-Fatiha* in each cycle is not the same, even though it is performed by the same Imam and using the same maqam. Due to not guaranteeing the repetition precise, we transcribed two recitation sessions of the Al Fatihah that indicate the effective use of major and minor scales modes. The above musical transcription is an approximate notation of the *Al-Fatiha* recited by Muhammad Vickry, which expressed a major scale nuance (see Figure 4). The transcription source was from the first cycle of the Isha mandatory prayer preceding the Tarawih prayers within minutes 01:19 to 02:12 (see Table 5). The transcription pitch is exactly as on the recording version in a natural key or C major. However, the scale used does not start from the tonic but from the third note.

In the second transcription, Imam recited Al Fatiha with a different key from the first transcription (see Figure 5). If previously the Imam used the key C major, now he uses the key of C minor. The use of such keys was spontaneous or not planned. The application of the parallel relationship is due to the range of sounds of the Imam in the Tenor region, which includes 13 tones, namely: B2-C3-D3-E3-F3-G3-A3-B3-C4-D4-E4-F4-G4-A3. The first transcription used six notes ranging from E3 to C4, while the second was from F3 to D4. Of the thirteen Tenor notes, the Imam did not use the lowest two notes and the highest two notes. Thus, it is clear that the notes used by the Imam in both Al Fatiha recitation sessions of the prayers are in a comfortable territory for the Tenor.

Figure 5. The Al-Fatiha recitation was built from Mixolydian flat 9 mode
(Transcribed by Andre Indrawan, March 15, 2022)

The second transcription is based on minutes 14:40 to 15:22 in the video (see Table 5). The subject used the harmonic scale's fifth mode in his recitation. The scale is also known as the Phrygian dominant or Mixolydian flat 9 mode. However, the scale's elements represent the Arabian Hijaz *maqam*.

Music in Congregation Prayers

Based on surveyed data analysis concerning music on Qur'anic recitation from the congregation's point of view, this study proves that the Islamic community in Jogokariyan village is very enthusiastic about participating in congregation prayers. The facts show that the quality of the Imam in reciting Qur'anic verses is one of the factors that cause people to feel solemn to follow the congregational prayers in the mosque. Thus it is easier to count worshippers who tend to come less than those who fully attend. The dominance of people in their 50s is significant compared to the other age groups. Apart from that, the 60s age group occupies the second highest number (see Figure 1). This stickiness shows that older people tend to be more diligent in praying in mosques and vice versa; the younger they tend to be less frequent.

Members of the congregation prayer in the mosque have a mixed understanding of the definition of music. The diversity could be due to age differences. Generally, people understand music as the art of sound regardless of the production source. Meanwhile, some of them associate music with sound source instruments. This means that sounds that do not come from non-human objects or non-vocal instruments are not music. Others are more concerned with the context than the substance. This latter group understood that music is a cultural product that has social functions but, on the other hand, is the one that needs to be watched out for from a religious point of view. Nevertheless, all do not differ in the opinion that music is related to arranged sounds so that it can be enjoyed as entertainment.

From the mosque worshippers' understanding of music, there is an interesting phenomenon when confronted between music and singing. Almost all Islamic societies view the two terms as different substances. People mostly understand that singing is a product of art produced from people's voices, while instruments produce music. It is possible for this dichotomy of music and

singing that fosters a belief about the *halal-haram* of music in addition to the debate impact among the scholars. Meanwhile, in the discourse of Islamic teaching, no words or technical terms refer to the meaning of music but specific musical instruments. While Arabic is the language of the Qur'an, it turns out that the term music itself is not initially an Arabic vocabulary but rather the adoption from other nations' languages. Meanwhile, music includes the art of sound produced by instruments or/and human vocals in musicological studies.

Until now, music in islamic society is still controversial. That reality was triggered by the views of the scholars who were divided into two opposite schools. While one side supports prohibition, the other side support the acceptability of music. However, both views were based on considerations of Islamic law which refer to the Qur'an and the Sunnah of the Apostle. The impact of this controversy is that people's beliefs have split into three camps: The *halal,* the *haram,* and the *mubah*. Each belief is divided into whole and conditional. The whole belief appears in a firm and concise statement. If we look at conditional beliefs, it is indicated that music is *halal*. However, they argue that it is succulent unless they contain prohibited aspects. On the other hand, it says don't make music unless it contains aspects that do not violate religion. Meanwhile, those who believe in *mubah* welcome music accompanied by kindness.

The islamic community feels at home praying congregational prayers with long verses because the Imam who recites them has a good and melodious voice. There is no debate about the existence of musical aspects of the recitation of the Qur'an. Nor is anyone debating whether or not the Qur'an's recitation is a musical act. Their focus is more on the wisdom and eloquence in the recitation, which impacts the specificity and enjoyment of worship in the face of God. Facts on the ground show that during the Maghrib, Ishaa, and Dawn times, the Jogokariyan mosque was always crowded

with worshippers even though the verses read were long letters. Meanwhile, at the same time, in the surrounding mosques, verses of the Qur'an are recited from the short letter so that the duration of worship becomes shorter or completed quickly. However, the participants of the pilgrim prayers are also, on average, much fewer than the worshippers of the Jogokariyan mosque. Thus it is evident that the recitation of musical verses of the Qur'an has a significant role in bringing members of the pilgrim prayers, more specifically in worship.

The Role of Imams in Ramadhan Services

From the interview results with several administrators at the Jogokariyan mosque, it is understandable that the recitation of the Qur'an from the Imams, who are eloquent, beautiful, and productive, is one of the factor that encourages people to flock to the congregational prayers in the Mosque. Associate Imam and coordinator of the daily after-dawn prayer seven-minute lecture, Muhammad Rosyidi, mentioned that three factors trigger the flock of prayer worshippers at the Jogokaryan Mosque, namely the reading quality of the holy Qur'an, the virality of mosque activities, and the innovative approach in serving worshippers and locality residents. The manager of Jogokariya mosque, Dwi Agus Abadiyanto, said that many factors cause the abundance of jogokariyan mosque worshippers. The people's awareness of the greater reward of joining the congregation than praying alone at home encouraged the mosque management always to improve service to worshippers. In addition to providing an adequate vehicle parking area with the support of a mosque security team, the management also guarantees the cleanliness of the 20 toilets facility. In other words, the management has strived to create a safe and comfortable atmosphere for the worshipers to solemnly carry out the daily five times congregational prayers. However, the most vital service is the Imam's determination selection which is not based on non-competence factors.

Especially for Ramadhan, the mosque management has provided full service to anticipate the quantity increase of Tarawih prayer worshippers. The management considers that the most important service after the more crowded fast-breaking activities is holding the *Isha* and *Tarawih* congregational prayers. The Mosque employed 21 qualified Imams. Of these, two Imams were of full-time status. Other imams were the members of mosque management (the *Takmir*), as many as 13 associate imams, four guest imams from outside Yogyakarta, including Muhammad Vickry, and imams from the Jogokariyan village locality as many as two. Especially for the worshipers of Isha and Tarawih prayers, the Imams encompass two full-time Imams, three external Imams, namely Muhammad Yusuf, Abdul Aziz Ma'arif, and Muhammad Vickry, and then two localities, Muhammad Hasan Habib and Wahyu Aditya Kusuma. The rest were involved as the mosque's associate Imam, especially for Maghrib prayers whose worshippers doubled due to coinciding with the breakfasting. In connection with this, the maghrib prayer was carried out in three shifts, each under the leadership of different Imams. Shortly, the selection and appointment of qualified Imams have contributed greatly to the many prayer worshippers in the mosque.

Musical Modes in the Al-Fatiha Recitation

On the field recording, the Imam did not recite the first Verse in the *Al-Fatiha* chapter. Meanwhile, other Imams at tarawih sessions on different days recite them when leading prayers. One of the guest Imam, Yusuf, clarified that the first verse is still read but whispered. The mosque administrators and other Imams clarify that the first Verse is sometimes not recited due to various options based on the schools of Islamic jurisprudence. The subject prefers not to recite loudly. In connection with that, the resulting transcription is from the second verse.

In the first transcription (see Figure 4), it is clear that the subject applied the major scale nuance. To find out what mode was used, whether *Jiharkah* or something else, it is identified with the basic notes of the melody, ambitus, and the identity of the height of the notes by sorting them from lowest to highest. The theoretical identification is not only from the treasury of the maqam mode but also compares it analogically to the Western system of musical modes, both from the systems of the Middle Ages and the tonal system from the 15th to the 19th centuries. Here is an analysis and identification of the major mode of Imam Vickry's recitation:
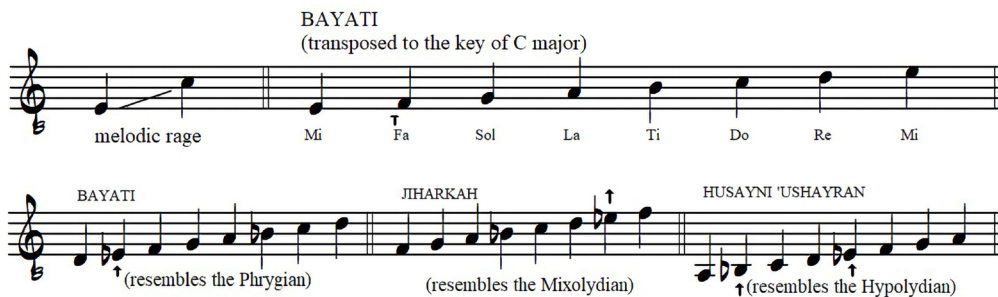
Figure 6. Notes range used in C major mode or the first six notes of Bayati *maqam*

In the first transcription (see Figure 4), the subject uses a scale of six notes in C major mode ranging from E to the C note above (see Figure 6). The major scale mode on the first recorded excerpt is the maqam of *Bayati*. The identification of the scale mode is based on the Imam's voice pitch range from the lowest to the highest notes. In the interview, the subject was hesitant to answer the type of maqam used, but it was perhaps the *Jiharkah*. The *maqam* is similar to the F major scale, with its seventh note somewhat

descending but not reaching B-flat. Another *maqam* possibility is the *Husayni 'Ushayran* because it starts from the *Mi* tone (the third step in the solmisation of the major scale order) when considering the F major scale. However, the scale material used in the transcription is closer to the *Bayati*.

In the second transcription (see Figure 5), based on the second cycle of the first round of tarawih prayer (see Table 5), the main subject was confident to recognise the type of *maqam* he recited in the track was the *Hijaz*.
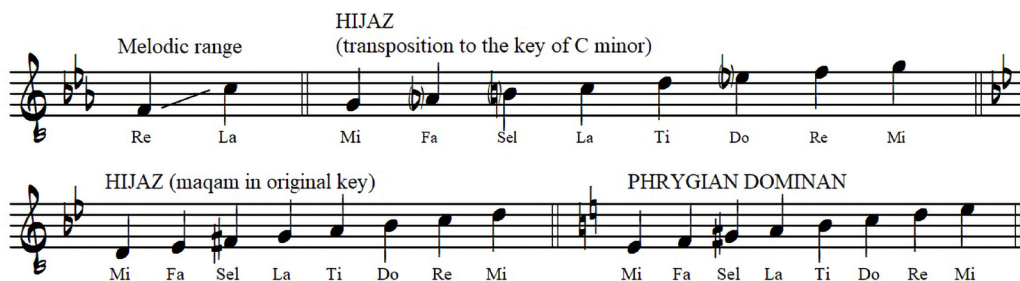
Figure 7. Notes range used in C minor mode or the first six notes of Bayati *maqam*, preceded by one other note

The second transcription (see Figure 5) uses the pitch heard from the video recording in the key of C minor. Compared to the first recording, which used C major key, the two have a parallel relationship. It is certainly understandable since the same person does both scales. However, the *maqam* package based on absolute pitch signs should not be a parallel but a relative relationship, the G minor. Theoretically, this second appearance should be in the key of A minor, not C minor.

Besides the lowest note, F, at the beginning of the last line of the second transcription (see Figure 5), the rest of the lowest notes are analogues to the finalists in the Western medieval scales. Therefore, the finalist note in the transcription is one whole step higher, the G. If we refer to the original Hijaz *maqam,* then the finalist should be D in the framework of the G minor key. Alternatively, it is G, the fifth note in the key of C minor. Thus, the lowest note on this transcription is outside the Hijaz *maqam*. Of course, it is a question of why there is another note in the Hijaz-dominated chant. The subject admits that the emergence of the note was unconscious and arose spontaneously to insert the extra *Jins* (a kind of *maqam* as an alternative to Western tetrachord) as an anticipation to the completion of *Al-Fatiha*

recitation to provoke "Ameen" response from the congregation. As with medieval and tonal scale modes, from the Renaissance to the Romantic eras, the scale formation used a combination of tetrachords, as in the maqam type formation. Nevertheless, in contrast to Western theory, the Arabian tetrachord, called *Jins,* is not only an arrangement of two sets of four notes but is more varied, ranging from three to five notes with different names for each. The existence of the F note is supposed to be the insertion of *Nikriz*'s *Jins*.

In the next analysis (see Figure 8 below), it is clear that the presence of a low note outside the Bayati *maqam,* in the transposition of C minor, indicates the insertion of another *Jins,* namely *Nikriz*. The *Nikriz Jins* is the "pentachords" (five-tone arrangements) spaced 1–1½–½–½ (whole-whole&half-half–half). Thus it seems that the F is an additional insertion or variation, while the main maqam is *Hijaz*. The Imam did not focus on this but emphasised the end of the seventh verse. Although it seemed unconscious, the appearance of the lowest note certainly has a purpose or function. Being in a position towards the end of the chapter seems to be related to the word "ameen" shouted by congregation members in response to the Imam's reading.

Figure 8. The F as closing is the first note of the *Jins* of *Nikriz*

An essential aspect of excellent Imams is the mastery of *tajwid* and the competence in reciting the tune of the Qur'anic verses excellently and aesthetically. The variety of tunes the Imams apply indicates the application of different scales. The application of *maqam* seems in the best recitation of one of the guest Imams scheduled on April 19, 2022, which coincides with the 20th of Ramadan 1443 Hijri, namely Ustadz Muhammad Vickry. We selected him as the main subject of this study. He was scheduled for two prayer sessions, the Tarawih package (including the Isya prayer) on April 19, 2022, and the Dawn prayer the next day. He had been fully scheduled in Yogyakarta and other cities during that time. While leading these prayers, the subject applies two different maqams (scales or characters). Generally, long verses use the same maqam used in the letter *Al-Fatiha*. However, sometimes both verse reading sessions use different maqams. Thus the leading Imams, one of whom was the subject of this study, each performed with a different maqam.

The discussion above implied that trained Imams sometimes apply different maqams while reciting the Qur'an during the prayers. The subject, and both Jogokariyan's full-time Imams, are specialists educated in the field of recitation of the Qur'an. They certainly mastered the *tahsin* skill, a training method for reciting in Arabic. Of course, after years of training accompanied by knowledge of Arabic and applying theories about maqam, they could perform the *mujawwad* style, which demanded a combination of several types of maqam. Unlike the *Murotal* style during prayer, in the *mujawwad* style, the

reciter can reach more than one full octave.

With the background of achieving this comprehensive competence, it was unsurprising that the Subject and the mosque's two full-time Imams sometimes changed to different *maqams* while leading the prayers. Although it was clear that they used *Hijaz* or *Jiharkah,* they needed to be made aware of and realise what *maqam* they were using. This treatment is not easy for other Imams, whose recitation tune is always the same when leading prayers. In this study, it was clear that the subjects used only between five to six notes of a total of eight notes of a maqam. The limited use of scale notes is understandable due to the demand for applying the *tartil* style. It demands close intervals, flattened melodic fluctuations, and the observance of rhythmic rules on certain punctuation marks. Thus, using the *tartil* style combined with *tahsin* within the range of five to six notes of a *maqam,* and using major and minor modes, is challenging. From the various maqam, the Hijaz, which resembles an imperfect minor harmonic scale, or *Phrygian* mode, is less common in congregation prayers than the *Bayati* maqam.

Conclusion

The verses of the Qur'an recited by competent Imams has aesthetic values with sacred nuances and a particular attraction, so it will be exciting for the worshippers who listen to it. To provide successful congregational prayers, quality imams are the top priority of service among other facilities in a mosque. The musicological elements found in congregational prayer,

one of the essential rituals of Muslims, have proven the variety of the highest hierarchy genre of Islamic music *(the handasat al sawti)* as the characteristic of Islamic culture. The recitation of verses of the Qur'an recited by competent Imams has aesthetic values with sacred nuances and a particular attraction, so it will be exciting for the worshippers who listen to it. It is clear that when leading the prayers, the Imam used the murotal instead of the *mujawwad* style for the art of the *tilawah*. The art recitation, or *mujawwad,* utilises the more varied types of maqams, each with seven scale notes, to produce a comprehensive melodic fluctuation range, covering the lowest to the highest notes of the reciter's voice capacity. However, in reciting the Al-Fatiha for prayers with *murotal* style, the Imam only uses two maqams, namely the Hijaz, which has a harmonic minor scale nuance, and the Bayati, in its major parallel nuance. There is evidence that during prayer, the type of mode used in the Al-Fatiha chapter has influenced the recitation characteristics of the following verses. This study concluded that the Imam uses the first five notes from the second heptatonic characteristic of maqam, so its melodic fluctuations tend to be flat and rarely modulated. Meanwhile, improvised melismatic ornaments are applied in the long-form syllables, often at the end of a word. Thus, the musical Qur'anic recitation competency of an Imam is one factor that plays a significant role in maintaining the continuity of participating worshipers in congregational prayers in mosques.

Recommendations

This study recommends that mosques employ Hafizs, competent in reciting the Qur'an as full-time imams with a decent appreciation. The most appropriate cooperation partners are vocational education institutions majoring in Qur'an specialists. Competent and knowledgeable imams are advised to teach *tajwid* to nurture cadres of prospective imams in their mosques and socialise the types of *maqam* often used in prayers and their application.

Recommendations for Further Research

Concerning the limitations of this study, which were due to the relatively short duration given by the supporting institution for the chosen research scheme, this study provides recommendations for further research. This research topic could be developed into more in-depth and broad studies. An example is to prove the connection between the mode tune used in the *Al-Fatiha* recitation and the other chapters that follow it in congregational prayers. Further research could be developed to study maqam types often used in the *Al-Fatiha* recitation by involving more qualified sources for comparison. In addition, the more specific research could also be in the form of comparisons between the *murrotal* style and the art of recitation of the Qur'an in the recitation of the *Al-Fatiha* chapter.

Recommendations for Applicants

This research is at a fundamental stage that generates a theory about the existence of a musical dimension in the recitation of the Qur'an during congregational prayers. The applicants of this study output are the worshippers of congregational prayer who line up behind the Imam. However, the probable applicants are musicologists and music academicians. Due to that reason, this study suggests that it is a good idea for mosques to schedule, programme, and publicly announce the other Qur'anic verses that will be read for specific Tarawih prayers in mosques. Thus, the Imams and the participants of the congregational prayers, especially those who are enthusiastic and have a high awareness of worship, will have a target and naturally try to prepare themselves before joining the prayers. However, readers who are academicians and researchers interested in Islamic music could consider this research as the fundamental supplement to further studies of the art of Qur'anic recitation. This study still needs to develop more comprehensive data as a solid foundation for conducting further research at applied stages.

Acknowledgment

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Transfer of meaning from the educator to the student in piano interpretation within the framework of the constructionist perspective

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Abstract

This research analyzes the concept of meaning from a constructionist perspective. From this perspective, while trying to determine how meaning is constructed and conveyed in piano interpretation, the study determined three different categories of meaning as a framework. One can list these categories as aesthetic meaning, symbolic meaning, and pragmatic meaning. In the aesthetic meaning category, music is essentially analyzed in terms of its formal qualities, that is, its immutable characteristics as indicated on the note. Researchers who analyze music based on this category often argue that music carries its meaning. The second category, symbolic meaning, refers to the symbolic meanings attributed to music in relation to the cultural context to which it belongs. Within the framework of this category of meaning, people also consider music in terms of its aesthetic qualities, but the focus is the meanings attributed to music by individuals or societies. The third and final category, pragmatic meaning, is directly related to how one uses music. Within the framework of pragmatic meaning, people base music analysis on the functional uses of music, and they analyze the other two categories accordingly. Here, in line with the brief definitions of the categories of meaning, this study examines the construction and transfer of meaning in piano interpretation with examples from selected works by Ludwig van Beethoven, Frederic Chopin, and Sergei Rachmaninoff. Beethoven's No. 23 Piano Sonata "Appassionata" is characterized by the concept of contrast based on the fate motif; Chopin's Op. 31, No. 2 Scherzo is characterized by serenity and calmness; and Rachmaninoff's Op. 33 Etude No. 8 is characterized based on fairytale-like storytelling. These examples, interpreted according to the requirements of notation and edition, do not vary fundamentally because there is no information on the notes that contribute to the interpretation and explain the subject of the piece. However, the information we have about the composers' works has shown us that more meaning can be attributed to the work beyond the interpretation suggestions on the notation. These attributed meanings act as a suggestion for the interpreter. However, since interpretation is directly related to the individual's qualities, these examples of suggestive meaning do not have a given and fixed structure; they vary from person to person.

Keywords

Beethoven, Chopin, constructionist perspective, meaning, piano interpretation, Rachmaninoff

Introduction

One of the most important factors underlying the survival of Western Classical Music as a centuries-old tradition is its institutionalized structure. One of the crucial components of this structure is conservatories, which provide a basis for the transfer of knowledge from generation to generation. In these institutions, where interpretation and productivity are the basis, education is carried out in a way that can be defined as a master–apprentice relationship. This form of education in question allows for the emergence of different meaning integrities due to the nature of the master–apprentice relationship. This situation is supported by the differences in the individual creative processes of both the educator and the student. The knowledge transferred from the educator to the student passes through the student's filter and turns into a new product. One of the most important factors in this process is the meaning constructed by the interpreters, whom we consider educators and students.

As Meyer states in the introduction to his book "Emotion and Meaning in Music" (1956), "composers and performers from all cultures, theorists from different schools and styles, aestheticians and critics from many different perspectives agree that music has meaning and that this meaning is somehow communicated to both participants and listeners. [...] But what constitutes musical meaning and the processes by which it is communicated have been the subject of numerous and often heated debates. In this context, one can speak of a fundamental difference of opinion and two groups with different tendencies" (1956, p.1). "On the one hand, there are those who argue that music is only a collection of sounds and should not have any meaning beyond that (absolute music)" (Kutluk, 2022, p.84), "on the other hand, there are those who argue that music should have a program, that music reaches its true function when it tells, describes, and expresses something" (Kutluk, 2022, p.84-85). Meyer calls these two groups "absolutist" and "referentialist" (1956, p.1). The first group, as in Kutluk's definition, "consists of those who insist that musical meaning lies solely in the context of the work itself, in the perception of the relationships revealed in the musical work of art" (Meyer, 1956, p.1). Hanslick's statements can be given as an example of the approach of people in this group. Hanslick states that one of the basic premises of his work "The Beautiful in Music" is "the widely accepted doctrine that the task of music is to 'represent emotions'" (Hanslick, 1891, p.11). However, this proposition is included in Hanslick's approach to music as a negative proposition that he does not accept. In other words, the author does not exclude the emotions that music creates in a person, but he is against the view that the main task of music is to represent emotions (Hanslick, 1891, p.11). In this context, it seems possible to argue that Hanslick, within the framework of music's aesthetic qualities, creates a state of emotion in the individual. The second group includes "those who argue that in addition to this abstract information, music serves to convey intellectual meanings that refer to the extra-musical world of concepts, actions, emotional states, and character" (Meyer, 1956, p.1). An example of this approach is the quite generally accepted definition of music as "the aesthetic expression of feelings and thoughts." However, as will be argued later in this paper in the context of different types of meaning, Meyer claims that "despite the persistent debate between these two groups, absolute meanings and referential meanings are not mutually exclusive, on the contrary, they can coexist in the same piece of music, just as in a poem or a painting" (1956, p.1). Based on these definitions, the first group can be said to be based on music aesthetics while those in the second group can be said to accept music as a cultural and social phenomenon, and from this point of view, to argue that music can be considered a means of conveying meaning. The second approach, in which music is accepted as a means of conveying meaning, is also considered functional when it comes to piano interpretation and education.

This study will examine how interpreters, who can be characterized as educators and students, can construct their meanings within the framework of the concept of meaning. In this context, the study will explain the selected L.v. Beethoven's Piano Sonata No. 23 Op. 57, F. Chopin's Scherzo No. 2 Op. 31, and S. Rachmaninoff'un Etudes-Tableaux Op. 33 No. 8 works based on the perspective of the constructionist approach with various examples.

Meaning as a Concept

Meaning, as Allan puts it, is "something that is conveyed, indicated or shown through acts, words or objects. Notice that meaning is not the following: an action, experience, or object. Whatever these things may be, meaning, by definition, is not these things themselves" (Allan, 2020, p.61). The emphasis on "what is indicated or shown" in these statements draws attention to the position of meaning in communication. In the context of communication, one can characterize meaning as "the cognitive or emotional content of a word, symbol, sign, expression,

theory, etc. that expresses the interaction between the reader/viewer/listener, etc., and the message/sentiment" (Erol, 2009, p.145). Based on these statements, meaning can be said to be related to the context of any social phenomenon, its limitations, and the codes and rules that regulate the form of communication. At the same time, meaning is "directly related to the choices made by the society that uses it among the qualities that any object/thing possesses".

In other words, meaning is a cultural phenomenon.

Semiotics plays a major role in the study of meaning as a cultural phenomenon from a scientific perspective. In the later process, under the influence of the cultural studies school that emerged with the research of British academics, "ethnomusicology, whose main field of interest is musical meaning, or cultural musicology" (Kramer, 2003, p.7) allowed the concept of meaning to be examined from a constructionist perspective. In this context, one can say that the approaches of researchers such as Stuart Hall, one of the most important names of the cultural studies school, and Michel Foucault, whom Hall frequently refers to in his work "Representation: Cultural Representations and Signifying Practices" (2017), are the foundational sources for researchers who study the concept of meaning. For this study, the Foucauldian approach, which has a significant place in the study of meaning through the concepts of discourse and discursive formation, and the constructionist perspective, which forms the basis of the approach, constitute the basis of the theoretical framework, just as in Hall's study (2017).

In Hall's words, the constructionist perspective accepts the idea that "things do not have meaning; we construct meaning by using systems of representation, concepts, and signs". In this context, the author emphasizes that "according to the constructionist approach, we should not confuse the material world in which things and people exist with symbolic practices

and processes that function through representation, meaning, and language" (2017, p.36). While the main points of the Foucauldian approach, which is based on this perspective, are discourses and the formation of discourses, the concepts in question are again directly related to meaning. Hall conveys Foucault's definition of the concept of discourse with the following statements:

> Discourse is a set of utterances that provides a language for talking about a particular topic -a way of representing relevant knowledge- at a particular historical moment. Discourse is about producing knowledge through language. But since all social practices require meaning, and meanings shape and influence what we do (our behavior) all practices have a discourse character (Hall, 2017, p.59).

In the statements quoted, one can observe that in the Foucauldian approach, discourse is defined by considering its relationship with language and meaning and emphasizing the historical context. However, researchers who came after Foucault, such as Hall, dealt with discourse from a much broader perspective. In Hall's words, over time, the concept of discourse "has become a general term used to describe all approaches in which meaning, representation, and culture are considered determinative" (2017, p.14). This comprehensive position of the concept and its direct relationship with meaning provides a framework for examining the construction and transmission of meaning in piano interpretation, which this paper will discuss in the following sections. In this context, the concept of discourse can be easily said to represent the whole of piano interpretation in general, while meaning is a phenomenon that is regularly reconstructed by individuals—that is, interpreter instructors and students—within the framework of these discursive formations. As Allan already puts it, "Meanings are created by the bargain made through interactions, this bargain is about the social objects specified in the interaction" (2020, p.63).

Meaning in Music

This study considers meaning as a phenomenon constructed in the context of social consensus. In the case of music, "although meaning has a quality that reflects the social structure, it is dynamic, can appear subjectively in different ways, and often has symbolic definitions" (Lewis, 1982, p.185). Considering the dynamic structure in question, meaning in music generally appears in three categories of analysis.

Meaning, accepted as a phenomenon constructed in the context of social consensus, generally appears in three categories of analysis when it is considered in music. One can list these categories as aesthetic meaning, symbolic meaning, and pragmatic meaning. In the case of a musical work, one or more of the aesthetic, symbolic, and pragmatic meanings may be identified for a single work during the analysis. Although it is currently possible to define and exemplify these categories of meaning in isolation, given the importance of context in cultural studies, the claim that only one type of meaning exists in a musical work is unlikely to hold. In other words, a single work can be evaluated in a different category of meaning according to its field of use and function. An example of this is Beethoven's 3rd Symphony. While the 3rd Symphony has a quality that can be interpreted only in the context of aesthetic meaning by the Classical Western Music audience, as can be encountered in any classical work, the symbolic meaning attributed to the work comes to the fore with it being called the "Heroic Symphony." Furthermore, the 3rd Symphony is perceived with a pragmatic dimension of meaning, both as a status symbol for the audience and in its ideological function within the framework of nation-state policies. It is known that the composer first dedicated it to Napoleon but later changed his mind, and the 3rd Symphony was then dedicated to Hitler. However, Beethoven had no role in the dedication to Hitler, and one can only consider this situation in the context of the pragmatic use of composers and their works by social groups. Considering all these, the main features of the three categories of meaning will be briefly described below.

Aesthetic Meaning

This category of meaning indicated by the concept of "aesthetics," which is usually defined as "the philosophy or study of the 'beautiful'" (Erol, 2009, p.158), examines music in the context of its inherent structural characteristics, such as timbre, rhythm, and melody. In other words,

> an investigation with a perspective that views music as an aesthetic experience inevitably turns to the aesthetic qualities that people assume to be inherent in the music under consideration; what is desired to be described is the beauty of the timbre and what it wants to convey (without reference to anything else). Such a perspective adopts from the outset the basic view that there is a direct meaning in music and that music tells something (Özer, 1997, p.3).

In the studies conducted in the context of aesthetic meaning in music, one can observe that the musical structure and taste of Western societies are at the forefront. One of the reasons for this situation is that "the connection between the concepts of musical structure and musical aesthetics in Western societies is partly related to the connection between music and mathematics that has existed since Greek civilization. Both pitches and rhythms are standardized in precise mathematical relationships" (Kaemmer, 1993, p.161). These standardized musical structures point to the consensus of taste that Western societies have reached on Classical Western Music and especially "people of the age of enlightenment generally opposed the idea of music expressing something and preferred it to stand alone" (Kutluk, 2022, p.96).

Based on the information presented, in studies on aesthetic meaning in music, the cultural context can be said to be generally ignored due to the acceptance of the view

that music carries and conveys meaning within the framework of its structural characteristics. Nicholas Cook's statements on the relationship between music and meaning are an example of this approach. Cook mentions, "a mid-19th century 'flurry of interpretation' in which exaggerated claims about musical meaning were made without serious engagement with musical texts" (Cook, 2001, p.173). These statements indicate that some researchers consider aesthetic meaning in music primary.

Symbolic Meaning

In the context of the acceptance of the view that "people use symbols to create meaningful social bonds and cultures" (Allan, 2020, p.62), "the perspective that treats music as symbolic meaning starts from the view that timbre is a symbolic expression that is associated with meanings outside of itself and predicts that the meaning is attributed by the music creator and the perceiver" (Özer, 1997, p.3). Perhaps the most important point to be emphasized at this point is the fact that "naturally, there are differences between the meanings attributed to music by those who make it and those who perceive it" (ibid). Moreover, the meanings they attribute to music may also be different according to the individual differences of the people who make it. In addition to these, one can say that "symbolic thought requires an aesthetic consciousness and at the same time the desire to influence the perceptions of that person by transmitting this thought to someone else" (Barnard, 2016, p.19). When considered in this context, symbolic meaning in music is not completely independent from the category of aesthetic meaning, which is related only to the structural features of music. Within the scope of this study, the researcher believes that this way of thinking will be useful in examining the transfer of meaning from the educator to the student in piano interpretation.

Pragmatic Meaning

Allan argues that "meaning itself is a pragmatic issue" and emphasizes that "in

pragmatism, ideas and meanings function as a means of organization." In the author's words, "meaning is, therefore, a tool for action and is valuable insofar as it facilitates behavior" (2020, p.62). In general, the pragmatic approach, on the other hand, "in summary, suggests that the main motivating feature of all human behavior is a practical benefit" (Erol, 2009, p.180), and people try to understand music in the pragmatic sense from this framework, which is considered the last category in the context of meaning in music. In the most basic terms, pragmatic meaning is related to the functional use of music, that is, what music does. When considered in this context, the examples that elicit instant recall regarding pragmatic meaning in music are pieces such as lullabies, anthems, or work songs used to leave various effects on individuals and get them to act in the desired way. Advertising music, political music that "varies according to the political and social conditions within the government" (Erol, 2012, p.36), and religious music can easily be evaluated under the same category. Each example already given is used for pragmatic purposes in social and everyday life. In its pragmatic use, music is "understood, used, and reinterpreted in many ways as a result of constantly changing circumstances" (ibid).

Theoretical Framework

The creation of meaning in piano interpretation is based on imagination. Composers such as L.v. Beethoven, F. Chopin, and S. Rachmaninoff left it to interpreters, students, and listeners to form the meaning of their works. The views of these composers have been determined as the theoretical basis in the creation and transmission of meaning in piano interpretation.

Research Importance and Problem

Meaning transfer in piano teaching is one of the main elements of teaching. In this respect, it is important to investigate how this can be done and to go to educational approaches. In this study, the following main problem was emphasized:

➢ How does the transfer of meaning occur in piano interpretation?

The sub-problems are:

➢ How should meaning be found and conveyed in line with Beethoven's ideas?

➢ How should the meaning approach be in Chopin's work?

➢ How is the imagination-based approach at Rachmaninoff?

➢ How is the basic framework for how meaning transfer will take place in piano interpretation?

Method

In this research, the transfer of meaning in piano interpretation has been analyzed by examining the documents related to the views of important composers. These documents; Beethoven Piano Sonata No.23, Chopin Scherzo No.2 and Rachmaninoff Etudes- Tableaux Op. 33 is No.8. These works were included in the research because their composers were among the leading pianists of the period and the works should be shaped with a high imagination.

Results

This study argued that the cultural phenomenon that is music is constructed, and in this regard, it tried to put forward views on how meaning is and can be created in piano interpretation. From the constructionist perspective, the phenomenon of meaning is recognized as constantly recreated. In the case of music, three different categories of meaning can be analyzed with this approach. These categories—aesthetic meaning, symbolic meaning, and pragmatic meaning— are useful in examining how music functions in social and cultural contexts.

While the 3ʳᵈ The Framework of Transfer of Meaning in the Interpretation in L.v. Beethoven's Op. 57 "Appassionata", F. Chopin's Scherzo No. 2 Op. 31, and S. Rachmaninoff's Etudes-Tableaux Op. 33 No. 8

All three categories of meaning in music, briefly defined so far, have characteristics that can be explained by considering them in the context of culture. The meanings attributed to music by individuals who grow up in a certain social environment could possibly be said to vary under the influence of the relevant sociocultural environment. The phenomena of educators and students as piano interpreters discussed in this study can possibly be said to have an important place in the creation and transmission of meaning in music as individuals within conservatories, which have an important place in the institutionalized structure of Classical Western Music. In this context, aesthetic meaning, which forms the basis of music, and symbolic meaning, which has an important role in shaping interpretation, can be easily said to come to the fore. The study tries to explain these meanings by considering three different examples below.

Photo 1. L.v. Beethoven (web 1)

Ludwig van Beethoven "Op. 57 23. Piano Sonata "Appassionata" examination of the work in terms of meaning

Completed in 1807, it is one of the best-known works of piano literature. It stands out for its musical expression and technical difficulty. This work, which has an indispensable place in the repertoire of today's performers, represents a difficulty level that requires maturity in expression due to the musical ideas it contains and the difficulty of

expressing these ideas. This makes interpreters' search for meaning difficult. In the research conducted, a statement by the composer regarding the interpretation of the work has not yet been found. Therefore, to make sense of this work, we are left with no data other than the musical terms that provide a theoretical understanding of the music. This is not enough for an effective interpretation. For this, it is necessary to discover the hidden meaning of the note. Although we do not have any data on this from Beethoven himself, a criticism that has survived from that period draws attention;

"Everyone knows Beethoven's method of composing a major sonata; and in all of them, in his most multitudinous ways of presenting bizarre material, Beethoven generally adheres to the same method. In the first movement of this sonata, he once again releases many evil spirits similar to those already familiar through their appearance in other major sonatas. But truly, this time it is worth the trouble of fighting to overcome, not only the extreme difficulties of the peace but also the repugnance that one often feels over forced waywardness and eccentricity (Schindler, 1996, p.138)."

This critique reflects the meaning that the listener attributes to Beethoven's work. Similarly, one can observe the same interaction in the field of interpretation. The educator's transfer to the student and the student's interpretation of this transfer through their filter emerges as a result. We know about Beethoven's thoughts on this subject from the account of Ignaz Mosheles (1794-1870);

"Neither did Beethoven explain his works, nor did he let other people talk about this subject in his presence; his students needed to find out the emotions and thoughts that they wanted to express via their imagination (Herriot, 2002, p.22)."

Figure 1. Presentation of fate motif in Piano Sonata no.23. op.57 measures 6-15

Beethoven's thoughts on the subject are still valid in today's interpretation. What is important at this point is how the educator conveys the interpretation suggestion, a necessity of the music, beyond the technical details. This transfer may vary as it is shaped according to people's perceptions, but the decisive point here is that the educator is the one who realizes this situation. Examples of the educator's transfer to the learner are personal and can be reproduced specifically by the educator or the learner.

The most obvious example of interpretation in this work is the one that can be built on opposing themes that have the power to repel each other. The first phenomenon that can be the starting point for interpretation is the aforementioned contrasts. The whole movement is an attempt to dominate the music with themes completely opposed to each other. The contrasts based on the motif of fate form the outlines of the first chapter in particular.

However, the other motif, heard as the opposite of the fate motif, is the second fundamental point of the main line.

Figure 2. Piano Sonata no.23, the motif which moves in the opposite direction of fate motif sonata no.23 op.57 measures 13-14

At this point, the interpretation should be evaluated within the meaning of the concepts of fate and the rejection of fate (Yahşi, 2017). For example, the motif of fate represents an irresistible reality and causes the music to sound more pessimistic, rebellious, and to some extent, aggressive in all musical structures influenced by it. The opposite motif, which can be thought of as a rejection of fate, likewise, creates a more positive, peaceful, and relatively calm effect on all the musical structures it affects. This calmness ties itself to the motif of fate throughout the episode, and the calmness is replaced by the pessimism represented by the motif of fate. The mood represented by the fate motif, however, invariably surrenders itself to its opposite, the peaceful mood. What is realized at the end of the episode is that these two different moods are struggling against each other in the episode and that there is no winner in this struggle. In other words, the episode is the product of an unresolved struggle. The composer's putting these two opposite structures into a struggle with each other can be considered a rebellious stance against fate in his inner world and an inability to accept it. Also possible is to think of Beethoven's confusion about his fate as reflected in that section or even in the whole work. However, since each person's perception of fate is different, what the interpreters understand from the musical expression in the work may not comply with Beethoven's perception. Beethoven's

thoughts are of great importance for the authenticity of the interpretation, but this too has to remain in the composer's private domain. This is because no matter how much knowledge we have, it is not possible to know what the composer had in mind. At this point, the important thing is to discover the interpreter's meaning by acting in line with the information at hand and to reflect what has been interpreted this way with music. The musical expression of the struggle between the belief in the power of fate to limit life and the inability to accept it represents the most prominent example of this work's search for meaning. The interpretation of performance based on these two opposites constitutes the outline of the first section in particular. The details in Beethoven's music writing also support these concepts. From this point of view, the second and third parts of the work can be seen to be based on these contrasts. Considering the sonata form of the period, it is natural for the second movement to be in a calm and major key. However, given that the sections are interconnected and the third movement contains themes reminiscent of the fate motif, these contrasts have a musical meaning that encompasses the entire work. In other words, the second movement is a sectionalized version of the calm mood in the first movement, while the third movement is composed with a more expressive approach that develops under the influence of the fate motif.

If the transfer process between the educator and the student is realized on this basis, the technical details will be shaped accordingly. The sound colors that will be shaped according to the musical meaning to be conveyed, the expressive playing styles, and the technical approaches that enable them to be achieved naturally become part of the transfer of meaning.

Frederic Chopin "Scherzo No. 2 Op. 31" examination of the work in terms of meaning

Composed between 1833 and 1843, these works are among the best known of Chopin's literature. This series of four works brought innovation to the understanding of the form of the period. The scherzo form, which usually appeared as sections of sonatas in the Classical period, began to be a standalone work with Chopin. In these works, the composer did not move away from the polished and detailed playing of the Classical period but added deep musical meanings and technical challenges, bringing a new perspective to the scherzo form.

Photo 2. Frederic Chopin (web 2)

Scherzo, which means "joke," is far from carrying this meaning in Chopin's works. In other words, the concept of "joke" was reshaped and gained a new dimension with Chopin's perspective. For example, for the 1st Scherzo, Robert Schumann said the following: "How is 'gravity' to clothe itself if 'jest' goes about in dark veils? (Niecks, 2009, p.494). As can be understood from this remark, these works have unique qualities in terms of both their technical structure and their musical meanings. Although Chopin did not give a detailed account of the meaning of these works, we have information from his students and listeners of the period. Regarding the 2nd Scherzo, Robert Schumann remarked, "so overflowing with tenderness, boldness, love, and contempt" (Dubal, 2004, p.469). Wilhelm von Lenz, who took lessons from Chopin in the 1840s on the same scherzo, described how the composer wanted the opening triple figure to be, "'It must be a question,' Chopin taught, and for him [the performance] was never enough of

a question, there was never enough piano, it was never rounded enough, never significant enough. [...] I saw Chopin spending a long time on these measures and repetitions many times. That's the key to the whole thing, I heard him say" (Chopin, 2018, pp. XI). In line with this information, one can form an idea about the interpretation of the work and reveal the meaning of music or which concepts correspond to the music. Although this information sheds light on the interpreter's search for meaning, it is not enough to give meaning to every detail of the work. At this point, the imagination of the interpreter is an important factor. The musical structures in the piece need to make sense based on the interpreter's personal life experiences or by imagining the possibility of this happening. Only by taking this approach can one gain an understanding of interpretation that goes beyond what is written in the notation. For example, let us consider the opening triplets and the chords that follow. Although playful, the music is tense, and there is a state of being in search of something to a certain extent. When considered in the form of a question/answer, there is a talkative quality. One can regard the opening triplets as a silent or hesitant question, and the chords that follow as a decisive and definitive answer. After this contrasting dialogue, the music finds its direction and progresses in a somewhat exciting and polite way. At this point, the concept that the interpreter needs to internalize is "being excited." This excitement can be exemplified as the excitement one feels when doing something for the first time, adding meaning to the music. In other words, it is the uniqueness of the subject that one is excited about, which is the feeling that a new experience creates in a person. Of course, this approach is personal and variable. The state of being excited, which the composer has specified for this part of the piece, is not open to interpretation, but one can interpret the state of being excited. Additionally, let us consider the slow movement in the B section of the piece in terms of musical expressions and meanings.

Figure 3. Scherzo No. 2, slow section in B part, Scherzo no.2 op.31 measures 263-274

We can imagine that we are sitting alone on a bench and are full of thoughts, which can be peaceful and calm at times sad and loving at others. Considering that the E major part in the development of theme B first represents happiness and then transforms itself into a more aggressive and angry mood, happiness and anger are added to our thoughts, and many concepts experienced in life are included in musical expression. The important point here is that these concepts only happen in our minds when we are sitting alone on a bench. In other words, being angry or happy has a submeaning within this calmness. This explains the serene mood and musical structures of the B section of the piece. When the work is examined in general, the concepts described above can be observed to form a unity. As a result, all these concepts are specific not only to motifs but also to the entire work. Therefore, the interpreter should not only focus on the notes when interpreting the piece. Naturally, there is a difference between the music that emerges when interpreting this work by the signs that direct the music on the notation and the music that emerges with the effect of the concepts explained in the motif. This difference is as great as the simplicity of the musician's interpretation with only note markings, while on the other hand, the depth of the interpreter's presentation is formed by the reflection of the meaning of the concepts in the music. Making sense of the motifs and reflecting these meanings in the overall work also means that the interpreter reveals their inner world.

Life itself, of course, is a personal phenomenon and variable. However, the above concepts are common to everyone, and everyone can experience them in the course of life. The interpreter needs to construct these concepts according to the flow of the music. Determining which motif or theme corresponds to which concept gives the music a special meaning. The meaning here does not mean that one considers concepts such as happiness, anger, or thoughtfulness during interpretation. It is the revitalization of the feeling that these concepts give people and their expression through music. In other words, it is not simply the reexperiencing of the reality of these feelings but also the translation of these feelings into music and the music itself making sense of these concepts. This approach directly affects the transfer of meaning between the performer and the listener during the performance of the piece.

Sergei Rachmaninoff "Etude Op. 33 No. 8 (Published as No. 6, Originally No. 9)" Examination of the work in terms of meaning

Etudes-Tableaux, Op. 33 is the first of two sets of piano etudes composed by Sergei Rachmaninoff. They are essentially intended to be "picture pieces" with "musical associations of external visual stimuli." But Rachmaninoff did not explain what inspired each of them and said: "I do not believe in the artist who reveals too much of his images. Let [the listener] paint for themselves what is being most alluded to" (Bertensson, 1956). "Rachmaninoff's creative imagination was most stimulated by impressions from outside the field of music (Rieseman, 1970, p.230)." These impressions are often related to poetry and painting, which are arts in

relation to each other. Before composing the Etudes-Tableaux, Rachmaninoff had established himself as a "tone painter" in the orchestral composition The Isle of The Dead, inspired by the painting of the same name by the Swiss painter Arnold Bocklin. Rachmaninoff specifically chose the title "painting," explaining to his biographer von Riesemann that "the inspiration for composing them came mainly from pictorial impressions of a real or imaginary character" (Rieseman, 1970, p.167). This approach, which forms the basis of today's interpretation, shows us how one should find the musical meanings of these works. In addition to their technical difficulty, these etudes require a great deal of imagination to interpret and make sense of. Although the etudes are "picture pieces," it is not clear whether these pictures exist, and since it is not known exactly what Rachmaninoff was thinking when he composed them, the performer has to create their picture while playing these works.

Photo 3. Sergei Rachmaninoff (web 3)

Op. 33 Etude No. 8 is one of the most played etudes in this opus. The etude is a piece with a high sound intensity that includes violent fluctuations between minor and major, as well as harmonic dips and turns at the end, chromatic runs, big leaps in the left hand, and a bravura (effect for effect's sake) with opposing melodies. In line with all this information, a fairytale approach seems possible to make sense of the etude. A mythological heroic story can be an example of this approach. For example, let us imagine a fight between a mythological monster and a hero. The first, opening chords of the piece and the chords and arpeggios in different tonalities that follow represent the monster. From the moment this monster appears, it terrorizes and frightens everyone around it.

Figure 4. Study no.8, opening chords of the work and the wide arpeggios on the left hand, Study no.8 op.33 measures 1-5

The mood of the music, with its broad chords of deep sounds, fits not only the fear and tension but also the presence of a majestic monster. At the end of these chords and arpeggios, the hero emerges and begins to fight against the monster with a scale that progresses as an ascending scale and must be played so fast as not to be included in the number of measures. Especially the musical structures of the middle section, consisting of dotted 16th notes, shape this bravura structure, which, in turn, here, depicts the hero himself.

Figure 5. Study no.8, the middle part and dotted semiquavers, Study no.8 op.33 measures 17-20

In the continuation of this section, with the wide arpeggios coming again, the monster and the hero enter into a fight. In this part of the piece, the hero appears in long melodies and rhythmic structures in the right hand. At the end of this struggle, which continues for a while, the hero triumphs with the closing chords, and the piece ends.

As a result of this storytelling, certain concepts, such as fear, heroism, anxiety, and war, emerge, and these concepts shape the overall musical character of the piece. At this point, it is important to narrate the work using imagination. This narrativization can be understood by considering the phenomenon of film scores, which can be defined as adding music to the image. In the storytelling of music, we do not have an image or a movie, but conversely, finding the image of the music and interpreting what has already been composed accordingly can be much more effective than interpretation based on technical details.

Another approach to this work is to think of it as a state of depression or a turbulent mood in one's inner world. The spectacular and intense nature of the music supports this approach. For example, let us imagine a state of inner distress in response to an event or situation. This time, the struggle may be to get out of this state of mind. Or it can be conceived as the musical expression of this state of depression and boredom caused only by external factors. The reflection of these concepts that people feel during the performance of music can be as effective as storytelling. It is important at this point to construct the interpretation of the work with the interpreter's imagination. The fact that the composer, and as mentioned above, the listeners, will attach their meanings to these works makes it necessary for the interpreter

to make sense of the work with their own imagination. This results in the transfer of meaning from the interpreter to the listener.

Creating and Transferring Meaning in Piano Interpretation in the Context of Aesthetic and Symbolic Meaning in Music

The examples given above reflect a subjective approach to the construction of meaning in piano interpretation. However, although it is subjective, it is also thought to have qualities usable to make some inferences about the nature of interpretation and the role of meaning in interpretation.

In Beethoven's "Appassionata" sonata, the first example analyzed, the search for meaning based on "fate" is based on the contrast between the fate motif and its opposite motif that moves in the other direction. The two motifs' combative nature, which dominates the entire first movement in particular, creates the integrity of the work's meaning. What remains constant here is the struggle between the themes and their representation of major and minor keys in the continuation phrases. While the fate motif brings a darker musical structure, its opposite motif brings peaceful and relatively happy music. Another approach to this work in terms of motifs can be constructed as the struggle between good and evil as opposites. Other concepts such as positive–negative can be attributed to this unchanging opposition.

In the second example of Chopin's 2nd Scherzo, the contemplative state on the bench can also happen in any peaceful and solitary environment, depending on the interpreter's wishes. At this point, it is important that calmness is represented through the music. This state of calmness will be shaped by the interpreter's imagination, life experiences, and perceptions. In other words, calmness is an immutable state, while space is a phenomenon shaped by interpreters. Where a commentator feels lonely or calm is therefore a purely personal matter and

likely varies by person.

The last example is the Rachmaninoff Etude, which deals with a fairytale approach and a turbulent state of mind within oneself. Through music, one can make sense of this inner turbulence created by the reflection of one's own life experiences on one's mood. As the interpreter's inner world will decide which concepts the music corresponds to in this state of mind, concepts such as anger, opposition, and struggle could be included as also in the fairytale approach. One can also interpret the work as inspired by a mythological story. The same or similar concepts are likely found in a mythological story. At this point, again, as in the examples above, it is important to make sense of the concepts that music contains, or is thought to contain, through music.

These examples, which the study discussed in detail in the previous section as a construct and presented with alternative meanings above, provide a framework to produce and transfer meaning in piano interpretation. However, these examples form the basis for analyzing the aesthetic meaning and the symbolic meaning that develop from this aesthetic meaning in interpretationism. The works analyzed primarily focus on the intrinsic characteristics of music. These features prepare the ground for the meaning or meanings obtainable by interpreting music in terms of an aesthetic approach. However, due to the perspective adopted in this study, music is considered not only as a phenomenon, the aesthetic characteristics of which are observed, but also as aesthetic meaning that should be carried to a new dimension with different concepts, facts, and stories in each work. At this juncture, we come across a separate category under the name of symbolic meaning. In the most basic approach, one can consider symbolic meaning the associations formed in the individual through the signs created by any phenomenon in cognition. In this respect, symbolic meaning can be said to also be related to many different external factors

and therefore to have a quality that varies by individual and society. As Blumer notes, "people's acts towards things [in this case, piano interpretation] are based on meanings" and "meaning emerges or derives from the individual's social interactions" (1969, p.2). Considering piano interpretation in line with these statements, the institutionalized structure of conservatories comes to mind first, and then people think of the cultural, social, economic, and ideological position of the interpreter regardless of whether they are an educator or a student. All these factors naturally affect the meaning attributed to the interpreted work as they shape the individual as the interpreter. In this context, the process of interpretation of a work by an individual as an interpreter can be easily said to be primarily characterized by its aesthetic dimension, then by the historical information or stories passed down to the present day, and finally by what they experience and observe in their personal life. In other words, the individual interpreter appears to reinterpret the information and worlds of meaning conveyed to them through their filter and thus reconstruct meaning. The interpreter, who is the educator, conveys to the student the meaning they have constructed or can construct in line with their own experiences, and the student, again based on their own experiences, reveals their meaning by considering the "new" information they have learned until the moment of practice, the "new" information they have received from their educator, and their individual experiences.

Conclusion

This study argued that the cultural phenomenon that is music is constructed, and in this regard, it tried to put forward views on how meaning is and can be created in piano interpretation. From the constructionist perspective, the phenomenon of meaning is recognized as constantly recreated. In the case of music, three different categories of meaning can be analyzed with this approach. These categories—aesthetic meaning, symbolic meaning, and pragmatic meaning—

are useful in examining how music functions in social and cultural contexts. In the case of piano interpretation, these categories play a significant role in discovering the basic building blocks for the transfer of meaning from the educator to the student and the listener. In piano interpretation, the notation of a piece lays the groundwork for the aesthetic meaning attributable to that piece. The structure of this symbolic meaning built upon this given meaning varies both socially and individually. The transformation of the note into "an expression that can convey something" is directly related to symbolic meaning. While the symbolic meaning is linked to the information, assumptions, and stories passed down from the past to the present, the interpreter's personal experience is a highly important factor in the creation of this meaning. Each interpreter creates the meaning they want to convey by considering the meanings transmitted until the present day in line with their individual experience. In other words, each interpreter reconstructs meaning as an individual. In this context, the tradition of Classical Western Music, in which piano interpretation is situated, can be said to continue to exist today as a sustainable tradition thanks to the regular construction and transmission of meanings by interpreters. In conclusion, piano interpretation can be said to have a dynamic structure, with the meaning conveyed constantly reshaped both individually and socially. Based on this perspective, constructing and transmitting the aforementioned meaning is considered an acceptable facta factor underlying the acceptance of Classical Western Music as a centuries-old tradition that has not lost its appeal.

Recommendations

Educators and students related to this subject can follow the framework I have laid out in the formation of instructional approaches or artistic perspectives.

Acknowledgment

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The concept of melodic progression (*Seyir*) in Persian classical music

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Abstract

Melodic progression is one of the most essential elements of the "Mode" definition in Iranian and Arabic-Turkish music. There is a distinctive manifestation of this concept in Persian classical music due to the distinctive features of *Dastgâh*. This article aims to trace some continuities in the concept of melodic progression, reaching from the earliest medieval treatises, through the Safavid period, and into the modern era, when the *Dastgâh* became dominant. In this musical system the concept of melodic progression has recently been termed *Seyir-e Naghmegi*, where *Seyir* is used as an acronym for that concept. The purpose of this study is to explore the role and position of *Seyir* within the *Dastgâhi* system. So this study's problems are: Due to the multi-layered structure of the *Dastgâh*, how many levels is the concept of *Seyir* defined? How are the different levels of the *Seyir* concept related to each other? The recent reports on Seyir in the literature on the subject, from the micro to macro levels, have been discussed separately. Thus, the purpose of the study was to come to a conclusion by describing different repertoire narrations and deductive reasoning in order to draw a conclusion. Using a descriptive-analytic approach, the article collected written information as library studies and discussed it. Manuscripts and treatises are also studied using the historical method. According to this study, the *Seyir* concept appears at three levels, each of which is independent, coherent, and contiguous. According to the article, the following three levels have been identified: Micro level: *Gūsheh*, Middle level: *Âvâz*, Macro level: *Dastgâh*. This study demonstrates that *Seyir*, as an abstract concept in a modal structure, does not define "melody" in any exact sense, thus forcing the melody to conform to the exact expression of the mode. The concept of *Seyir* in a *Dastgâh*i system, as a framework that is closed in the dimensions of seven *Dastgâh-hâ* and five or with a grace of six *Âvâz-hâ*, offers the possibility of endogenizing new modes on previously used platforms within the system. While the use of different permutations of the tetrachords and pentachords gives "98 Circles" the concept of *Seyir* can create infinite modes. In short, the *Seyir* in its general and common sense in the Iranian and Arabic-Turkish field refers to a set of modal aesthetic criteria that provides the basis for transforming mode into a definite and tangible form. As *Seyir* progresses from abstraction (sound scale) to determination (melody), it incorporates concepts such as melodic figures. In this regard, *Seyir*'s ability to organize new modes on a mutual scale with existing modes is expanded.

Keywords

dastgâh, mode, Persian classical music, radif, seyir

Introduction

In the Arabic-Turkish musicology literature, *Seyir* has been described by Cantemir since the beginning of the eighteenth century; however, Cantemir refers to this concept as *"Hareket"* (Feldman, 1996, 257). In the third chapter of *Kitâb-i Ilmül Müsîkî ala Vech'l-Hurûfât* [The Book of the Science of Music According to the Alphabetic Notation], he describes each *Makâm* and the *Hükm* related to them (Cantemir, n.d. b, 45-65).
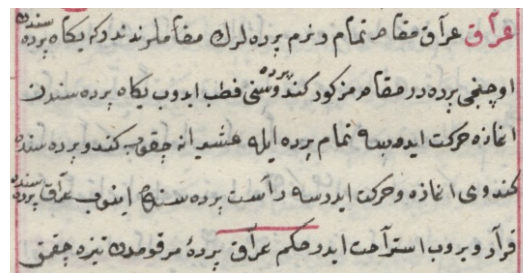

Figure 1. Cantemir's use of the term *Hükm* in of *Kitâb-i Ilmül Müsîkî ala Vech'l-Hurûfâ*. (Cantemir, n.d. a, 78v)
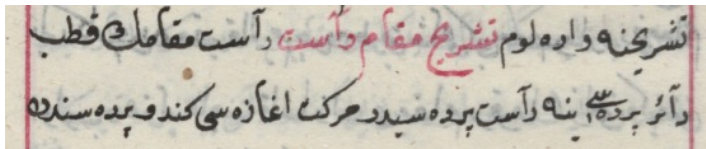
Figure 2. Cantemir's use of the term *Hareket* in of *Kitâb-i Ilmül Müsîkî ala Vech'l-Hurûfâ*. (Cantemir, n.d. a, 79r)

The information he provided regarding this concept, however, was less specific than that found in mid-eighteenth century sources. Actually, he established new parameters of *Hükm* and amplified the meaning of this technical term that had been previously used by Turkish authors (Popescu-judetz, 2002, 109-110). Eventually, the designation *Hükm* was abandoned in favor of the modern expression *Seyir* (ibid, 110). Tanburi Küçük Artin describes the melodic configuration of modes in the first chapter of his treatise in a manner that is similar to the concept of *Hükm* (ibid, 28-57). Therefore, this concept is well known to musicologists and musicians of the Ottoman musical tradition (*Makâm*).

Considering the similar roots of the musical system in this field, the term *Seyir* or *Sayr*, which was commonly used by Ottoman Turkish musicians, was also used by Persian music theorists, although apparently to describe both melodic progression and elaboration (Pourjavady, 2019, 137). It should be noted, however, that based on the sources, it appears that until the late 18th century, melodic progressions were expressed by metric musical forms such as *Pishrow* and the *Kâr-o amal,* which were performed using *Osūls* (see ibid, 184-215). Upon the disappearance of these elements from Persian music by the late 18th century, the concept of melodic progression gradually came to be associated with the non-metrical core of *Dastgâh* performances (see Feldman, 1996, 285-288).

Feldman (1993, 3) notes that there seem to have been a few genres of unmetered, at least partially improvised music in the Islamic music world before the sixteenth century but that *Taksim* as a genre seems to have emerged in the early seventeenth-century Ottoman court, possibly derived from the aforementioned genres and/or from the

Tajweed form of Qur'anic recitation (Ederer, 2011, 41, see also Feldman,1993, 17-23 and 30, and Feldman 1996, 276-277 and 495-496, and Signell 2008, 121-124).

This article aims to trace some continuities in the concept of melodic progression, reaching from the earliest medieval treatises, through the Safavid period, and into the modern era, when the *Dastgâh* became dominant. However, the main emphasis will be on analyzing this concept within the logic of the *Dastgâh*.

The term *Seyir* is used by Al-Marâghi (1966, 108), in *Maqâsed al-Alhân,* but it appears that he does not mean melodic progression and uses it only as a general term in the sense of melodization:

> It should be known that the *Tarji'* (ترجیع) in the term of the 'ūd players and other string instrumentsis that they Seyir on a single string …[1]

The melodic commands, such as those mentioned in the treatise *Taqsim al-Naghamât,* related to the Safavid period in "Expressing the *Parde-hâ-ye Isfahan* and Presenting Them,"[2] implicitly refer to a concept similar to that expressed by Cantemir:

> Initially, they should proceed from the *Pardeh-ye Panjgâh* to *Pardeh-ye Nim-maqlūb* and return to the *Pardeh-ye Hosseini*. Thereafter, they will proceed to the *Pardeh-ye Panjgâh* and from there to the *Nim-Pardeh-ye Chahârgâh,* then to the center of the *Pardeh-ye Chahârgâh,* and finally to the *Pardeh-ye Segâh*. Afterward, they will return to the *Pardeh-ye Chahârgâh* and go to the

[1] بباید دانست که ترجیع در اصطلاح نوازندگان عود و دیگر آلات ذوات الاوتار آن است که بر وتری سیر نغمات کنند.
[2] بیان پرده‌های اصفهان و نمودن آن.

Pardeh-ye Segâh. Finally, they return to the *Pardeh-ye Chahârgâh* and from there to the *Pardeh-ye Segâh*. This is how to express *Isfahân,* so it is composed of four *Motlaq Pardeh-hâ* (s. *Pardeh*), two *Moqayyad Pardeh-hâ,* and eight tones; this is its perfection[3] (Wright, 2019, 362).

The word *Seyir* is used elsewhere in the treatise directly:

[...] Following this *Jam'ol-Jam'* mentioned in these two pages, they should perform in the order in which it took place as if they start from *Mobarqa'* and then it *Sayirs*[4] to the *Râst* from there, and from there to *Panjgâh,* and after that to *Neyriz,* and from there to *Isfahân,* and from there to *Neshâbūrk,* and because of this analogy, at the end when they perform as this, nothing will disturb[5] (Wright, 2019, 421).

Also, in Al-Shirâzi's treatise named *Dorrat al-Tâj* (Al-Shirâzi, 2009, 145-147), the term *Heyat-e Enteqâl*[6] (transmission form), which is also used for the term *Sho'beh* (شعبه) (ibid, 141 & 145), a similar concept of *Seyir* is understood:

In actuality, the *Sho'beh* is also a transmission form (*Heyat-e Enteqâl*) on the tones of *Pardeh* based on the principle of induction[7] (145).

It should be noted that elsewhere, he considers the *Pardeh* to be synonymous with the *Jam'* (Al-Shirâzi, 2009, 142). By referring

to the concept of the *Naghmeh-ye Mafrūzeh*[8] and the movement of the *Laḥn* around it in different ways, he explains how to achieve different modal entities through the change in the *Heyat-e Enteqâl* (145 & 146). On the 11th topic of the final season (*Khâtemeh*), he discusses six types of melodic directions in general (149-151):

➢ *Hâbet* (Descending);

➢ *Sâ'ed* (Ascending);

➢ *Mostaqim* (Direct);

➢ *Râje'* (Returning);

➢ *Mottasel* (Connected);

➢ *Tâfer* (Separated).

In addition, he mentions that if a tone is repeated consecutively, it is called "*Eqâmeh*". The fourth type, "*Râje'*", consists of different types.

It is also mentioned by Nasimi in *Nasim-e Tarab*. Essentially, he introduces three directions: ascending, descending, and ascending-descending. As follows, he describes the direction of melodies in *Âvâzât* and *Sho'ab*:

➢ The direction of melody in the *Âvâzât* (s. *Âvâz*) is descending;

➢ The direction of melody in the three *Maqâms* as *Būsalik*, *Zangūleh*, and *Isfahân*, is ascending-descending, and in the rest of the *Maqâms*, is ascending;

➢ The direction of melody in the nine *Sho'ab* (s. *Sho'beh*) as *Nahoft*, *Bayâti*, *Sepehri*, *Negâr*, *Ashirân*, *Neyriz*, *Ikiât*, *Neshâburk*, and *Zâboli*, it is ascending-descending. In the rest of the *Sho'ab*, it is ascending[9] (Pourjavady, 2006, 83).

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[3] می باید که ابتدا از پردهٔ پنجگاه کنند و از آنجا به پردهٔ نیم‌مقلوب روند و از آنجا برگردند به پردهٔ حسینی و از آنجا به پردهٔ پنجگاه روند و از آنجا به نیم‌پردهٔ چهارگاه روند و از آنجا به مرکز پردهٔ چهارگاه روند و از آنجا به پردهٔ سه‌گاه روند و از آنجا باز برگردند به پردهٔ چهارگاه و از آنجا به پردهٔ سه‌گاه روند و آنجا بگذارند. اینچنین است طریق نمودن اصفهان پس او مرکّب است از چهار پردهٔ مطلق و دو پردهٔ مقیّد و هشت نغمه کمالش این است.

[4] Read it as a verb and also refer to the Persian text in the next endnote.

[5] [...] و بعد ازین جمع‌الجمعیست که درین دو صفحه نموده می‌آید می‌باید به ترتیبی که واقع شده است ادا کنند چنانکه اوّل از مبرقع بنیاد کنند و از آنجا به راست سیر کنند و از آنجا به پنجگاه و بعد از آن به نیریز روند و از آنجا به اصفهان سیر کنند و از آنجا به نشابورک و علی هذا القیاس الی آخر وقعی که چنین ادا کنند از علم نغمه چیزی پریشان و متصور نماند والله أعلم.

[6] هیئت انتقال.

[7] و حقیقت شعبه هم به حسب استقراء هیئت انتقال بود بر نغمات پرده بر وجهی مخصوص.

[8] نغمهٔ مفروضه.

[9] ۱. جهت ظهور نغمات در همهٔ آوازات نزولی است؛ ۲. جهت ظهور نغمات در سه مقام بوسلیک، زنگوله و اصفهان صعودی - نزولی و در بقیهٔ مقامات صعودی است؛ ۳. جهت ظهور نغمات در نه شعبهٔ نهفت، بیاتی، سپهری، نگار، عشیران، نیریز، ایکیات، نشابورک و زابلی صعودی - نزولی و در بقیهٔ شعب صعودی است.

Mahdiqoli Hedâyat, in the third part of *Majma' al-Advâr and the description of Dastgâh-hâ*, uses the term *Seyir* as follows: "the first section includes three-parts of *Naghmeh*, five-parts of *Zirkesh-e Salmak*, three-parts of *Salmak*, *Golriz* with two *Moqaddameh* (introduction), *Safâ*, *Chahârmezrab*, *Forūd*, *Abūatâ*, *Bozorg* with two introductions, *Khârâ*, *Qajar*, *Hazin*, *Molânâzi*. The *Seyir* of this section is on the fourth and seventh *Tabaqât* (s. *Tabaqeh*)"[10] (Hedâyat, 1939, 92).

The conscious and clear presentation of the concept of *Seyir* in Persian music along with the attempt to formulate theoretical foundations date back to the recent era of *Dastgâhi* music (see Châlesh & As'adi, 2017 and Sanayei, 2022a), however, it was hidden in the method of chest-to-chest training and the years of musical development of the *Dastgâh*. This method relies on the use of memorable melodies that convey all the necessary information for understanding the concept of mode.

Seyir may be considered the most complex and abstract objective element in the concept of mode in the musical systems based on *Dastgâh*. This is due to the fact that the definition of mode is dependent upon this abstract element. As'adi defines the concept of mode as a formula consisting of three components: "sound scale + function of degrees or role of tones + melodic models or formulas" (Asa'adi, 2003, 47). According to Harold Powers (2003, 121-144), mode is a structure of the tune-scale spectrum. It is important to note that the meaning of the sound scale is not necessarily one that is within the range of the octave. It is similar to the *Jam'* concept used by Systematist school (*Maktab-e Montazamiyeh*), which in summary refers to more than two notes, while in Persian classical music, it is typically a tetrachord, a pentachord, or a combination of these.

According to Mohsen Hadjâriân (2006), "Mode is the arrangement of the musical tones with a specific hierarchy" (5). Continuing the formula he presents for mode, As'adi examines the role of melodic models or melodic figures and melodic formulas in shaping the identity of the modal space (As'adi, 2003, 47). According to Powers, the appearance of a stereotypical motif at the beginning or at the end of a modal space is essential and effective for identifying the mode (Powers, 2003, 129 & 133). Even though the concepts of melody, melody-model, melodic figures, motif, and melodic path differ, all demonstrate the importance of melody or at least an element of its kind in the identification of a modal entity.

As a result of structural differences between Persian music and Arabic-Turkish musical traditions, it seems that the concept of *Seyir* in the musical system based on the logic of *Dastgâh* has a different manifestation, and of course, as well as *Dastgâh*, has several layers. Accordingly, the purpose of this study is to investigate the characteristics, role, and position of the concept of *Seyir* at different levels of the *Dastgâh* musical system.

Literature Review: The Concept of *Seyir*

It appears that Cantemir was the first to develop a language for describing melodic progressions within the scale of a *Makâm*. His basic approach was to divide the description into two sections: 1. *Teşrih*: In this section, the opening and closing points of the mode are presented, as well as the notes that are used within the specific sequence of its melodic progression; 2. *Hükm*: The scale and progression of the mode after it has left its basic range can be found in this section (Feldman, 1996, 263). According to Feldman (ibid, 257), no Turkish source prior to Cantemir used either Hareket or *Seyir*, nor any other comparable word. Quoting Jean During, he also believes that the characteristics of *Seyir* were never

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mentioned by Safi al-Din Urmawi, or by other Systematists (ibid). The most important point to keep in mind is that as discussed in the introduction, Qutb al-Din al-Shirzi, one of the pioneers of the Systematist school, offers explanations that are similar to the concept of *Seyir*.

Karl Signell (2004), who was influenced by Raouf Yekta's theories, introduces five elements for identifying a *Makâm*: 1. Scale, 2. Melodic expansion, 3. Modulation, 4. Motifs, and 5. The range of melody and the following describe the coordinates of *Seyir* (92):

> In Turkish music theory, *Seyir* is a melody that attempts to capture the essentials of a *Makâm* for students. Besides the scale and melodic direction, a *Seyir* might reveal typical melodic patterns, ranges to be exploited, and notes to be emphasized. The repertoire of all compositions in a *Makâm* shows the full range of possibilities, but the *Seyir* should give the essential features in brief (Signell 2002, 52).

Elsewhere, he describes *Seyir* as a more abstract "direction of melody" (Signell, 1986, 50-61). In his view, the movement of the melody between *Makâm*'s two primary tonal centers, the beginning, and the final, occurs in ascending, descending, and ascending-descending forms. This explanation, which summarizes the essential degrees of a *Makâm* to its beginning and final, appears to be imperfect. When considering the functions of the degrees in the structure of a *Makâm*, the main question is which element defines the importance of some degrees before the melodic representation of mode?

Murat Aydemir summarizes the characteristics of each *Makâm* in "sound scale," "functions of the degrees," "melody direction," "*Seyir*," and "modulation" and believes that there are many *Makâm*'s that despite the similarity of sound scales and functions of the degrees can be distinguished based on

their unique *Seyir* (Aydemir, 2010, 9). Despite Signell, Aydemir introduces the *Seyir* separately along with the element of "direction of melody" in order to distinguish between the two. This distinction can be used to express the greater generality of the first element compared to *Seyir*.

Considering *Seyir*'s origin, as mentioned in the introduction, it is considered to be a key element of Turkish classical music. In this music, the term *Seyir* refers to the progression, which means a condensed melodic outline defining the main structural elements and therefore the most prominent notes, the general direction of the melody, and the typical medial and final cadences (Wright, 1990, 242). Hence, the explanation provided here complements the views presented by Signell and Aydemir. This indicates that the "general direction of the melody" is influenced by the concept of *Seyir*.

According to Feldman (1993), *Seyir* is also a "codified melody progression" (4). In this regard, he distinguishes between this concept and other conceptions of it:

> *Seyir* differs from other concepts of melodic progression in that it specifies not only a hierarchy of tonal centers within a scale but a specific melodic path which will involve not only direction but returning to specific tones, prolonging these or other tones and deviating from the basic scale in pre-determined ways (4).

He makes an important point precisely, referring implicitly to the feasibility of extracting different modes from a mutual sound scale only by varying the element of *Seyir*. This is almost consistent with the definitions of the terms *Sho'beh* and *Gūsheh* in the musical system prior to *Dastgâh*, and even the current meaning of *Âvâz* in the contemporary repertoire of Persian classical music called *Radif*.

Ârash Mohâfez (2011) considers two aspects in order to identify the *Seyir*:

➢ The general melodic direction, which is the ascending or descending direction of the melody;

➢ Codified melodic path (110).

In which "the codified melodic path maps the way and the main lines of the melodic behaviors of each *Makâm* in the various stages of formation, expansion, and returning in relation to the function of important degrees of scale" (Mohâfez, 2011, 113). In addition, it is also possible to ask the previous question here; how are the significant degrees of the sound scale determined, with which the melody is associated at different stages and levels of development?

Amnon Shiloah (1981) summarizes the main features of the Arabic concept of mode:

Feature 1. The modal scale is conceived as a combination of several small groups of notes, whether of the same intervallic structure or not, called "genera" (*Ajnâs,* s. *jins* or *jens*);

Feature 2. In many cases, one genus is sufficient to give the feeling of a given mode;

Feature 3. A genus, as well as the entire scale in which that genus is predominant, is frequently designated by the same name;

Feature 4. As a result of characteristic (1), many combinations can be created theoretically, but only a limited number have been admitted or commonly accepted;

Feature 5. Amongthe latter, a particular hierarchy exists; first, we find *râst*, followed by the other principal *Maqâmât,* then the six *Âvâzât,* then the *sho'ab,* or *murakkabât,* which, practically speaking, ordinated patterns;

Feature 6. Part ofof the modal scale is linked to a definite pitch level that is determined by relation to the general scale; it also evolves within a given segment of the general general scale;

Feature 7. A group of notes transposed is considered to be a different entity and consequently may receive a new name;

Feature 8. Intervallically, identical groups are considered different when they do not have the same point of departure, although they may repose on the same *finalis*;

Feature 9. Two intervallically identical groups may be considered different even when they have the same departure and *finalis* if one ascending and the other descending, or if they emphasize different scale degrees;

Feature 10. Beyondthese common points, a significant part of the system has always been subject to local and, to a certain extent, personal interpretation. We can also assume that the widely accepted theoretical principles were adapted to various local styles from the beginning. (38-39).

From items 7 to 9, we gain an understanding of the concept of *Seyir*. As discussed in the seventh case, the pitch plays a vital role in the genus' identity, demonstrating the importance of a hierarchical relationship between modal entities, which can assist in distinguishing similar modal entities. Both items 8 and 9 explicitly refer to the concept of *Seyir*, as mentioned earlier. Based on these examples, it is evident that, in modal structures with the same intervals and functions of degrees, it is the way the melody moves between its degrees that determines their identity.

In Eastern Europe and adjacent to Turkey and Bulgaria, *Seyir* is also referred to as a "codified melodic progression." However, the concept is not exactly the same in *Makâm*'s music tradition. Gueorgui Harizanov (2014) considers *Seyir* as one of the modal elements in Bulgarian music, which includes,

in short, the direction of the melody, sound scale, and the function of the degrees such as *initialis* and *finalis* (52-57). In some cases, he believes that "stereotypical melodic formulas" represent the elements that define the mode at important structural points, such as cadences (Ibid, 57). As an example of melodic formulas, he compares the Dorian mode with the status of *Oshâq* or *Hosseini* (ibid, 57 & 58).
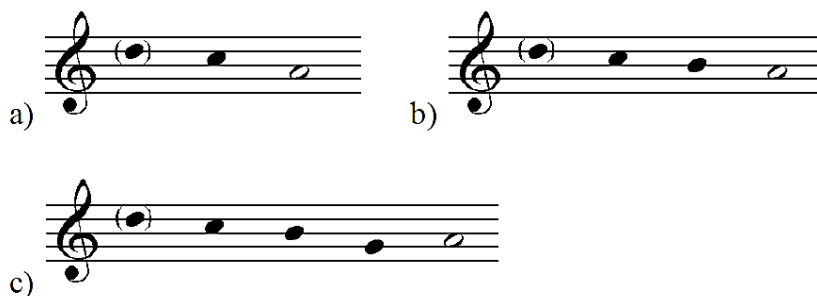
Figure 3. Melodic formulas of Dorian mode. (Harizanov, 2014, 57)
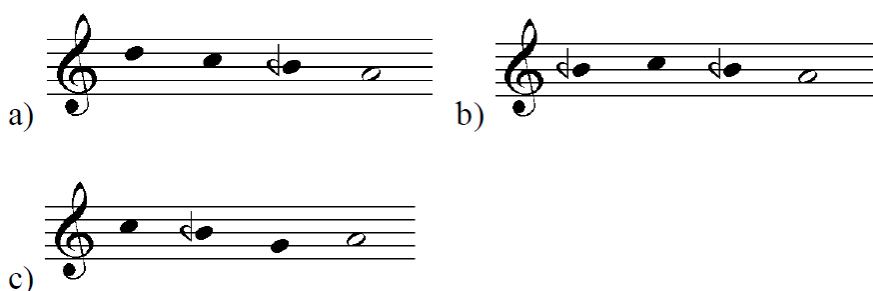
Figure 4. Melodic formulas of *Oshāq* or *Hosseini* (Harizanov, 2014, 58)

Oriental Arabic music also uses the concept of *Seyir*, although it may have a different pronunciation. Rob Simms (2004), an Iraqi scholar, considers the distinction of *Makâms* in the contour of their background or middle ground melodic progression and places definitive "motifs" and "themes" under the concept of *Seyir*, which sometimes appear in the form of *cadential formulas* varying from a few notes to phrases lasting thirty seconds or more (particularly in Iran) (12).

Ayari and Mc Adams (2003) *define Maqâm* as something beyond a sound scale, "a process of melodic movement, and an operational protocol of improvisation according to the models and forms of melodic and rhythmic organization" (164). This definition contains a concept similar to the one discussed previously.

According to Farraj and Abu Shumays (2019),

the concept of *Seyir* is defined as the expected melodic behavior in a *Makâm* or genus (*Jens*), which musicians and composers use as the main body of tradition, aesthetics, and musical conventions (314).

Since the Iranian and Arabic-Turkish musical tradition is an oral tradition, the role of *Seyir* is particularly prominent. For in passaging time and the perfect transfer of modes and *Makâms*, musicians, consciously or unconsciously, follow a set of rules in using the mode as musical material, which are manifested under the concept of *Seyir*. Thus, the concept of *Seyir* goes beyond a mere "tonal progression" between or around important degrees, since understanding and accepting some degrees as "important degrees" results in a mental interaction with the melody and its perception by the brain. So, somewhere between melody and sound scale, there must be an abstract concept. It

becomes more evident when different modal entities are extracted from a single sound scale.

The concept of *Seyir* has not been extensively researched in Persian classical music. One of the earliest materials that directly and separately refers to this concept is that which is devoted to the year 2017 by Châlesh and As'adi (2017). *Seyir* is an acronym for *Seyir-e Naghmegi*[11] (سیر نغمگی), a term used in the cited article and the oral literature of its contemporary musicians. Prior to that, Saeed Kordmâfi (2012) briefly discussed the position of the *Seyir* in an article regarding the *Jomū'-e Nâqeseh* (جموع ناقصه) and considers it as a more general concept than melody and more specific than functions of tones. Châlesh and As'adi claim that the *Seyir*, the most fundamental layer in any melody, is a path that, without tying the melody to specific patterns, draws special coordinates for the melody's movement (Châlesh and As'adi, 2017, 90).

Conceptualization and Development of Hypotheses

Taking a closer look at the structure of the Radif in Persian classical music, we discover that this structure comprises multiple components interconnected at different levels that form a "whole." According to As'adi (2003), "*Dastgâh* is a multi-modal cycle, a set of melodies that are organized based on a modal infrastructure in a cyclic design [and in this cycle] *Âvâz* can also be considered as derivation which is almost similar to the *Dastgâh* in terms of modal characteristics, except that they usually have a more straightforward modal structure (46). Thus, the *Radif* of Persian classical music can be briefly described:
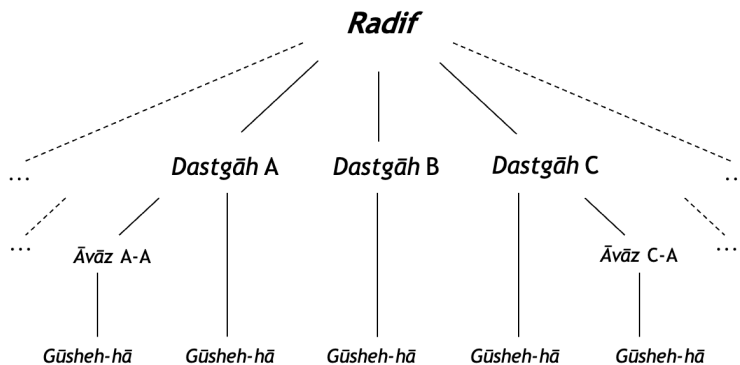
Figure 5. The structure of the *Radif* of Persian classical music

In As'adi's (2003) definition, *Gūsheh-hâ* (s. *Gūsheh*) are representatives of "base mode," "primary mode," "transitional mode," and "secondary mode," and sometimes they can be in the form of "mobile *Gūsheh*" without a separate modal content (47-48). The coexistence of these *Gūsheh-hâ* with a varied modal structure results in a modal diversity within the *Dastgâh*.

Hormoz Farhat (1990, 22) introduces *Gūsheh* "as a generic term for individual pieces, other than the *Darâmad* which make up the repertoire of a *Dastgâh*." It should be noted that the *Gūsheh* is actually a container that carries a modal content. In fact, the *Darâmad* is also a *Gūsheh* that introduces the main mode of the *Dastgâh*. In this regard, Dâriush Talâi (1993, 18) believes that "the term *Gūsheh* is an unimportant word that can be replaced by "piece", or something of that nature."

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[11] In Persian language, "*Seyir*" is an infinitive noun with an Arabic root from the verb "*Sāra*" which means "to move." "*Naghmegi*" also means melodic, which, along with "*Seyir*", forms the leading composition of the melodic progression as "*Seyir-e Naghmegi*".

Traditionally, in order to "deliver" one mode to another, a tone or tones must be shared between the structure of the two modes. This sharing of tones makes the *Gūsheh*'s melody conform to a specific behavior, ensuring that the "*Tahvilât*[12]" (delivers) are pleasant. Because of this tonal commitment, in the *Dastgâh*, the *Gūsheh-hâ* find a hierarchy relative to each other, which forms the orderly character of the modal arrangement of the *Dastgâh*. Forsat al-Dawlah Shirâzi (1997) has also explicitly mentioned this issue:

> In the old days, the *Dastgâh* was played in the order the tradition desired; they did not reduce or increase its order. As an example, they were concerned that an *Âvâz* would not be able to move from one *Dastgâh* to another. Even so, in this new way, many Âvâz-hâ of one Dastgâh pass to another, but this, too, has a rule and a secret; Therefore, the melodies should be gentle with each other, and the background of the later melodies should be unified with those of the previous melodies. They should not be at odds with each other, and these depend on the taste and knowledge of the singer (27).

In the discussion of the musical system based on the logic of *Makâm*, "the modes are not hierarchical to each other, while [in the logic of *Dastgâh*] the *Gūsheh-hâ* are hierarchical to each other; [Therefore] the development of the melodic representation of the mode differs from the *Gūsheh*" (Hadjâriân, 2006). Regarding the seventh of Shiloah's (1981) characteristics of a mode, a modal entity within the arrangement of *Dastgâh* will differ from its independent behavior outside this order. As an example we can mention the similarities and differences between *Delkash* in *Mâhūr* and *Shahnâz* in *Shūr* or *Mokhâlef-e Segâh* and *Bayât-e Isfahân-e Qadim* (see Sanayei, 2022b); Consequently, if the position of a modal entity in a modal arrangement distinguishes it from its independent characteristics, then because

of the structural differences between the *Dastgâh*-based system and the *Makâm* system in the Arabic-Turkish field, the concept of *Seyir* in a *Dastgâh*-based musical system will differ from what was mentioned earlier. As a consequence, we encounter at least two types of hierarchies within a great tradition based on *Dastgâh*:

➤ Hierarchy of degrees relative to each other in a *Jam'* or genus.

➤ Hierarchy of *Gūsheh-hâ* relative to each other within each *Dastgâh*.

Therefore, the concept of *Seyir* in Persian classical music will need to be studied at various levels.

Problem of Study

As mentioned in the previous sections, with the emergence of the system of *Dastgâh* as a *Nobat-e Morattab*[13], the execution of each mode is affected by their logical arrangement within *Dastgâh* and companionship with other modal entities. As a result of this problem, the *Seyir* of each mode is affected by the modal arrangement of the *Dastgâh*. Therefore, it is necessary to consider this issue in redefining the concept of *Seyir* in Persian classical music. So this study's problems are:

➤ Given the multi-layered structure of the *Dastgâh*, how many levels is the concept of *Seyir* defined?

➤ How are the different levels of the *Seyir* concept related to each other?

This study takes the above questions as the purpose of the study and explores the role and position of *Seyir* within the *Dastgâhi* musical system.

Method

As mentioned earlier, given the multi-layered structure of the *Dastgâh*, it was first necessary to study the existing definitions of the concepts of *Seyir*, "Mode," and *Dastgâh*

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[12] تحویلات.

[13] نوبت مرتّب.

in relation to each other. In treatises and musical manuscripts, these concepts were explored and adapted to the current repertoire of Persian classical music, the *Radif*, and its performative facts. From the micro level to the macro level of the logic of the *Dastgâh*, the reports of *Seyir* in the literature on the subject have been examined separately and in relation to each other. By describing different repertoire definitions and using deductive reasoning, the study has attempted to conclude. Throughout this article, written information was collected as library studies and analyzed in a descriptive-analytical manner. Manuscripts and treatises are also studied using the historical method.

Results and Discussion

Seyir at the Macro Level: *Dastgâh*

By studying *Seyir* within oral traditions on a larger scale, it is possible to obtain a more accurate picture of it. In this image, *Seyir* seems to be a concept beyond a simple sequence of *Ajnâs* and as a set of unwritten modulation rules. It is these rules that make some modulations in the *Dastgâh* literature "conventional" and others "unconventional" or "forbidden" altogether (see Farraj and Abu Shumays, 2019, 325). Analyzing different narrations of Persian music shows that a set of modal sequences within the structure of each *Dastgâh* is shared between other narrations. For example, a *Dastgâh* is called *Shūr* with (at least) the modal arrangement of *Darâmad* (*Shūr*), *Shahnâz*, *Qaracheh*, *Razavi*, and *Hosseini*. However, these modalities do not strictly follow a particular order and are, to some extent, dependent on the taste of their narrator, with slight differences (see As'adi, 2006, 223-227).

In the study of musical treatises, the oldest concept related to the *Dastgâh* system can be considered the concept of *Shadd* (شَدّ) in Safavid treatises. In these treatises, *Shadd* is defined as a definite chain of modal entities, with a particular mode of focus and sometimes with signs of melodic determination" (Kordmâfi, 2021, 58). Among these sources, *Taqsim al-Naghamât*, in the

fifth chapter, entitled "Relating each two *Sho'beh* to their *Maqâm*," describes the modulations between each *Maqâm* and the two *Sho'beh* related to it (see Wright, 2019, 84-113). The important point in all the modal commands presented is the final statements: "… it is preferable that they conclude in the same way that they began" (Wright, 2019, 403-414); This phrase illustrates the cyclical nature of the command. As mentioned in the introduction, al-Shirâzi (2009), in a chapter entitled "In the confusion of the *Pardeh-hâ* with each other and the rest of the speech in famous *Maqâmât*[14]," explicitly speaks of mechanisms such as modulation:

> It should be known that these *Jomū'* (s. *Jam'*) and *Sho'ab* (s. *Sho'beh*) are related. It is the desire to transfer from each to the occasion that causes excellent prosperity and freshness of melody. The occasion was sometimes when one was in the center (*Mafrūzeh*), both are on the same *Tabaqeh* (level) and sometimes in two, between the destination tone of both […] and we point to some of these relations for example. The rest is delegated thanks to the mind and purity of those in charge of the practical technique, and God knows best[15] (148).

Al-Shirâzi's final sentence illustrates the flexibility of modal arrangements which can be altered and expanded according to the narrator's taste and talent. "This determination of modal cycles is only one necessary structural feature of *Dastgâh*, but it is not enough; Even today, it is not possible to pour every melodic object into the *Dastgâh* and still be sure that the result will be considered and accepted as Persian classical music based on the logic of *Dastgâh*" (Kordmâfi, 2021, 64). In this regard, in *Taqsim al-Naghamât*, we read:

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[14] در خلط پرده‌ها با یکدیگر و در بقیت سخن در مقامات مشهور.
[15] باید دانست کی این جموع و شعب را با یکدیگر مناسبات افتد و در تلحین انتقال از هر یکی به مناسبت آن سبب زیادت رونق و طراوت لحن گردد و مناسبت گاه باشد کی یک در مرکز بود (مفروضه) هر دو در یک طبقه باشند و گاه باشد که در دو یعنی میان نغمهٔ مقصد هر دو […] و ما از جهت مثال به بعضی ازین مناسبات اشارت کنیم و باقی به لطف ذهن و صفای قریحت متصدیان فن عملی مفوّض است و الله اعلم.

A principle was that it was done from the *Maqâmat* and *Sho'ab* and *Âvâz-hâ*, but there are many sub-*Âvâz-hâ* because it was known as the principle of these. However, some do not believe that what is determined in these scenes cannot be achieved elsewhere. It is also got from the *Sho'ab* of these *Pardeh-hâ*, but the same *Pardeh-hâ*, if arranged in another way, could be used to obtain a *Maqâm* or a *Sho'beh* or an *Âvâzeh*. As for the method that is the principle and the master's drive, it was described in this treatise[16] (Wright, 2019, 424).

Whether the concept of *Dastgâh* is a definite order of "frozen and rigid," "formalized" or "standardized," or a potential possibility and container for the arrangement of different modes or "*Âvâz-hâ*," it will not make a difference. The formation of the *Dastgâh*, no matter how unpredictable and improvised, is ultimately predestined to some degree of determination. It is because what is ultimately heard from this *Nobat-e Morattab* will be a continuous and pleasant arrangement of modal entities.

Therefore, based on our current understanding of Persian classical music, if there is a significant sequence of modes in most narrations, then this should be considered part of the nature and main characteristics of that *Dastgâh*. In other words *The Seyir is, therefore, on a large scale, a set of definite paths that bring to end a Dastgâh from a "base" or "focal" mode to "primary/secondary/transitional" or "peripheral" modes*. Since the tools of these paths are the *Gūsheh-hâ*, as a result of the changes that occur in successive modal structures, a level of melody determination will occur within each *Gūsheh* in the service of the *Dastgâh*'s order. The concept of *Forūd*

(descent) holds that positioning of a modal entity relative to *Darâmad*, as a "focal" mode, is of paramount importance within the *Dastgâh*. Furthermore, according to Shiloah's ten cases, the pitch level of a mode relative to *Darâmad*, as the zero point and initiator of *Dastgâh*'s modal order, inevitably changes and distinguishes its personality from its independent state - outside the order of the *Dastgâh*.

Seyir at the Micro Level: *Gūsheh*

In a musical system based on the logic of *Dastgâh*, the *Seyir* at the micro level is closer to the definition of *Makâm* or *Maqâm* in the Arabic-Turkish music - as discussed in the introduction - because some *Gūsheh-hâ* in the *Dastgâh* cycle have a modal identity and others appear only as "*mobile Gūsheh.*"

When studying the modal structures in the *Radif*s of Persian music, there are various genera (*Ajnâs*) that are generally represented as trichord, tetrachord, and pentachord. The coexistence of these *Ajnâs* forms larger units of the *Jens*. Musicians of the Systematist school refer to cells composed of more than two tones as *Jam'* (see al-Urmawi, 2006 and al-Shirâzi, 2009). Therefore, *Jam'* can be considered a more general unit than *Jens*, which includes a variety of types in terms of scope. Currently, the most obvious place for the emergence of a *Jam'* with any kind of *Ajnâs* is the *Gūsheh* in the system of *Dastgâh*.

According to Powers, the musicality of a *Jam'* is determined by an element related to the melody. As previously mentioned, in the multilayered structure of the melody, the *Seyir* is the most basic layer, which provides specific coordinates for the movement of the more specific layers of the melody. According to the current repertoire of Persian classical music, the *Gūsheh* is an area where melody appears. Although the definition of melody in *Maqâm*-based music, prior to *Dastgâh*, differs from what is known in Western music culture as "melody," it is largely due to the fact that the foundation is different. As we refer to the old Persian treatises of music,

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[16] آنچه اصل بود این است که نموده شد از مقامات و شعب و آوازها، اما آوازها را فروع بسیارست چون مراد آن بود که اصل اینها دانسته شود اختصار برین شد. اما بعضی را گمان آن نشود که آنچه درین پردهها تعیّن یافته از جای دیگر حاصل نمیشود. از فروع این پردهها نیز حاصل میشود بلک همین پردهها را اگر طوری دیگر ترتیب کنند میتواند بود که از آنجا مقامی یا شعبهای یا آوازهای حاصل شود. اما آن طریق که اصل است و استادان برانند این است که درین رساله نموده شد.

we find a term that is more closely related to what we know today as a melody, known as *Laḥn* (لحن).

Al-Fârâbi (2014) in *Al-Mūsiqiyya Al-Kabir* defines *Laḥn*: "*Laḥn* sometimes refers to a group of tones arranged in a certain order, and sometimes refers to a group of tones that are combined with accompanying the letters and words of a poetic phrase to express a specific meaning and purpose according to the current rules of the language...[17]" (47). Bukhâri (2013) also describes the term *Laḥn* in the description of al-Urmawi's al-*Advâr* as "an arrangement of tones followed with care and precision" (20). Al-marâghi (1966), in *Maqâsed al-Alhân*, considers the *Laḥn* as "a group of different tones with different pitches arranged in a particular order" (8). He writes: "The *Jam'* is a group of different tones, and if it is gentle, they say the *Laḥn* in the conditions mentioned above; so each *Laḥn* is a *Jam'* not the opposite[18]" (Ibid, 11). Al-Shirâzi (2009), as same as Al-Marâghi, considers the *Laḥn* as a particular state in the *Jam'* and describes it as the appropriate transition from one tone to another of the *Jam'* (56); Therefore, the *Laḥn* is always derived from the *Jam'*, that is, the *Jam'* tones must be formed first, before establishing a specific and suitable transition between them to form the *Laḥn*. In short, "the *Laḥn* is composed of tones arranged in a limited order to a specific transition[19]" (Ibid, 168). With these interpretations, *Laḥn* may be viewed as a more determined form of *Seyir*, revealing the identity of the mode. It passes through the path that *Seyir* has provided without imposing specific details on certain tones and, of course, in a particular order (Farraj and Abu Shumays, 2019, 284-320).

Sometimes, in Persian classical music, the particular coordinates defined by the *Seyir* are reflected in melodic formulas, which often serve as opening and concluding elements (see Powers, 1958, 449). With the emphasis on the role of *Seyir* and *Laḥn*, two genera with similar intervals can be distinguished with the aim of these precise coordinates; Therefore, since the character of a hierarchical sound scale is determined by the *Seyir* of the *Laḥn*, the *Seyir can be considered as the most fundamental element of the mode's identity in any Jam'*.

In examining the concept of *Seyir* at the macro level, it was mentioned that the *Seyir* of each *Gūsheh* (as a component) in the structure of the *Dastgâh* (as a whole) would also be affected by the sequences of the modes inside the *Dastgâh*. However, it is difficult to determine precisely which influence precedes the other. What we know today about the *Dastgâh* and its ancestor, *Shadd*, is a definite chain of modal entities focusing particularly on a specific mode (Meisami, 2010, 222); During the passage of structures on a larger scale, components must behave particularly within this chain. But in performances called *Bedâhe-Navâzi* (improvisation) or sometimes *Morakkab-Khâni*[20] or *Morakkab-Navâzi*[21], the situation will be a little bit different because an immediate decision by the musician to perform the *Laḥn* of a *Jam'* can lead the whole performance to unpredictable modal entities. Therefore, the macro level will be affected by the micro level. Returning to the main topic of the article, we examine the *Seyir* within the *Dastgâh*. Inside the structure of the *Dastgâh* - as a definite modal arrangement - once a mode has been introduced, several *Gūsheh-hâ* will stabilize the introduced modal space. Following this, several *Gūsheh-hâ* will create the conditions for the modal transition. Therefore, the *Gūsheh-hâ* present in this transition are somehow served by the *Seyir* of modal arrangement of the *Dastgâh*.

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[17] لحن گاهی به جماعتی از نغمه‌ها دلالت دارد که با ترتیبی معین قرار گرفته‌اند و گاهی به گروهی از نغمه‌ها اطلاق می‌شود که به‌منظور همراهی با حروف الفاظ و کلمات یک عبارت منظوم برای بیان یک معنی و مقصود معین بنا بر قواعد جاری زبان ترکیب شده‌اند.

[18] جمع عبارت است از جماعت نغمات مختلفه و آن اگر ملائم باشد لحن گویند بشروط مذکوره کما مرّ؛ پس هر لحنی جمع باشد من غیر عکس.

[19] لحن مرکّب از نغماتی است مرتّب به ترتیبی محدود به انتقالی خاص.

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[20] مرکّب‌خوانی.

[21] مرکّب‌نوازی.

In addition, the essential feature in the logic of the *Dastgâh*, which is the founder of the concept of its cycle, is *Forūd*. This element plays a fundamental role in the relationship between *Seyir* on the macro and micro levels. With the concept of *Forūd*, within the logic of the *Dastgâh*, along with the concept of mode, the *Seyir* is employed to some extent at the micro level to serve the macro level. Regardless of any order, the various modal entities within the *Dastgâh* are forced to return to what is introduced in the *Darâmad*, the "base" or "focal" mode, to form the cyclic logic. As a result, a portion of the *Seyir* of the *Jam'* will be affected by this process. Taking the same concept of *Forūd* and applying it to the seventh case of the Shiloah strengthens the relationship between macro and micro levels of *Seyir*.

Another important role of the *Seyir* in Persian classical music is the *Âvâz-hâ* derived from the *Shūr*, which are independently recognizable despite having the same scale. Despite the genera's similarity, the role of *Seyir* in shaping the *Laḥn* has become more prominent. This role of *Seyir* in the music based on *Dastgâh* extends beyond the micro level and may be considered to be on the middle level as, in this system, *Âvâz* can be placed somewhere between *Gūsheh* and *Dastgâh*. Because they are not small enough to remain inside the productive *Dastgâh* as a Gūsheh, nor large enough to be named an independent *Dastgâh*.

Seyir at the Middle Level: *Âvâz*

Persian classical music uses the term *Âvâz* to refer to various concepts that have contributed to its confusion to this day, and a detailed examination of this term requires a separate and detailed analysis[22]. What is recognized today in the Persian music repertoire as the concept of the *Âvâz* is a title that refers to the modes derived from the *Dastgâh-e Shūr* and *Âvâz-e Bayât-e*

Isfahân from the *Dastgâh-e Homâyūn*[23]; Thus, these "*Âvâz-hâ*" (s. *Âvâz*) all use a scale that has already appeared in the text of the productive *Dastgâh* (*Shūr* and *Homâyūn*).

For example, Mahdiqoli Hedâyat (1939), in explaining the derivations of *Shūr*, introduces *Dashti*, *Dastân-e 'Arab*, *Hejâz* or *Hejâz-e Baghdâdi*, *Afshâr*, *Tork*, and *Kord* all in the 7th circle that is named *Navâ*, some of which are also in 4th circle (94). In each of these 6 cases of *Âvâz*, the sound scales are all derived from the *Dastgâh* to which they are attributed and are distinguished by something other than the sound scale. But it seems that this distinction was not so substantial as to make them a prominent entity to be used as the main mode in an independent *Dastgâh*, nor was it insufficient to enclose them as a *Gūsheh* inside a *Dastgâh*. As a result, this issue has placed the *Âvâz* somewhere between the concepts of *Gūsheh* and *Dastgâh*.

A key difference between "*Seyir* at the Middle Level" and "*Seyir* at the Micro Level" is the extent to which it plays a role in modal space. On this level, the *Seyir* creates a new entity by creating a different path for the *Laḥn*. The difference is that the *Seyir* at the micro level, while trying to differentiate between the modes within a *Dastgâh*, serves the macro level, the modal order of the *Dastgâh*.

In other words, this modal arrangement and the process of *Forūd*, to which the effects of tuning (*kūk*) of the *Dastgâh* based on the "focal" mode are sometimes added, makes the coordinates of a modal entity as a *Gūsheh* different from the coordinates of the same entity as an *Âvâz*. Again, as a brief reference for independent research, the differences between *Isfahân-e Qadim* and *Mokhâlef-e Segâh* can be sought in the same issue (see As'adi, 2008 and Sanayei, 2022b).

Middle-level *Seyir*'s ability to differentiate in a space relatively similar to other *Âvâz-hâ* can sometimes be explained by melodic

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[22] For further reading, see Mohammadi, 2017.
[23] Some experts consider Āvāz-e Bayāt-e Isfahān to belong to the Dastgāh-e Shūr, but addressing this issue is not the main subject of the present study.

patterns. The role of melodic patterns in shaping the modal space in Persian classical music has also been prominent in the past. Hedâyat (1939) introduces particular melodic coordinates in presenting *Shūr*'s derivations:

> [...] *Kord* is also in circle 7, including an *Âvâz* with two descents (*Forūd*), one called *Azarbaijâni*, *Râh-e Rūh*, *Owj*, special *Forūd* (do not mention other *Forūd*s here)[24] (94).

Hedâyat, in his explanation of the *Kord* [-*Bayât*], refers to a *Forūd* that is specific to it and emphasizes that other *Forūd*s should not be used in this *Âvâz*; Therefore, a particular conclusive melodic pattern in the *Forūd* of this *Âvâz* is considered as one of the main characteristics of it. According to Powers' explanation of the concept of mode, initial and descending stereotypes play an important role in forming modal entities. The role of *Seyir* can therefore be highlighted as one that determines specific melodic patterns, particularly at the beginning and at the end of a mode's presentation. As Feldman has stated, in the method of deriving from a basic scale (as mentioned previously), as well as the parameters of Shiloah, in the current Persian classical music system, this appears to be more in the sense of *Âvâz*. In other words, *Seyir in the middle level comes from its micro level, that is, the Gūsheh; Because its role becomes more definite and independent within a platform that was previously used for another mode, it is capable of identifying and organizing new modes or taking them out of the modal arrangement of the Dastgâh.*

Conclusion

Seyir as the most basic defining layer and one of the essential elements shaping the modal structure in a system based on the logic of the *Dastgâh* emerges at three levels:

- ➢ Micro Level: *Gūsheh*
- ➢ Middle Level: *Âvâz*
- ➢ Macro Level: *Dastgâh*

Although these levels are independent, they influence one another within the system of the *Dastgâh* as a whole. It is important to note that the manifestation of the same concept of *Seyir* in the literature within a musical system that is based on the logic of *Dastgâh* occurs at three different levels.

In its simplest form, *Seyir* is an abstract concept within a modal structure that does not define a melody. It requires that the melody conforms to a context in order to accurately express the mode. The concept progresses toward determination by incorporating melodic models and melodic figures, which are the most important places for their emergence and manifestation in each mode's opening and concluding paths. In this regard, *Seyir*'s capabilities expand to include the ability to organize a new mode on a platform that was previously used for another mode. In the current logic of Persian classical music, this issue is reflected in the concept of *Âvâz*, which is referred to as the "Middle Level" in this article.

The position of the concept of *Seyir* in the Power's tune-scale spectrum for mode's definition can be modified and illustrated as shown in Figure 6:

Figure 6. The sound scale-melody spectrum

If we take sound scale as more than just a raw and potential sound material, but also consider it as a bed for a particular mode in this spectrum, then the concepts of sound scale and *Seyir* almost overlap, since their existence is dependent on each other. So far, the concept of *Seyir* has given it a melodic expression, as it has not been merely a pure abstraction consisting of a sequence of intervals. Accordingly, the *Seyir* reveals the function of the various degrees on the sound scale. In the same way, the *Laḥn* is limited in its freedom within the framework that the *Seyir* lays down for it, and it serves mode in some way.

The macro level of *Seyir* is formed within the logic of the *Dastgâh* as a *Nobat-e Morattab*. within this logic, the position of the modal entities in the definite order of the *Dastgâh* is of great importance. In accordance with existing definitions of mode, the location of a mode within a modal order impacts its identity; Thus, *Seyir* occurs at the macro level in coordination with the micro level. Because according to the concept of *Forūd* and the effect of modal arrangments from the tuning of the *Dastgâh* based on *Darâmad*, as a "focal" or "base" mode, each of the modal entities present in the *Dastgâh* besides maintaining its character will serve modal transitions.

The concept of *Seyir* in a *Dastgâh-based* system, as a framework that is closed in the dimensions of seven *Dastgâh-hâ* and five or with a grace of six *Âvâz-hâ*, offers the possibility of endogenizing new modes on previously used platforms within the system. While the use of different permutations of the tetrachords and pentachords gives "98 Circles" (see Tahmâsbi 2020), the concept of *Seyir* can create infinite modes. In short, the *Seyir* in its general and common sense in the Iranian and Arabic-Turkish *field refers to a set of modal aesthetic criteria that provides the basis for transforming mode into a definite and tangible form*.

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Analysis of the feminine cultural and pedagogical codes of the musical talent of the Spanish prodigy pianist Maria Vallès at the early 20th century

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Abstract

This paper aims to find details about an excellent Spanish pianist from the beginning of the 20th century who starred when she was a little child: her name was Maria Vallès. Not many news are known about her brief biography since she had a short life and little could develop and become known as a pianist. Through a research work some press articles from the first decades of the 20th century were found, which highlight the excellence of her piano performances in Spain. The aim of this research is to analyze the pedagogical codes for the training of a musical talent in Spain at the beginning of the 20th century, as well as the feminine cultural codes against a female prodigy artist, on the axis of Maria Vallès. This research was carried out according to the type of document analysis, which is one of the qualitative research types. Evidence documents regarding the prodigy phenomenon of the Spanish pianist were found. She played concerts basically in Catalonia, where she moved with her family when she was a little child. It should be also noted that she studied with one of the most prestigious pedagogues of the time, Molinari. He was her mentor and the one who introduced her to the Catalan cultural and musical life of the twenties, making her known among her peers who were also pedagogues and musicologists and the public attending her concerts. This research includes some codes for practitioners and pedagogues for the development of piano talent, in the example of Spanish pianist Maria Vallès, who was a prodigy child.

Keywords
Maria Vallès, music, piano, prodigy, women

Introduction

The life and work of the interpreter that will be narrated below is framed within the first decades of the twentieth century. From a chronological point of view, music from this century is referred to as contemporary music and has its origin in the nationalist movements of the last of the Romantic periods. The 20th century is a period in which changes and innovations in the world of the arts took place at great speeds. Several events, such as World War I (1914-1918), the Russian Revolution (1917) and World War II (1939-1945), greatly altered the consciousness of the general public. In Spain, the country suffered a devastating Civil War (1936-1939) which brought about severe political, economic and social consequences (Blanco & González, 2020; Martín-Aceña, Martínez Ruiz & Pons, 2012).

In the musical world there did not exist a single unified idea as to how to compose, or which harmonies and melodies had to be followed. There were supporters of different schools of thought such as those who followed the impressionist movement; others who were considered expressionists; those who followed the principles of the school of Vienna, and finally a group of composers who continued utilizing methods of composition from the previous century (Lapeña-Gallego, 2020). As such, the 20th century begins with an existence of extraordinarily rich and varied

musical concepts. However, during this time, a new redefinition of aesthetic and formal art began, leading to a rise in movements which all had a common nexus: the desire to break away from the past (Asafyev, 1971; Oriol, 2005).

One of the greatest changes which took place during the 20th century was the inclusion and active participation of women in social, political and economic life. As the century wore on, women continued to grow in other newer areas. Their presence became habitual in theatres, cinemas, tea rooms, and even in social clubs, which, at the start of the century, were only accessible to men. During the twenties, and as a consequence of the impact of World War I on the role of women, some sectors of women in society had the opportunity to travel abroad and access progressive European publications (Gutiérrez, 2022; Wilson, 2005).

Barcelona's musical reality in the first decades of the 20th century lives an era of splendour. These early years, a period of changes and profound social, economic and political transformations throughout Europe, were key for the Catalan nation, which for centuries had been claiming its independence from the rest of the Spanish state. On the one hand, Catalan institutions have achieved national and international fame and prestige, something that had not happened before (Álvarez, 2019; Atienza-Barthelemy et al., 2019).

On the other hand, Catalonia was already enjoying of a pedagogical tradition since the beginning of the century (Soler, 2018). This musical pedagogy, which continued its evolution started in the 19th century, had received influences from Europe and continued to be projected in the different public and private educational institutions (schools, academies, conservatories...) of Catalonia. One of the most outstanding institutions was the Marshall Academy, in which prestigious pedagogues worked, such as the harpist Rosa Balcells, the teacher M. Perelló or the cellist Sans Sagrera. Other

examples of institutions to be highlighted from this period in Catalan areas were the Conservatori del Liceu, directed from 1932 by Josep Barberà; the Escola Municipal de Barcelona, headed by Millet i Morera from 1930; and the Acadèmia Barcelona, founded in 1931 and annexed to the Escola Blanquerna, directed by the prestigious pedagogue Joan (Ezquerro & Ezquerro, 2018; Font Batallé, 2010).

Women and the Catalan Press

Towards the end of the 19th century, the news media industry began to grow into a medium of mass communication. In Catalonia, the so-called golden age of the press took place between 1890 and 1920. It should be noted that the magazine *L'Avenç,* and the newspapers *La Vanguardia* and the *Barcelona Daily Paper,* among other publications, were of a more anarchic dimension. Musical critics in the news media emerged during the first few decades of the 20th century. One of the first of whom was the musicologist and critic Joaquim Pena Costa (1873-1944), a pioneer ideologist of modern music in Catalonia. He created the magazine *Joventut* between 1900 and 1906. In 1901 he started the Wagnerian Association for which he was president, along with the Catalan musicologist Felip Pedrell. During this time, other specialized magazines would surface and develop including the prestigious *Revista Musical Catalana*. This Catalan publication began in January of the year 1904 by the *Orfeó Català*. The publication disappeared in 1936 due to the Spanish Civil War, but it started up once again in 1984, thanks to the impulse of the *Consorci del Palau de la Música Catalana* (Gassol & Sopena, 2017; Rabaseda, 2023).

Several magazines served as a means to revindicate the female artist (Pugh, 1992; Soler, 2017). With this main objective, the publication *Feminal,* a personal project of the writer and musicologist Carmen Kerr i Alfonsetti, a monthly magazine, appeared in 1907 in Barcelona as a supplement of the *Ilustració Catalana* newspaper. The magazine

Feminal was printed, uninterruptedly, for ten years until the start of World War I. The last issue was printed on December 30th, 1917; however, *Feminal* resurfaced once again in 1925. The purpose was to revindicate the role of women in a society that was progressively becoming more open, as it was manifested in the magazine's first edition:

> It seems convenient to feminize [women] elevating her intellect [...] in order for her to become the true dreamed up companion of the intellectual and entrepreneurial man [...]. We believe that the time has come to move forward with the intellect of our women. We hope that by cultivating her spirit it will not be necessary to forcefully drink in far off fountains [...]. From those more progressive countries from which breaths of feminism originate, we are unable to receive it all; we must make a selection in order to allow it to develop into what is now Catalonia, and this selection must be done gradually. (Karr, 1907, p. 4)

The musical field was not an exception, as *Feminal* covered the musical career of several female instrumentalists, singers and composers. Some issues of *Feminal* even included some musical pieces by female composers. The published repertoire composed by women was 22% as compared to that of men which was 78%. The cover page of *Feminal* followed a pattern that was maintained until the end of the publication. The format would always be the same: at the top there would be a fringe of floral illustrations which surrounded the title and in a higher level another title with which it was published, *Feminal. Ilustració Catalana,* printed with printing plates that would leave a small relief which could be seen in the inside of the cover of the magazine. The decorations, as well as the typeface, had a clear modernist influence and were even designed by Casademunt (Molas, 1975; Sonlleva, Sanz & Maroto, 2017).

Another of the objectives of *Feminal,* in addition to publishing various types of music compositions, was to encourage young women to participate in all fields, whether educational, cultural, or social, for example regarding women's suffrage. The magazine thus intended to claim that the rights of women were equal to those of men, in addition to addressing other issues that could interest its readers: politics, art, sports, cinema, fashion, and so forth. For the Catalans, but also inhabitants elsewhere in Spain and the world where the magazine arrived, it came to fill a gap that the conservative magazines avoided (Rodrigo, 2017; Torrent & Tasis, 1966).

The Importance of Women's Contributions to Culture and Society

Thanks to these types of publications, we are aware of the impact of women's work on various fields, including musical performance. Reviewing these publications through didactic sequences for current musical training is a means of raising awareness of the obstacles that women have had to face to achieve recognition of their careers and comparing the past with the situation and possibilities of the present.

Aim of Study

The aim of this research is to analyze the pedagogical codes for the training of a musical talent in Spain at the beginning of the 20th century, as well as the feminine cultural codes against a female prodigy artist, on the axis of Maria Vallès.

Method
Research Model

This research belongs to the qualitative paradigm, specifically it is a biographical documentary research, whose interest lies in the peculiar musical career of the case selected to be studied. Given that the investigated facts are almost a century old, the archives in which they are documented are divided into primary sources on paper, mainly from the press of the time, but also official documentation from the administration; and secondary sources, which are very scarce.

Document

Thus, the primary sources originate in analogical supports archived in newspaper archives, mainly in Catalonia. The sources were mainly found and consulted in the newspaper library of the library of Catalonia. This manages the periodical publications (newspapers, magazines, weeklies...) that enter the BC by donation, exchange, purchase or Legal Deposit, catalogs them and contributes to their acquisition, conservation, preservation and digitization.

The archives kept by different relatives of the pianist were also consulted. Also, in Mequinenza, her native town, there are archives of her life and work in the Jesús Moncada Research Center, which have also been consulted.

Regarding the secondary sources, and as mentioned in the acknowledgements, we have used the different documents, press articles, etc., that the Barcelona historian Jordi Estruga Estruga had been researching for the last ten years.

Results

The problematic of this research conditions the presentation of the findings. These will be presented in two sections, one for the information on her biography and the other for her concert reviewed by the press.

Maria Vallès: The Biography of a Young Pianist in Barcelona at the Beginning of the 20th Century

Maria Vallès Sostres was born on October 15th, 1917, in Mequinensa (Zaragoza) (fig. 1).

Figure 1. Picture of Maria Vallès from her youth

Like many of the students of regulated education in the conservatories or official music schools, she received musical training from a very young age, first under the tutelage of her father, the pianist Leopoldo Vallès, a native of the same town. In addition to giving piano lessons, her father used to entertain the clients of the *El Jardín* ('The Garden') café with his piano recitals and was even responsible for interpreting the soundtracks of the silent films that were projected in the Aragonese town at the time. Years later, the Vallès family moved to Barcelona, where she continued her musical studies as a pupil of the renowned Barcelona pianist and pedagogue Joan Molinari i Galceran (fig. 2).

Figure 2. Joan Molinari

She continued her training with Molinari i Galceran in Barcelona, where she starred, and she also offered piano recitals in different towns of Catalonia, showing her advances with Molinari. This music and pedagogue was himself a disciple of maestro Granados and furthered his musical training in Paris and Geneva. Apart from his extraordinary teaching work, it is worth mentioning the apparatus he invented to improve the disposition of his students' hands, the so-called angular separator and the Molinari keyboard (Soler, 2018, p. 310). These instruments were intended to favor the independence of the fingers and to adapt to the specific needs of each student and adapt to the specific needs of each one of them. Molinari founded in Barcelona the Molinari Academy of Music, where he put his new system into practice and where little Maria Vallès could study.

Maria Vallès' debut in concerts was reviewed by the press, which gave an account of her style and repertoire. Such reviews, if combined in a didactic sequence that makes the objectives explicit, can be motivating and inspiring for conservatory students, especially girls, from whom such examples are often hidden in education, typically due to ignorance or lack of interest among teachers.

Maria Vallès: The Career of the Young Pianist by the Catalan Press

Maria Vallès is a clear example of a child prodigy. A female reference that should be made known to the scientific community and to society in general through musical education because she can be considered a female reference for several reasons. On the one hand, she developed her artistic career at a time when women had little access to the artistic world. She was rarely able to show her talent in society. In this context, press also played a key role. Thus, little by little, publications appeared in which the artistic work of some of the women of the time was highlighted, both in the musical field and in painting, sculpture, writing, etc.

Following the concert programs that have been found in the research process, the works performed by Maria Vallès were fundamentally pieces by the great masters of classical music. That is to say: Beethoven, Mozart, Chopin among others. Here are some excerpts that praise the piano performances of the young musician.

The article published on July 10th, 1929 in *La Publicitat* explains in detail the interpretation of the young Maria Vallès, as well as the pieces she performed on the piano:

> During a private concert which took place last Monday at the Palau de la Música Catalana, the extremely young pianist, Maria Vallès, was presented to a group of known musicians and musical critics, a revelation which clearly was a true success.

> During the session this past Monday, we listened to sonatas from Mozart and Scarlatti, a Nocturn and an étude of Chopin, a variety of musical compositions by Schubert, Grieg, Albéniz... A full program of a concert pianist, which would have been unreasonable for many, was played by Maria Vallès with the most charming ease and accomplishment, maintaining at all times the attention of those who were listening [...]. (p. 4)

One month later, *the Revista Musical Catalana* published on 1929:

> Maria Vallès. The final musical concert of the current course held at the Palau de la Música Catalana was offered by an extremely young pianist. Maria Vallès, an eleven-year-old girl, who revealed herself to have the strong artistic temperament and the exceptional cultivated skills of the difficult art of piano playing. Her interpretations of Mozart, Scarlatti, Chopin, Schubert, Grieg and Albéniz revealed a clear and sharp sensibility worthy of the most enthusiastic encouragement. (Soler, 2018, p. 308)

In the *Recvll Magazine,* number 327, published September 14th, 1929, the following text appeared:

> Last Tuesday, at the Primer Casino's Ballroom, the young girl Maria Vallès offered a piano concert. Everyone who had more or less heard of this young eleven-year-old, with truly extraordinary musical talents, did not want to miss such a magnificent opportunity to hear her. (p. 1)

They were not alone. *La Vanguardia* published on November 30th, 1929, another article in the section "Music and Theaters" in which Maria Vallès is mentioned:

> Today, Saturday, at 7pm in the evening, the announced piano recital by the prodigious eleven year old girl Maria Vallès, who is awakening great interest, will take place in the halls of the Real

Círculo Artístico, where she will perform works by Mozart, Scarlatti, Beethoven, Schubert, Chopin, Grieg and Albéniz. (p. 1)

Recvll was a magazine from Blanes published monthly in Catalan. It defined itself as an "open and plural" publication that expresses "the concerns" of the inhabitants of Blanes.

It was born thanks to three young men—Lluís Roch, Josep Ruiz and Francesc Balliu—who had just finished their studies at the Santa María de Blanes school. The first copy was published on June 12th, 1920. However, the weekly publication was altered by the dictatorship of Primo de Rivera (1923-1930), during which *Recvll* suffered military censorship.

Translation into English:

On Tuesday the 10th, at half past ten, at the first Casino, there will be a piano concert by Maria Vallès, a brilliant pianist aged eleven years old, who has reaped great success at the Palace of Catalan Music and the Sala Mozart in Lleida, Valls, Tarragona and other towns.

The following program will be performed: Sonata in G minor, op. 49, number 1, Beethoven: Two sonatinas, Scarlatti: Musical moment, op. 94, number 4; Schubert: Nocturne in B minor op. number 1, Chopin: Spring song! The Butterfly. Grieg: Mallorca, Albéniz. Spanish Dance, Granados.

Figure 3. News about concerts in Blanes in *Recvull,* September 14th, 1929

The articles published were under constant threat of suspension due to the Catalan ideology of the magazine, which was contrary to the regime. The 1930s proved to be a decade of great cultural activity for this magazine from Blanes (fig. 3).

In the above mentioned La Vanguardia, page 35, Maria Vallès had appeared before (fig. 4). In addition to the press articles that have been selected, dozens of articles have been found, all of which state that Maria Vallès was a celebrated young pianist who astounded audiences by performing such complex pieces at her age.

Translation into English:

The child Maria Vallès, brilliant pianist from eleven years old, gave a concert in this town, reaping abundant applause.

Figure 4. *La Vanguardia,* September 22nd, 1929

One year after her initial success at the *Palau de la Música Catalana* and of the many subsequent concerts performed by her, of which the Catalan press provided a record, the young girl continued to mesmerize the public with her talent at the piano. The World's Fair, which took place from 1929 to 1930 in Barcelona, brought about great progress to the city in many areas (urban, economic, technological, etc.). The premises of the Expo, a project built by Puig and Cadafalch, included two types of buildings: palaces and pavilions. The first were dedicated to hos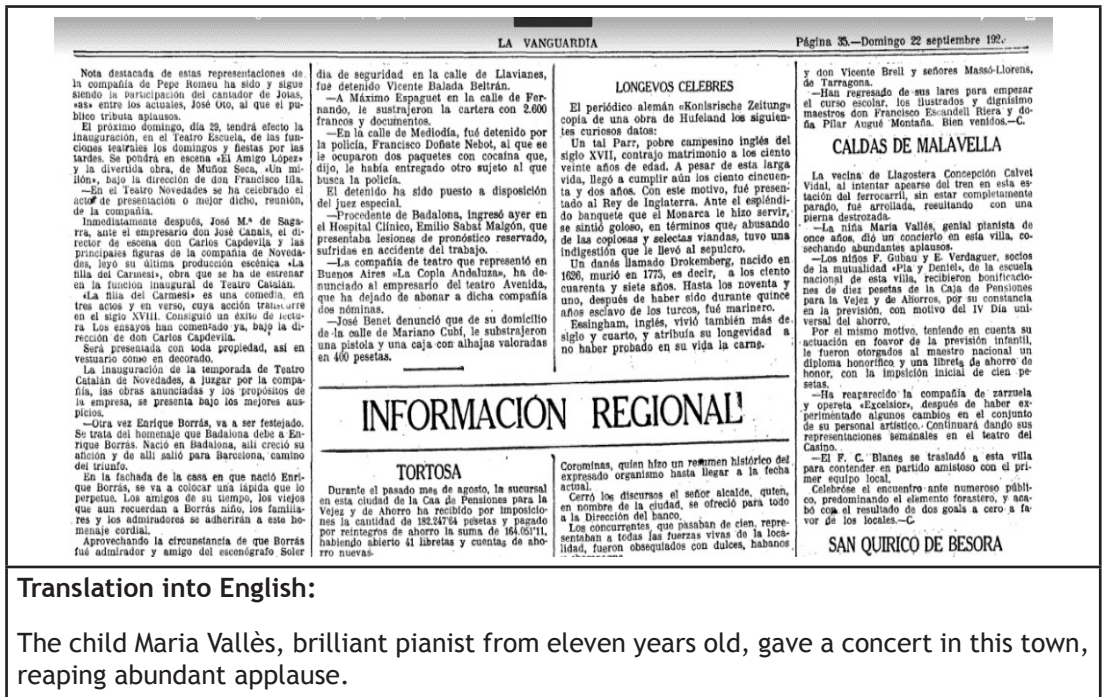ting official events. At the *Palau de Projeccions,* designed by Eusebi Bona and Francisco Aznar, the young Maria Vallès performed, as we can read on the newspaper *La Vanguardia* (June, 14th, 1932).

Among her last performances that could be highlighted and that were recorded by the press was that of June 14th, 1932, at the *Palau de Pedralbes* in Barcelona. Among those present at the concert were the Regional Minister of the *Generalitat,* Mr. Gasol; the university professor Mr. Amorós;

the secretary of the *Escola Normal de la Generalitat,* Mr. Sanz; the aforementioned Carme Karr, director of *Feminal*; a teacher at the *Escola de Magisteri Primari,* Ms. Cuscurita; and the representatives of the *Generalitat de Catalunya,* Mr. Puig, Mr. Ferreter and Mr. Sbert.

Conclusion and Discussion

Through this paper, it is intended on the one hand to rescue a period of Spanish history, in which women artists were present and active (timidly compared to men), and on the other to highlight the figure of the young pianist Maria Vallès.

At the beginning of the 20th century, in Spain, the figure of a woman artist was an exception among a majority of men in the schools of Fine Arts and in the artistic circuit of public contests and exhibitions in private galleries (Narayan, 1998). This generalized lack of interest in women artists in the specialized and cultural press of the time contrasts with the constant monitoring of women painters, draftswomen and craftswomen in the women's supplement that the *Ilustració*

Catalana began to publish monthly from 1907 to 1917: the previously mentioned *Feminal* magazine. Beyond the Catalanist aspects, the magazine transmitted about the artists the sexist clichés of an era that still admitted the biological determination of genius (Rodrigo, 2017). Also, there were topics such as the distrust of female creative talent during this period and the professionalism of women artists, the prejudiced criticism they received, the veto they had to work in the great pictorial genres and, in general, the difficulties to combine family and professional life (still present in the 21st century).

This research has contributed to know more about prodigy children in the 20th century, concretely about a pianist girl, Maria Vallès. Finding information about her has been a difficult and arduous task, but at the same time it has been a rather gratifying challenge. News articles about her concerts which took place in various concert halls throughout Catalunya from 1929 to 1936 were feasibly found, albeit it was a rather laborious task. The last article about one of her performances was found in *La Vanguardia* on April 24th, 1937, but after that date nothing else has been found. After many additional yet unsuccessful attempts, the final proof of her life was found in the Barcelona Registry Office's Death Records (2022):

> Maria Vallès died on June 14th, 1937 at the age of 19 at the Catalunya General Hospital as a result of pneumonia. She is buried at the Poble Nou cemetery in Barcelona, in niche 547 of the Department I, island 3 interior, property of the family of her music professor Joan Molinari, as said niche is registered under the name of Josep Maria Costa Molinari and in it are interred deceased persons with the last name of Molinari. (p. 1)

For the authors of these press releases, Maria Vallès revealed a clear sensitivity, worthy of the most enthusiastic encouragement. In light of her brilliant gifts and natural musical instinct, they predicted that when she had completed her musical studies, the young Vallès would undoubtedly achieve resounding success. However, as documented above, a fatal illness suffered at a young age eliminated this possibility.

It is clear that this is a research work which is still in progress. More and more press articles from reputable media of the time could been found, praising her talent. However, for the moment (and also because she died very young), no more information has been found beyond what is shared with the scientific community.

Although the bibliographic and artistic information that has been found so far about the artist is not very numerous, it can be fervently believed that it is necessary to make available to society all the information that has been found about her work. She is a female figure that deserves to be known: on the one hand, because of the talent she possessed in her piano interpretations and, on the other hand, as a feminine reference for young music learners, especially little girls as she was.

From the point of view of coeducation, we believe that it is necessary that students of schools, high schools, universities or conservatories know the life and work of Maria Vallès.

Recommendations for Further Studies

This research work is still in an initial phase. As described in the paper, its origin, historical context, as well as the different chronicles that allude to Maria Vallès' piano performances have been found in several media. For the moment, the research work is in this phase and the goal is to continue consulting newspaper archives—main and secondary—with the aim of expanding on the life and work of the child prodigy Maria Vallès.

Acknowledgment

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Yorum unsurlarıyla gelenekli Türk mûsikîsi ses icrâsına yönelik model önerisi

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Öz

Türk mûsikîsi eğitim sistemi yüzyıllar boyu nota kullanmaksızın meşk sistemiyle nesiller boyu aktarıla gelmiştir. Tarihi süreçte uygulanmaya çalışılan ebced ve Batı nota sistemi Türk mûsikîsinin icrâ özelliğini karşılayamayacağı endişesiyle dönemin mûsikîşinasları tarafından kabul görmemiştir. Zaman içinde Osmanlı Devleti'nin batılılaşma hareketleri etkisinden dolayı mûsikî eğitim kurumlarında Batı nota sistemi kullanılmaya başlanmış gelenekli mûsikî eğitimi olan meşk sisteminden zamanla uzaklaşılmaya başlanmıştır. Cumhuriyetten sonra kurulan konservatuvarlarda da hocaların kendi inisiyatifleri hariç tamamıyla Batı nota sistemi kullanılmaya başlanmıştır. Bu yeni önerilerin gelenekli icrâ eğitimi yapan mûsikîşinaslar tarafından kabul görmemesinin sebebi ise üslup-tavır özelliğini tam mânâsıyla yansıtamayacağı düşüncesidir. Türk mûsikîsinde kullanılan ve gösterilemeyeceği düşüncesi bunlardan biridir. Ancak gelenekli icrâ anlayışından kopmadan yerinde çalışmalarla bu problem yeterince olmasa da notasyonla aşılabilir niteliktedir. Bu araştırmada gelenekli icrâ anlayışından kopmadan fakat nota sistemi de kullanılarak Türk mûsikîsinin ses sistemi üzerine üslup-tavır özelliklerini öğrenciye aktarım için bir model hazırlanmıştır. Bu hazırlık aşamasında üslup-tavır özellikleri alanında çalışmaları olan araştırmacıların çalışmaları incelenmiş, gelenekli icrâcıların yorum unsurları belirlenerek nota üzerinde verilmeye çalışılmıştır. Bu yazım esnasında Hafız Postun "Gelse O Şuh Meclise" adlı eseri kullanılmıştır. Türk mûsikîsinin icrâ özelliğine göre açıklanmaya çalışılan bazı yorum unsurları üç farklı yorum ifadesi içerecek şekilde notaya aktarılarak öğrenciye hoca eşliğinde uygulanması amaçlanmıştır. Uygulanacak yorum unsurlarının Türk mûsikîsi anlayışı üzerine açıklamaları yapılmış ve bazı örnekleri verilmiştir. Bu çalışmamıza dayanak olacak icrâ-tavır özellikli çalışmaların bu alana zenginlik katacağı kuşkusuzdur. Sonuç olarak bir eserin asıl notaları yazılmış nota sisteminin Türk mûsikîsi icrâ özelliklerini yansıtamayacağı fakat bu ve benzeri notasyon üzerinde çalışmaların bu soruna kayda değer bir çözüm getireceği görülmüştür.

Anahtar Kelimeler
model, süsleme teknikleri, tavır, üslup, yorum unsurları

Giriş

Türk mûsikî kültürünün nesilden nesile aktarımı yüzyıllar boyu adına meşk denilerek bir nevi taklide dayanan ve hafızadan hafızaya aktarılan sistemle yapılmıştır. İslâm kültüründe ilk defa Arap filozof el-Kindi'nin bulduğu ebced notası (Kaya, 2002, s.58), 10.yy'dan itibaren bazı nüanslarla Türk mûsikîsi nazariyatçıları tarafından geliştirilip uygulanmıştır. İlk defa Batı nota sistemi Ali Ufkî tarafından kullanılmış ve kendi besteleri de dâhil olmak üzere o dönemin bestekârlarının bestelerini toplayarak eserinde yeni nota yazısıyla neşretmiştir. Fakat dönemin bestekârlar ve icrâcıları tarafından Türk mûsikîsi icrâ özelliklerini tam olarak yansıtamayacağı düşüncesiyle Ufkî'nin yeni nota sistemi rağbet görmemiştir (Toksoy, 2017, s.186). Ufkî öncesi ve sonrasında yer alan Batı nota sistemi üzerine pek çok çalışmalar yapılmıştır. Ama makam, perde, icrâ dinamikleri ve usûl kâideleri tam olarak nota ile ifade edilemediğinden mûsikîşinaslar tarafından genel kabul görmemiştir (Gönül, 2021, s.6). 19. yy. başlarında kurulan Mûsikâ-i Humâyûn'un kuruluşundan itibaren Batı nota sisteminin kullanımı tedricen yaygınlaşmıştır. Ancak Batı nota sistemine geçiş sürecinde ve sonrasında olumlu yanlarının olduğu gibi olumsuz bazı meseleleri de beraberinde getirdiği bilinmektedir. Bu meselelerin biri de Türk mûsikîsindeki üslup-tavır olgusunun Batı nota sisteminde gereğince karşılığının bulunmadığıdır.

Batı nota sistemi bir eserin öğrenimini kolaylaştırmış olsa da özellikle icrâcılar üslup ve tavır meselelerinden dolayı mûsikî eğitiminde meşk sisteminin gerekliliğini savunmuştur. Üslup; ekoller ışığında, zaman içerisinde belirlenen form özellikleri ile eserlerin nasıl icrâ edileceğini tavır ise icrâcının eserlerin genel genel icrâ üslup özelliklerini gözeterek icrâ ettiği esere sanat birikimiyle kattığı, kendine has icrâî beceri ve yorum özelliklerini anlatmaktadır (Gönül, 2023, s.306).

"Batı müziğinde notalar sözlü ve çalgı müziğinin birebir uygulandığı araçlardır. Ancak mûsikîmizde sade, sadece belli başlı küçük süslemelerin yazıldığı ve icrâ edilenin dışında bir müzik yazısı bulunmaktadır." (Ayaz ve Kaplan, 2020, s.215). Türk mûsikîsi bir yönüyle de perde mûsikîsi olmasından dolayı mûsikî yazısının dışında bir icrâ gerçekliği bulunmaktadır. Perdelerin makamlardaki inici-çıkıcı cazibedeki değişkenliğinden dolayı kullanılan nota sisteminin Türk mûsikîsi icrâ özelliğini karşılamadığı düşünülmüştür. Bu konuda tarihin gelenekli icrâ sahipleri haksız da sayılmazlar. Türk mûsikîsindeki bir eserin Batı nota sisteminde, icrâ edildiği gibi yazılmayacağı veya yazıldığı gibi icrâ edilemeyeceği gerçeği bulunmaktadır (Tilavel, 2021, 141). Ayrıca "...Türk müziği icrâsının özünde asıl olan gerçeğin ustalık kültürü olduğunu belirtmek gerekir." (Kurubaş, 2021, 31). Çünkü hoca talebe arasında gerçekleşen meşk sistemi esnasındaki uygulamada talebe sadece üslup ve tavır özelliklerini değil perdelerin doğru kullanımını da öğrenmektedir. Perde meselesi notasyonla bir nebze halledilebilecek nitelikte olsa bile üslup ve tavır ayrı bir sorundur. Farklı formların icrâdaki üslup-tavır özelliğini nota üzerinde gösterebilmek mümkün olsa bile bütün arşivlere uygulamak bir hayli zor görünmekte, olsa bile nota görüntü kirliliği oluşturacağı malumdur. Örneğin gazel ve kasîde formu icrâda ilk bakışta birbirlerine benzer gibi görünse de aslında akla kara arasındaki fark gibidir. Kasîde; ulûhiyyet, zâhidâne bir duyguyla, daha uzun mûsikî cümleleriyle "Meded yâ sâhibel meydân, meded yâ Kerîmallâh" gibi girizgâhlarla başlar ve "Meded yâ tabîbel kulûb" gibi cümlelerle biterken gazel; hançerenin sıklıkla kullanıldığı "Aman, ey, of, yâr ey" gibi kelimelerle icrâ edilir. İki form arasındaki üslup farkı ister yazıyla ister notasyonla ne kadar anlatılırsa anlatılsın veya yazılırsa yazılsın bir icrâ örneği olmaksızın tam mânâsıyla kavrayabilmek ve icrâsını gerçekleştirebilmek imkân dâhilinde görünmemektedir. "Zaman içinde, Osmanlı Devletinin son dönemlerinde kendini gösteren batılılaşma hareketleri, geleneksel mûsikîde de etkisini göstererek, devletin geleneksel mûsikîye verdiği desteği büyük ölçüde kesmesine neden olmuştur." (Durgutlu, 2013, s.1). Ancak Dâr'ül Bedîî ve Dâr'ül Elhân'da Batı usûlü mûsikî eğitimi uygulanmaya çalışılmasına rağmen dönemin bazı hocaları öğrencilerine meşk usûlü öğretime de devam etmişlerdir. Bu durum Cumhuriyetten sonra kurulan konservatuvarlarda da devam etmiş fakat süreç içinde meşk usûlünün zayıflamaya başladığı görülmüştür. Bu açığı bazı hocalar yorum özelliklerini ihtivâ eden icrâcıların ses kayıtlarını öğrencilere dinletilmesini sağlayarak kapatmaya çalışmıştır.

Müzik eğitimi veren akademik kurumlarda geçmiş ile bağlantı kurularak, günümüzde var olan kaynaklarla bilim süzgecinden geçirilmesiyle gerçekleştirilecek eğitim, müzik mirasımızın özünden hiçbir şey kaybetmeksizin gelecek kuşaklara aktarılabilmesini sağlayabilir (Hatipoğlu, 2013, 1). Aslında "Meşk yöntemi çağın gereklerini kullanmayı reddetmez. Aslolan, âsâr ister notadan, ister icrâdan, ister güfte üzerinden geçilsin kâmil bir sanatkâr olma sürecinde talebenin mutlaka yolunu aydınlatacak bir mürşide, hocaya ihtiyacı olduğudur." (Gönül, 2021, 5-6). Eğer bu söylemler, gereğince kullanılabilirse nota ağırlıklı mûsikî eğitiminde meşk usulünden kopma olmadan, Türk mûsikîsinin icrâ özelliği verilmeye çalışılmış olacaktır. Bugün yine genel anlamda konservatuvarlardaki ses eğitimi derslerinde bir mânâda mürşid olan hoca, öğrencisine hem notayla birlikte kendinden bir şeyler katmakta hem de

hangi icrâcıları nasıl dinlemesi gerektiği ve yorum unsurlarını (süsleme teknikleri) nasıl kullanması gerektiği hususunda mihmandarlık görevini üstlenmektedir. Ancak Hatipoğlu (2013) ve Gönül'ün (2021) bahsettiği konularda notasyonla birlikte meşk usulü eğitim ve Türk mûsikîsi icrâ özelliklerini ortaya koyan icrâ ve tavır inceleme çalışmalarının yapılması gerekmektedir.

Bugün Türk mûsikîsi konservatuvarlarında nota eğitimi zorunludur ve icrâ özelliğinin öğrenciye aktarılması yine ya icrâ hocası yeterliyse kendisi tarafından ya da icrâ kayıtları bulunan üstâdların kayıtları dinletilerek uygulanmaya çalışılmaktadır. Bu çalışmalarda da her bir icrâcının kendine has yorumlarının hangisinin uygulanacağı meselesi ortaya çıkmaktadır. Örneğin notayla çalışma zorunluluğu varsa ve tavır için ister hocanın kendisi ister eski kayıtlar tek bir icrâcının aynı form üzerindeki icrâsı üzerine yoğunlaşılıyorsa yeterli olmamaktadır. Eğer bir konservatuvar ses veya çalgı eğitiminde okuyan öğrenciye farklı üslupları olan formların icrâ özellikleri farklı tavırlarla birlikte verilmezse tam donanımlı bir şekilde mezun olamayacağı muhakkaktır. En azından hepsini yetkin bir şekilde kavrayacak bir yatkınlığı olmasa da farklı formlarda farklı tavırlarla örnekler verilmeye çalışılması veya haberdar edilmesi Türk mûsikîsi icrâsındaki gerekli olan ve genel kabul görmüş yorum unsurlarının olduğu icrâ özelliklerini kazanmada yardımcı olacaktır.

Genel anlamda bakıldığında bu sorunlara çözüm olacak notasyon dâhilinde çalışmaların nicel bakımından azlığı dikkat çekmektedir. Bunda her icrâcının kendine has yorumlarının olması ve her bir icrâcının tavrını içeren yorumlarının notaya dökülme zorluğu ve bir hayli zaman alma durumu olabilir. Bu problem profesyonelce her bir icrâcının tavır özelliklerini ortaya koyan çalışmaların çokluğuyla aşılabilir. O yüzden Türk mûsikîsi icrâ ve tavır özellikleri çalışmaları önem arz etmektedir. Her bir çalışma bir sonraki çalışmaya alan hazırlayacaktır.

Türk mûsikîsi eğitiminin notayla öğretiminde kolaylık sağlayacak çalışmalar için arşivlere göz atıldığında son zamanlarda yorum unsurları bazında kayda değer çalışmaların olduğu görülmektedir. Uras'ın (1998) yapmış olduğu "Türk Halk Müziği İcrâ Özelliklerinin Ses Eğitimi (Şan) Tekniği Açısından değerlendirilmesi" adlı tez çalışmasında görüşme yaptığı dönemin icrâcı ve bestekârlarının önceliklerinde tavır özelliklerini yansıtan yorum unsurlarının olması dikkat çekicidir. Aktaş'ın (2014) "Devlet Konservatuvarları Türk Müziği Bölümlerinde Verilen Üslup Ve Repertuvar Dersinin Uygulanmasında Eser Kimliği Yönteminin Kullanımı ve Önemi" adlı çalışmasında Türk mûsikîsi icrâsında üslûbun (tavır) ve repertuarın önemine binâen yeni bir yöntem uygulaması sunulmaktadır. Çalışmada; repertuar dağarcığının zenginleştirilmesiyle birlikte geleneki icrâ anlayışının öğrenciye kolay ve doğru bir şekilde aktarılması amaçlanmıştır. Ama asıl problem öğrencilerin nota üzerinde yorum unsurlarını doğru okuyabilmeleri-uygulayabilmeleri ve geleneki icrâya yakın bir icrâ becerileri edinebilmeleridir. Bu gerçekler doğrultusunda bu zorluğu büyük ölçüde aşabilecek çalışma, hazırladığımız yeni model çalışmasıdır.

Geleneki icrâ özelliğinin kaybolmaması düşüncesiyle yapılan bu çalışmalar haricinde çalışmamıza uygulamada kaynak olacak bazı çalışmalar belirlenmiştir. Kaçar'ın (2005) "Geleneksel Türk Sanat Müziği'nde Süslemeler ve Nota Dışı İcralar" adlı çalışması, Durak'ın (2022) "Türk Mûsikîsinde Nevâ Kâr İcrâsı; Bekir Sıdkı Sezgin, Merâl Uğurlu Örneği" adlı yüksek lisans tezi, Doğan'ın (2021) "Klâsik Türk Mûsikîsi Kadın Ses İcrâcılarından Meral Uğurlu ve Sabite Tur Gülerman'ın Tavır Özelliklerinin Tahlili ve Mukâyesesi" adlı yüksek lisans tezi, Yıldırım ve Çubukcu (2022) "Severim Her Güzeli Adlı Eserin Münir Nurettin Selçuk, Bekir Sıtkı Sezgin ve Alâeddin Yavaşca İcrâlarının Mukâyeseli Analizi" adlı çalışmaları geleneki icrâda gerekli olan tavır kazanmada yorum unsurları merkezli çalışmamıza destek mahiyetinde çalışmalardır.

Nota üzerinde gelenekli ses icrâ özelliği becerisini kazanmak büyük bir sorun olarak görünmektedir. Bu çalışmada bu soruna çözüm önerisi sunulmaktadır.

Kuramsal Çerçeve

Gelenekli icrâ dediğimiz ve Türk mûsikîsinde üslup ve tavır özelliğine dayanan olgunun sadece Türk mûsikîsi eğitiminde yüzyıllardır uygulanan meşk sistemindeki usta çırak ilişkisiyle olabileceği düşüncesi geçmiş zamanlardaki kadar kuvvetli olmasa da günümüzde bile söylemini devam ettirmektedir. Notasyonla birlikte eseri öğrenme zamanı kısalmış olmasına rağmen Türk mûsikîsi icrâsını yansıtmadığı/yansıtamayacağı düşüncesiyle uzun süre notaya karşı durulmuştur. Özellikle Cumhuriyetten sonra yeni eğitim sisteminde notanın varlığı artmış, mûsikî eğitimi veren kurumların vazgeçilmez olmuştur. Ancak Türk mûsikîsi üslup-tavır karşılığının tam olmadığı düşüncesiyle hâlâ günümüzde usta çırak ilişkisi, gelenekli icrâcıların kayıtlarını dinletme ve ders hocasının yeterli icrâ becerisi varsa hoca ile öğrencisi arasında usta-çırak ilişkisi devam etmekte ve nota yine eserin hafızada tutulma görevi devam etmektedir. Gelenekli icrâ denildiğinde anlaşılan doğru bir üslup-tavır ilişkisinde asıl meselelerden biri yorum unsurlarının doğru yerde ve doğru bir şekilde kullanımından ibarettir. Bu çalışmadaki model önerimizde gelenekli icrâ anlayışına sahip icrâcıların eser icrâ analizlerindeki ortak yorum unsurları incelenerek nota üzerinde yorum unsurlarının farklı sürümlü yazılımıyla kısa zamanda bu beceriyi edinmenin örnekleri üzerinde durulmuştur.

Araştırmanın Amacı ve Problemi

Bu araştırmada hazırladığımız metod önerisiyle gelenekli ses icrâcılarının ortak olarak kullandığı yorum unsurlarının belirlenerek tavır özellikli icrâ becerilerinin öğrenciye aktarımında kolaylık sağlanması amaçlanmıştır. Türk mûsikîsinde ekol sahibi olmuş ve kendine has tavır özelliklerinin olduğu bir ses icrâcısının yorum unsurlarını

belirlemenin ve bunu uygulamanın bir hayli zor olduğu ve uzun zaman aldığı bilinmektedir. Nota kullanmaksızın bu beceriyi edinmenin tek yolu ses icrâcısının kayıtlarını defalarca dinlemekten geçmektedir. Bu zorluğu aşmanın aşamalarından ilki üslup-tavır özellikli çalışmaların nicel anlamda çok olmasına bağlıdır. Çünkü bu çalışmalar bizim metod önerimize zemin teşkil etmektedir. Hazırlanan bu çalışma metoduyla gelenekli ses icrâsında kullanılan yorum unsurlarının herhangi bir eser için nota üzerine uygulanması ile nota bilgisine sahip öğrenci çok kısa süre içinde gelenekli icrâ becerisine sahip olabilecektir.

Araştırmanın temel problemi ise yorum unsurlarıyla öğrenciye gelenekli tavır özellikli icrâsının hazırlanan öğretim modelinin nasıl uygulanacağıdır.

Alt Problemler

➢ Türk mûsikîsinin ses icrâsında yorum unsurları temelli öğretim modelinin oluşturulması nasıldır?

➢ Yeni öğretim modelinde kullanılan yorum unsurları nelerdir?

➢ Yeni öğretim modelinde yorum unsurlarının öğrenci ile uygulanması nasıldır?

➢ Yeni öğretim modelinde yorum unsurlarının notaya aktarımı nasıldır?

Yöntem

Günümüzde gelenekli icrâ anlayışının zayıfladığı bir dönemde bu probleme Türk mûsikîsi icrâcılarının kullandığı yorum unsurlarıyla çözüm getirecek yeni bir etüt modeli kullanıldığından çalışmamız "model önerisi" niteliği taşımaktadır. Çalışmamız nitel karakter çalışmalarını kapsayan öğretim modellerinden Programlı Öğretim Modeli'dir. Programlı Öğretim; "Bireyin kendi kendine öğrenmesini esas alan ve içeriğin öğrenilebilecek küçük parçalara ayrılarak, belirli bir sıra ve düzen içinde bireye sunulduğu ve öğrenildikçe yeni bir bilgi parçasına geçmenin esas olduğu bir

öğretim yaklaşımıdır." (Taşpınar, 2016, s.73). Model önerimizde her bir küçük bilgi diğer bir bilgiye ön hazırlık ve geçiş mahiyetinde olduğundan dolayı Küçük Adımlar İlkesi uygulanmıştır. Bu ilkede; "Bilgi üniteleri, adım adım öğrenciyi ilerlemeye yöneltecek bir şekilde düzenlenir. Bunlar bir ünitenin öğrenilecek en küçük birimini oluşturur." (Taşpınar, 2016, s.73). Çalışma alanında yapılan çalışmalar incelendiğinden dolayı doküman analizi yapılmıştır.

Mevcut Model Çalışmalarının Analizi

Üslup-tavır eksenli çalışmalar incelendiğinde çalgı icrâ analizlerinin ve model önerilerinin fazlalığı göze çarpmaktadır. Ama yeterince olmasa da ses icrâsına yönelik bazı tavır analizlerinin varlığının yanında yaptığımız literatür çalışmaları sonucunda model önerilerinin neredeyse olmadığını görmekteyiz. Ses icrâsına yönelik çalışmalar incelendiğinde ise, Aktaş (2014) tarafından hazırlanan "Devlet Konservatuvarları Türk Müziği Bölümlerinde Verilen Üslup ve Repertuvar Dersinin Uygulanmasında Eser Kimliği Yönteminin Kullanımı ve Önemi" adlı çalışması haricinde gelenekli ses icrâsı üzerine Türk mûsikîsi öğretim modellerine rastlanmamıştır. Bu model de icrâ bazında olmayıp eseri geçmeden önce eserin bestekâr, güftekâr, makam ve usûl tanımının yapılması ve eseri tanıma mahiyetindedir. Çalışmamıza ses icrâsına yönelik kaynak olabilecek çalışmalardan bazıları ise; Doğan'ın (2021) Klâsik Türk Mûsikîsi Kadın Ses İcrâcılarından Meral Uğurlu Ve Sabite Tur Gülerman'ın Tavır Özelliklerinin Tahlili Ve Mukâyesesi" adlı yüksek lisans çalışması, Kaya'nın (2021) "Klâsik Türk Mûsîkisi Ses İcracılarından Münir Nurettin Selçuk, Meral Uğurlu Ve Bekir Sıtkı Sezgin'in Dört Eser Üzerinden Üslûp ve Tavır Özelliklerinin Karşılaştırmalı Analizi" adlı yüksek lisans çalışması ve Durak'ın (2022) "Türk Mûsikîsinde Nevâ Kâr İcrâsı; Bekir Sıdkı Sezgin, Merâl Uğurlu Örneği" adlı yüksek lisans çalışması ve Ersoy'un (2017) müzik türlerinin sınıflandırılmasına yönelik model önerisi haricinde bu çalışmalara benzer çok az sayıda çalışmaların olduğu belirlenmiştir. Diğer taraftan çalışmamıza kaynak olabilecek

nitelikteki birincil olarak ses ve sonrasında saz üstâdlarının yorum unsurlarını belirleyen icrâ analizi çalışmalarının yeterince olduğu tespit edilmiştir. Bu çalışmalar da bizim modelini hazırladığımız yorum unsurları merkezli öğretim modelimize yeterince kaynak olabilecek çalışmalardır.

Yeni Modelin Uygulanması

Modelin uygulanabilmesi için öncelikle kullanılacak olan yorum unsurlarının belirlenmesi, örneklerinin açıklanması ve öğrenci ile nasıl uygulanacağının açıklamaları yapılmıştır. Sonrasında ise nota üzerinde yorum unsurlarının eser üzerinde uygulaması gösterilmiştir.

Yeni Modelde Yorum Unsurlarının (Süsleme Teknikleri) Belirlenmesi

"Süsleme teknikleri" İngilizceden dilimize çevrilen bir terimdir. Prof.Dr. Mehmet Gönül'ün danışmanlığında Durak'ın (2022) hazırlamış olduğu "Türk Mûsikîsinde Nevâ Kâr İcrâsı; Bekir Sıdkı Sezgin, Merâl Uğurlu Örneği" adlı Yüksek Lisans tezinde süsleme teknikleri yerine Gönül'ün tavsiyesi üzerine "Yorum unsurları/ifadeleri" terimi kullanılmıştır. Biz de icrâda süslemenin değil icrâcının yorumu ve bu yorumların unsurları/ifadeleri ifadesinin daha uygun görerek bu ve gelecek çalışmalarımızda bu terimi kullanmayı uygun gördük.

Türk mûsikîsinde yorum unsurları; meşk usulüyle yüzyıllar boyu ustadan çırağa aktarıla gelmiş bu kültürün bir hazinesidir. "Türk mûsikîsinde yorumlamalar, icrâcının özgün tavır unsurlarını belirgin hale getirmek maksadıyla kaydırma, ön çarma, öncü çarpma gibi mûsikî tekniklerinin icrâya katılması sureti ile belirginleşir" (Çetik, 2022, s.316). Bu hazine çok zaman alan ve çok tekrarla kazanılabilecek bir beceridir.

Her bir ses veya saz icrâcısının kendine has yorum unsurları bulunmaktadır. Aslında tüm formların icrâsında uygulanan yorum unsurları belirlidir. Aynı şarkıyı icrâ eden farklı icrâcıların birbirleriyle aynı notada ve tartımlarda aynı unsurları kullandıkları

görülebilir. Ama kendi tavırlarını ortaya koyan unsurları farklı yerlerde kullandıkları görülür ve sonuçta kişiye has bir icrâ farkı oluşturur.

Herhangi bir formun icrâsında yorum unsurları gereğince kullanılırsa gelenekli Türk mûsikîsinde var olan icrâ özelliği ortaya çıkar. Bugün konservatuvarlarda veya harici yerlerde yapılan eğitimlerdeki asıl gayelerden biri de budur/bu olmalıdır. Öğrenci ders hocasından sonra farklı üstadların kayıtlarını dinlemeye maruz bırakılırsa bu gayeye ulaşılabilir ama bu zaman almaktadır. Ayrıca sadece asıl notanın kullanıldığı bir eser üzerinde bu gayeye ulaşmak ve beceriyi kazanmak ta bir hayli zor görünmektedir. Bu zorluğu aşmada öğrenciye kolaylık sağlayacağı düşünülen hazırladığımız modelde daha önce incelediğimiz gelenekli icrâ odaklı çalışmalardan faydalanılarak farklı icrâcıların icrâlarında sıklıkla kullandıkları ortak yorum unsurları belirlenerek nota üzerinde gösterilmeye çalışılmıştır.

İncelenen çalışmalardaki elde edilen yorum unsurları bir havuzda toplanmış ve özellikle Bekir Sıtkı Sezgin, Alâeddin Yavaşca, Münir Nurettin Selçuk, Kani Karaca, Sabite Tur Gülerman ve Meral Uğurlu gibi gelenekli ses icrâcılarının icrâlarında kullandıkları ortak yorum unsurlarının nerede ve nasıl uyguladıkları tespit edilmeye çalışılmıştır. Asıl notadan çok fazla sapmamak suretiyle eser üzerinde bazı notalara veya bazı tartımlara bu yorum ifadeleri farklı sürümlerle yazılmıştır. Örneğin bir grup notalar arasında kaydırma kullanılırken diğer sürümde ara çarpma kullanılmıştır. Belirlenen yorum unsurları örnek bir eser olan Hafız Post'un "Gelse O Şuh Meclise" adlı bestesinde üç farklı şekilde yazılmıştır.

Yorum Unsurlarının Öğrenci ile Uygulanması

Öğrenciye öncelikle birinci aşamada solfej, nefes egzersizleri, ses eğitimi çalışmaları devam ederken Bekir Sıtkı Sezgin, Alâeddin Yavaşca, Münir Nurettin Selçuk, Kani Karaca, Sabite Tur Gülerman ve Meral Uğurlu gibi icrâcıları dinlenmesi istenir. İkinci aşamada

daha önce belirlenen yorum unsurları peyderpey öğrenciye verilir ve uygulatılır. Üçüncü aşamada asıl notaya üç farklı şekilde yorum unsurlarının uygulandığı notanın öğrenci tarafından tartım tartım hocadan sonra seslendirilmesi istenir. Çalışmalar sonucunda öğrenci hangi tartımlarda hangi yorum unsurlarını kullanabileceğini kavrar. Bilmediği bir eserin notasını seslendirirken bu yorum unsurlarını kendiliğinden öğrencinin zihninde belirmesi sağlanır. Burada dikkat edilmesi gereken durum, ezbercilikten daha ziyade öğrencinin yorum kabiliyetini artırmak olmalıdır. Ayrıca sadece yorum unsurları değil icrâya katacağı zenginlik açısından tartımlarda da değişiklik yapılabilir. Bu çalışmada biz Rast makamından bir eser örneği verdik. Farklı makamlarda ve o makamların özelliklerine göre tartım uygulamaları ne kadar çok verilirse öğrencinin yorum unsurlarını bilmediği eserlerde yorum kabiliyeti o derece artacaktır. Çalışmamızda nota üzerinde dalgalanma, gider anlayışında değişiklik, vurgu ve sesin şiddetinin artması veya azalması gibi yorum unsurları kullanılmamıştır. Çalışmalar devam ettikçe diğer yorum unsurları da zamanla kullanılabilir. Öğrenci çalışmalarda güftelerin anlamlarını da içselleştirmelidir. Buna yönelik ayrıca çalışmalar da yapılır.

Geliştirilen Modelde Kullanılan Yorum Unsurları
Öncü çarpma

"Genellikle karar, güçlü veya 4'lü, 5'li alt aralıklara tekabül eden perdelerden başlayıp, ulaşılmak istenen perdeye yapılan bağlı çarpmaları ifâde etmek için kullanılmış bir terimdir." (Durak, 2022, 41). İcracıların bu çarpmaları genellikle cümle başlarında yaptığı görülmektedir.

Figür 1. Kani Karaca'nın Mevlîd'in Mîrac Bahri icrâsında nevâ perdesinden önce 6 alt perdeden yapmış olduğu öncü çarpma örneği

Ön çarpma

"Ön çarpma, makâmın kâidelerince varılmak istenen perdeden hemen önce, referans sesi olarak kullanılan ve genellikle bir alt veya üst perde duyurularak yapılan çarpmadır. Ekseriyetle cümle başlarında veya cümle arasında ezginin bölündüğü nefes yerlerinde kullanılmaktadır." (Durak, 2022, 44). Bu ön çarpma örneğine bestelenmiş eserlerde görüleceği gibi daha çok irticali icrâlarda varılmak istenen perdeden 3'lü, 4'lü, 5'li, 6'lı ve 8'li alt perdelerde de rastlanılabilir.
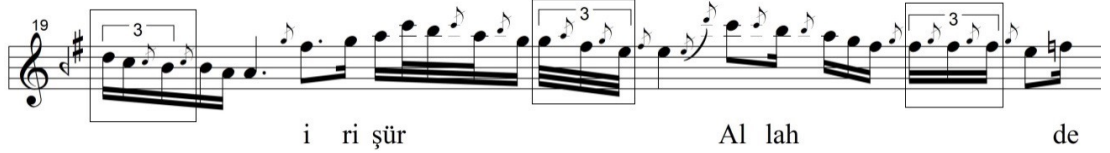

Figür 2. Kani Karaca'nın Mevlîd'in Velâdet Bahri icrâsında nevâ perdesinden önce 8 alt perdeden yapmış olduğu çarpma örneği

Ara çarpma

Hançere kullanımına bağlı olarak yapılan çarpmalardır. Çalgı ve ses icrâcılarının bir tartım içinde veya tartımlar arasında çoğu kez ardışık olarak 8'lik, 16'lık ve 32'lik tartımlar arasında kullandıkları çarpmalardır.

Figür 3. Kani Karaca'nın Mevlîd'in Tevhid Bahri icrâsında üçlemeler arasında yaptığı ara çarpma örnekleri

Kaydırma

İcrâcının icrâ esnasında bulunduğu perdeden varacağı perdeye kadar olan makamla ilgili bölgedeki bütün perdeleri seslendirmesidir. Alt perdelerden üst perdelere olduğu gibi üst perdelerden alt perdelere kadar olan kaydırmalar olabilir.

Figür 4. Kani Karaca'nın Mevlîd'in Merhaba Bahri icrâsında dügâh perdesinden muhayyer perdesine doğru yaptığı kaydırma örneği

İnici merdiven çarpma

"Ses icrâlarında tizden peste doğru sıralı bir şekilde inerken başlangıç perdesinin bir üst perdesine yapılan çarpmaya inici merdiven çarpma denir (Durak, 2022, 60). İnici merdivende sırayla gelen her bir perdede ardışık olarak üst çarpma uygulanır.
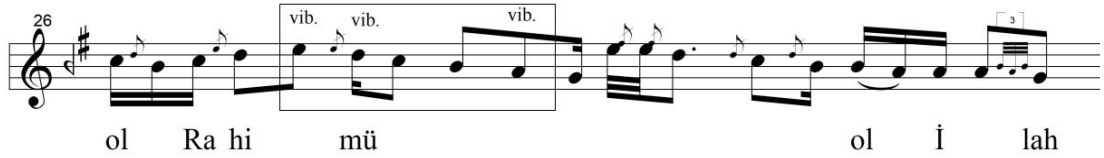

Figür 5. Bekir Sıtkı Sezgi'nin Nevâ Kâr icrâsında inici merdiven çarpma örneği

Vibrasyon

Genellikle nota değeri büyük olan karar, güçlü ve asma kalış perdelerinde uygulanır.

Kısaca sesin dalgalanması ve titretilmesi demektir. Hançereye bağlı olarak bir üst perdeye çarpma yapılarak gerçekleşir.

Figür 6. Kani Karaca'nın Mevlîd'in Tevhid Bahri icrâsında vibrasyon örnekleri

Kümelenme

Kümelenme: "Esas notanın bir derece üst ya da alt notasından başlayıp kümeleniveren üç ya da dört notalı melodik süslemelerdir." (Gazimihal,1961,104).

Figür 7. Bekir Sıtkı Sezgi'nin Nevâ Kâr icrâsında kümelenme kullanımı örneği

Kesik icra

İcrâ edilen perdenin, önündeki ve sonrasındaki perdelerden bağımsız olarak keskin ve net bir şekilde seslendirilmesine kesik icrâ denir. Bu ifâde unsurunun kullanımı yorumda dinamizmi artırmak açısından önemlidir (Durak, 2022, 94).
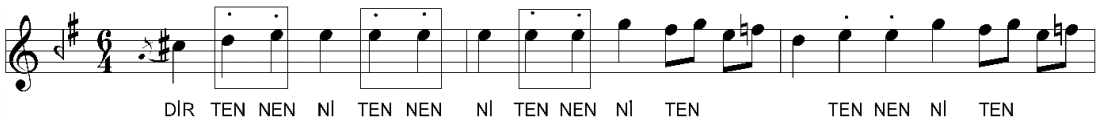
Figür 8. Bekir Sıtkı Sezgi'nin Nevâ Kâr icrâsında kesik icrâ örneği

Geliştirilen Modelin Nota Üzerinde Uygulanması

Yorum unsurları asıl notanın altına her bir satırı 3 farklı şekilde alt alta 3 farklı şekilde yazılır. Satır satır değil de üç farklı nota bütüncül bir şekilde yazılacak olsa öğrencinin bir önceki tartımlarda uyguladığı yorum unsurlarının unutma ihtimali olabilir.

Yorumlu satırlarının birleştirilmiş hali

Rast Yürük Semâî
Gelse O Şûh Meclise Naz ü Tegâfül Eylese

Güfte: Behceti Çelebi
Beste: Hâfız Post

Figür 9. "Gelse O Şuh Meclise" eser icrâsında yorum örnekleri (1. dizekler)

Birinci Yorumlama: 1. ölçü ye rast perdesinden önce yegâh perdesiyle öncü çarpmayla seyre başlanmış 2. rast perdesinden önce bir ara çarpma yapılmıştır. Yine aynı ölçüde 8'li rast perdesinden önce segâh perdesinde ve 8'li ırak perdesinden önce dügâh perdesinde ara çarpma yapılmıştır. 2'lik rast perdesi ile 2. ölçüdeki 4'lük rast perdesinde vibrasyon yapılmıştır. 2. ölçüde 8'li nevâ perdesinden önce hüseyni perdesinde ön çarpma yapılmış dügâh notasına kadar bağ uygulanmıştır. 8'li çârgah perdesinden önce nevâ perdesinde bir ara çarpma yapılmıştır. 3. ölçüde nevâ perdesinden önce segâh perdesiyle ön çarpma uygulanmış, 4'lü gerdaniye perdesinden önce muhayyer perdesiyle çarpmadan sonra hüseyni perdesinden önce gerdaniye perdesiyle ve ölçünün sonundaki nevâ perdesinden önce eviç perdesinde ve çârgah perdesinden önce hüseyni perdesiyle ara çarpma uygulanmıştır.

İkinci Yorumlama: Rast perdesinden önce ırak perdesiyle seyre başlanmış ve 4'lük dügâh perdesinden ırak perdesine kadar bağ uygulanarak 1. ölçüde seyre başlanmıştır. 2. ölçüde asıl notadaki 8'lik nevâ ve çârgahlı tartım, 8'lik nevâ ve 16'lık çârgah ve segâh perdesine dönüştürülmüş, çârgah perdesinden önce hüseyni perdesiyle, segâh perdesinden önce nevâ perdesinde

ara çarpma yapılmıştır. Sonrasında gelen tartımda segâh perdesinden önce çarga perdesiyle, sonraki tartımda bulunan segâh perdesinden önce çârgah perdesiyle ve çârgah perdesinden önce nevâ perdesiyle ara çarpma yapılmıştır. ölçünün sonundaki 2'lik nevâ perdesiyle 3. ölçüdeki 4'lük nevâ perdesinde bağ uygulanmıştır. 3. ölçüde gerdaniye perdesinden önce muhayyer perdesiyle ara çarpma yapılmış ve devamındaki tartımlarda acem perdesinden çârgah perdesine kadar inici merdiven çarpma uygulanmıştır. Son ölçüde 4'lük gerdaniye perdesinden sonra acem perdesinden nevâ perdesine ve hüseyni perdesinden çârgah perdesine kadar inici merdiven çarpma uygulanmıştır. Son ölçüde bulunan sırasıyla nevâ, çârgah, nevâ ve hüsyni perdelerinden oluşan 16'lık tartım, noktalı 8'lik ve 16'lık hüseyni perdesinden oluşan tartıma dönülmüştür.

Üçüncü Yorumlama: 1. ölçüde rast perdesinden önce yegâh perdesiyle bir ön çarpmayla seyre başlanmış, 4'lük dügâh perdesinde segâh perdesiyle, 8'lik ırak perdesinden önce dügâh perdesiyle ara çarpmalar uygulanmıştır. Ölçü sonundaki 2'lik perde ile 2. ölçüdeki 4'lük rast perdesinde vibrasyon uygulanmıştır. 2. ölçüde asıl notadaki 8'lik nevâ ve çârgahlı tartım, 8'lik nevâ ve 16'lık çârgah ve segâh perdesine

dönüştürülmüş ve nevâ perdesinden önce rast perdesiyle ön çarpma uygulanmıştır. Sonraki tartımda segâh perdesinden önce nevâ perdesiyle ve dügâh perdesinden önce çârgah perdesiyle ara çarpma uygulanmıştır. Son ölçüde 4'lü gerdaniye perdesinden önce muhayyer perdesiyle çarpmadan sonra hüseyni perdesine kadar bağ uygulanmıştır. Sonraki tartımda nevâ perdesinden önce eviç perdesiyle ara çarpmadan sonra 16'lık tartımdaki hüseyni perdesinden 2. satırdaki notaya kadar bağ uygulanmıştır.

Figür 10. "Gelse O Şuh Meclise" eser icrâsında yorum örnekleri (2. dizekler)

Birinci Yorumlama: 1. ölçüde 8'lik nevâ perdesinden önce hüseyni perdesiyle ara çarpmadan sonra 4'lük dügâh perdesine kadar bağ uygulanmıştır. Ölçü sonundaki çârgah perdesinden önce nevâ perdesiyle çarpma yapılmış ve çârgah perdesinden 2. ölçüdeki 4'lük rast perdesine kadar bağ uygulanmıştır. 2. ölçüde 8'lik rast perdesiyle ile ırak perdelerinde sırasıyla segâh ve dügâh perdelerinde ara çarpma uygulanmıştır. Ölçü sonundaki 2'lik rast perdesi ile sonraki ölçü başındaki 4'lük rast perdesinde bağ ve vibrasyon uygulanmıştır. Son ölçüde asıl notadaki 8'lik nevâ ve çârgah perdeleri 16'lık nevâ, hüseyni, nevâ ve çârgah tartımına dönüştürülmüş, nevâ ve hüseyni perdelerinde ara çarpmalar uygulanmıştır. Son 8'lik segâh perdesinden önce çârgah perdesiyle, çârgah perdesinden önce nevâ perdesiyle ara çarpma uygulanmıştır.

İkinci Yorumlama: İlk ölçüye segâh perdesinden önce çârgah perdesiyle bir çarpma yapılmış sonraki tartımda bulunun noktalı 8'likperdesinden önce hüseyni perdesiyle ara çarpmadan sonra çârgah perdesiyle çarpma uygulanan 4'lük dügâh perdesine kadar bağ uygulanmıştır. Ölçünün sonundaki segâh perdesinden başlayarak çârgah perdesine kadar çârgah perdelerinde ve nevâ perdelerinde ara çarpmalar uygulanmıştır. 3. ölçüde 8'lik segâh perdesinden 4'lük rast perdesine kadar nevâ, çârgah ve segâh perdeleriyle ara çarpmalar uygulanmıştır. 2. ölçüde asıl notada "O" hecesindeki 8'lik rast ve ırak perdeleri ara çarpma uygulanan üçlemeli 16'lık üçleme ve 8'lik notaya dönüştürülmüştür. Ölçü sonundaki 2'lik rast perdesinden 3. ölçüdeki 4'lük rast perdesinde vibrasyon uygulanmıştır. Son ölçüde 8'lik nevâ perdesinden başlayarak dügâh perdesine kadar inici merdiven çarpmaları uygulanmış, sonrasındaki tartımda bulunan 16'lık çârgah perdesinden önce nevâ perdesiyle ara çarpma yapılmış ve 2'lik nevâ perdesinden diğer satırdaki notaya bağ uygulanmıştır.

Üçüncü Yorumlama: Ölçü bir önceki satırda segâh perdesine kadar uygulanan bağ ile seyir ile devam etmiş 8'lik iki tartım öncesinde ve aralarında sonrasında 4'lük dügâh perdesinden önce yapılan ara çarpmalar uygulanmıştır. Asıl notadaki son tartım segâh, nevâ, segâh ve dügâh perdelerinden ve sonrasında segâh ve çârgah perdelerinden oluşan 8'lik tartıma dönüşmüştür. 2. ölçüde segâh perdesinden önce nevâ perdesiyle çarpma yapılmış ve "Gel" hecesindeki rast perdesinden önce yegâh perdesiyle ön

çarpma yapılmıştır. 2. ölçüde asıl notadaki iki adet 8'lik tartım 8!lik ve 2 adet 16'lıktan oluşan tartıma çevrilmiş, ölçü sonundaki 2'lik rast perdesi ile diğer ölçüdeki 4'lük

rast perdesinde vibrasyon uygulanmıştır. Son ölçüde ise nevâ perdesinden dügâh perdesine kadar bağ uygulanmıştır.

Figür 11. "Gelse O Şuh Meclise" eser icrâsında yorum örnekleri (3. dizekler)

Birinci Yorumlama: Ölçüye nevâ perdesinden gerdaniye perdesine bir bağ uygulanarak başlanmış devamında 8'lik hüseyni perdesinden önce gerdaniye perdesiyle sonraki tartımda nevâ perdesinden önce acem perdesiyle ve ölçü sonundaki çârgah perdesinden önce hüseyni perdeleriyle ara çarpma uygulanmıştır. 2 ölçüde 8'lik nevâ perdesinden önce hüseyni perdesiyle çarpmadan sonra 4'lük dügâh perdesine kadar bağ ve son tartımdaki çârgah perdesinden önce nevâ perdesiyle çarpma uygulanmıştır. 3. ölçüde ise 3. 4'lük rast perdesinden 2'lik nevâ perdesine kaydırma uygulanmış ve nevâ perdesinde vibrasyon yapılmıştır.

İkinci Yorumlama: Bir önceki satırdan nevâ perdesine uygulanan bağ ile ilk ölçü başlamış, gerdaniye perdesinden önce muhayyer perdesiyle başlayarak 4. tartımdaki nevâ perdesine kadar inici merdiven çarpma uygulanmıştır. Asıl notada bulunan sırasıyla nevâ, çârgah, nevâ ve hüseyni perdelerinden oluşan tartım noktalı 8'lik ve 16'lık tartıma çevrilmiş ve segâh perdesine kadar inici merdiven çarpma uygulanmıştır. 2. ölçüde çârgah ve nevâ perdesinden oluşan 8'lik tartım 16'lık noktalı 8'lik tartıma çevrilmiş ve nevâ perdesinden 4'lük dügâh perdesine kadar bağ uygulanmıştır. Yine asıl notadaki son tartım 16'lık ve 8'lik ve segâh ve çârgahtan oluşan 8'lik tartıma dönüşmüştür.

Son ölçüde ise 2'lik nevâ perdesinden önce hüseyni perdesiyle çarpma uygulanmıştır.

Üçüncü Yorumlama: Ölçüye nevâ perdesinden önce hüseyni perdesiyle ve 4'lük gerdaniye perdesindeki çarpmalarla başlanmış ve bir sonraki acem perdesiyle bağ uygulanmıştır. 4. tartımdaki nevâ perdesinden önce ve son tartımdaki nevâ ve çârgah perdelerinde ara çarpmalar yapılmıştır. 2. ölçüde nevâ perdesinden önce başlayarak 3. tartımdaki segâh perdesine kadar ve son tartımda da çârgah perdesine kadar ara çarpmalar yapılmıştır. Son ölçüde ise sadece 2'lik nevâ perdesinde vibrasyon uygulanmıştır.

Figür 12. "Gelse O Şuh Meclise" eser icrâsında yorum örnekleri (4. dizeler)

Birinci Yorumlama: İlk ölçüdeki hüseyni perdesinden 2. ölçüdeki rast perdesine kadar kesik icrâ gerçekleştirilmiştir. 2. ölçünün sonundaki tartımda bulunan çârgah perdesi noktalı 8'lik ve 16'lık segâh perdesine dönüştürülmüş ve çârgah perdesinden önce nevâ perdesiyle çarpma uygulanmıştır. Son ölçünün başındaki 4'lük dügâh perdesi ile 8'lik dügâh perdelerinde bağ uygulanmış 2. tartımdaki segâh perdesinden önce çârgah perdesiyle çarpma yapılmıştır. 3. tartımdaki dügâh perdesinden 2'lik yegâh perdesine kadar bağ gerçekleştirilmiştir.

İkinci Yorumlama: İlk ölçüdeki hüseyni perdesinden çârgah perdesine, 4. tartımdaki nevâ perdesinden segâh perdesine ve 2. ölçüdeki çârgah perdesinden dügâh perdelerinde bağ uygulanmıştır ve ölçü sonunda ara çarpmalar yapılmıştır. On ölçüde 4'lük tartım noktalı 8'lik ve 16'lık tartma dügâh ve segâh perdelerinden oluşan 2. tartım 16'lık dügâh ve noktalı segâh perdeli tartıma, dügâh ve rast perdesinden oluşan 8'lik tartım, ırak ve hüseyni aşiran perdeli tartımlar 8'lik ve 16'lık tartımlara dönüştürülmüştür. Ayrıca 2. tartımdaki noktalı segâh perdesinden 2'lik yegâh perdesinden önceki hüseyni aşiran perdesine kadar bağ uygulanmış ve bu tartımlar arasında ara çarpmalar uygulanmıştır.

Üçüncü Yorumlama: İlk ölçüde hüseyni perdesinden segâh perdesine kadar inici merdiven çarpma uygulanmıştır. 2. ölçüde son tartımda sadece çârgah perdesinden önce ara çarpma yapılmıştır. Son ölçüde 8'lik dügâh ve segâh perdelerinden önce ara çarpmalardan sonra bir sonraki tartımda dügâh perdesinden 2'lik yegâh perdesine kadar inici merdiven çarpma uygulanmıştır.

Figür 13. "Gelse O Şuh Meclise" eser icrâsında yorum örnekleri (5. dizeler)

Birinci Yorumlama: İlk ölçüde rast perdesinden önce ırak perdesiyle bir ön çarpma ve 8'lik segâh perdesinden önce çârgah perdesiyle ara çarpma uygulanmıştır. 2. ölçüde sadece asıl notadaki 8'lik segâh ve dügâh tartımı noktalı 8'lik ve 16'lık tartıma dönüştürülmüştür. Son ölçüde ise dügâh perdesinden önce bir ön çarpma ve 4'lük segâh perdesinden ölçünün son notası olan rast perdesine bağ uygulanmıştır.

İkinci Yorumlama: İlk rast perdesinden önce ırak perdesiyle, 2. rast perdesinden önce dügâh perdesiyle ara çarpmadan sonra 8'likdügâh perdesinden 2'lik rast perdesine kadar bağ uygulanmıştır. 2. ölçüde dügâh perdesinden önce yegâh perdesiyle, çârgah perdesinden önce nevâ perdesiyle bir çarpma uygulanmıştır. 2. ölçüde asıl notadaki iki adet 8'lik notalardan oluşan tartım, ara çarpmalar uygulanarak bir adet 8'lik ve iki adet 16'lık tartıma dönüştürülmüştür. Ölçünün son

notası olan 2'lik rast perdesinden 3. ölçüde bulunan 4'lük dügâh perdesi arasında bağ uygulanmıştır. Son ölçüde 4'lük rast ve segâh perdelerinden önce çarpma uygulanmış, asıl notada iki adet 8'likten oluşan tartım 16'lık ve noktalı 8'lik notalara çevrilmiş ve 4'lük segâh perdesinden noktalı 8'lik perdesine kadar bağ uygulanmıştır.

Üçüncü Yorumlama: 1.ölçüde asıl notadaki dügâh ve segâh perdelerinden oluşan 8'lik tartım sırasıyla dügâh, çârgah, segâh ve dügâh perdelerinden oluşan 16'lık tartıma dönüştürülmüştür. 2. ölçüde ikinci 4'lük dügâh, segâh ve 8'lik dügâh perdelerinde çarpma uygulanmıştır. Ayrıca 4'lük çârgah perdesinden 2'lik rast perdesine kadar bağ uygulanmıştır. Son ölçüde 4'lük rast, dügâh ve segâh perdelerinden önce ara çarpmalar yapılmış, 4'lük segâh perdesinden 8'lik rast perdeleri arasında bağ uygulanmıştır.

Figür 14. "Gelse O Şuh Meclise" eser icrâsında yorum örnekleri (6. dizekler)

Birinci Yorumlama: İlk iki ölçüde yorumlama yapılmamıştır. Son ölçüde ikinci 4'lük nevâ perdesinden gerdaniye perdesine kaydırma, 8'lik eviç perdesinden önce bir çarma ve 2'lik gerdaniye perdesinde vibrasyon uygulanmıştır.

İkinci Yorumlama: ilk ölçüde asıl notadaki ilk 4'lük ırak perdesi, ırak perdesinde noktalı 8'lik ve dügâh perdesinde 16'lık tartıma dönüştürülmüştür. 2. ölçüde yorumlama yapılmamış 3. ölçüde önceki yorumlamadan farklı olarak gerdaniye perdesinden diğer satırdaki notaya bağ uygulanmıştır.

Üçüncü Yorumlama: İlk ölçüdeki asıl notadaki ilk 4'lük ırak perdesi, ırak perdelerinde bir 8'lik ve iki adet 16'lık tartıma dönüştürülmüş, rast perdesindeki ikinci 4'lük perdede vibrasyon uygulanmıştır. 2. ölçüde yorumlama yapılmamıştır. Son ölçüde İlk nevâ perdesinden önce rast perdesiyle öncü çarpma, 4'lük gerdaniye perdesinden önce dügâh perdesiyle çarpma uygulanmıştır. Ölçüdeki 8'lik gerdaniye ve eviç perdelerinden oluşan tartım üçü gerdaniye biri eviç perdesinde olmak üzere ara çarpmalarla kümelenme gerçekleştirilmiştir.

Figür 15. "Gelse O Şuh Meclise" eser icrâsında yorum örnekleri (7. dizekler)

Birinci Yorumlama: ilk ölçüde ikinci 4'lük muhayyer perdesi ile 8'lik gerdaniye perdesinde bağ uygulanmış bir sonraki eviç perdesinde çarpma yapılmıştır. Asıl notadaki son tartım sırasıyla 8'lik eviç, 16'lık eviç hüseyni, 8'lik eviç ve gerdaniye perdelerinden oluşan tartıma dönüştürülmüştür. Son tartımdaki 16'lık eviçten ve 8'lik gerdaniye perdesinden önce ara çarpma yapılmıştır. 2. ölçüde sadece 8'lik eviç ve mi diyez (acem) perdelerinden oluşan tartım arasında ara çarpma uygulanmıştır. Son ölçüde 8'lik notalardan oluşan hüseyni ve eviç perdelerinden önce, yine 4'lük eviç perdelerinden sonra 8'lik tartımdaki hüseyni perdesinden önce ara çarpmalar yapılmış ve 2'lik nevâ perdesinde vibrasyon uygulanmıştır.

İkinci Yorumlama: Ölçüye bir önceki satırdaki son notadan 8'lik eviç perdesine bağ uygulanarak başlanmıştır. İlk 8'likteki eviç ve sonraki muhayyer perdelerinden önce ara yapılmıştır. Asıl notadaki son tartım sırasıyla eviç, hüseyni, eviç ve gerdaniye perdeleriyle 16'lık, noktalı sekizlik, ve iki sekizlik tartıma çevrilmiş ve 8'lik gerdaniye perdeleri ile 2. ölçüdeki 4'lük eviç perdeleri arasında ara çarpmalar yapılmıştır. 2. ölçüde asıl notada bulunan iki adet eviç ve mi diyez (acem) perdelerindeki 8'lik tartım, 8'lik eviç 16'lık eviç ve mi diyez (acem) tartımına dönüştürülmüştür. Bu tartımda bulunan 8'lik eviçten 2'lik eviç perdesine kadar ara çarpmalar gerçekleştirilmiş, 2'lik nota ile 3. ölçüdeki 8'lik hüseyni perdeleri arasında bağ

uygulanmıştır. 3. ölçüde asıl notadaki ikinci 8'lik tartım sırasıyla 16'lık gerdaniye ve eviç, 8'lik hüseyni perdelerinden oluşan tartıma çevrilmiş ve ara çarpmalar uygulanmıştır.

Üçüncü Yorumlama: İlk ölçüdeki 4'lük muhayyer perdesi sırasıyla muhayyer, tiz segâh, muhayyer ve gerdaniye perdelerinden oluşan 16'lık kümelenme tartıma dönüştürülmüş, ölçünün başındaki 8'lik eviç perdesi ve 16'lık tartımın son perdeleri arasında ara çarpmalar uygulanmıştır. Son tartımdaki 8'lik gerdaniye perdesinde bir çarpma gerçekleşmiştir. 2. ölçüde ikinci 4'lük eviç perdesinde ve ölçü sonuna doğru 8'lik mi diyez (acem) perdelerinden önce çarpma yapılmıştır. 3. ölçüde asıl notadaki ilk 4'lük gerdaniye perdesi sırasıyla gerdaniye, muhayyer, gerdaniye ve eviç perdelerinden oluşan 16'lık kümelenme tartıma dönüştürülmüş ve ara çarpmalar gerçekleştirilmiştir. Yine asıl notadaki eviç ve hüseyni perdelerinden oluşan tartım, 8'lik noktalı eviç ve 16'lık hüseyni perdelerinden oluşan tartıma dönüştürülmüş ve 16'lık hüseyni perdesinden önce çarpma uygulanmıştır.

Figür 16. "Gelse O Şuh Meclise" eser icrâsında yorum örnekleri (8. dizekler)

Birinci Yorumlama: İlk ölçüde nevâ perdesinden önce segâh perdesiyle ön çarpma ve üçüncü 4'lük nevâ perdesinden gerdaniye perdesine kaydırma yorumlamaları yapılmıştır. 2. ölçünün başından 3. ölçüdeki 4'lük çârgah perdesine kadar inici merdiven çarpmalar uygulanmış 3. ölçüde asıl notadaki son tartım perde sırası bozulmadan sırasıyla 8'lik, noktalı 8'lik, 16'lık ve 8'lik tartıma dönüştürülmüş ve noktalı 8'likten önce çarpma uygulanmıştır.

İkinci Yorumlama: İlk ölçüde nevâ perdesinden önce rast perdesiyle ön çarpma ve İkinci Yorumlamanın ilk ölçüsünde olduğu gibi üçüncü 4'lük nevâ perdesinden gerdaniye perdesine kaydırma yorumlamaları yapılmıştır. 2. ölçüde muhayyer perdesinden eviç perdesine, gerdaniye perdesinden hüseyni perdesine ve son ölçüde acem perdesinden nevâ perdesine doğru bağ yorumlaması yapılmıştır.

Üçüncü Yorumlama: İlk ölçüde muhayyer perdesiyle çarpma yapılan gerdaniye perdesi dahil 3. ölçünün çârgah perdesine kadar kesik icrâ gerçekleşmiştir. 3. ölçüdeki son tartımda ise eviç ve hüseyni perdelerinden önce ara çarpmalar uygulanmıştır.

Figür 17. "Gelse O Şuh Meclise" eser icrâsında yorum örnekleri (9. dizekler)

Birinci Yorumlama: İlk ölçüde 4'lük nevâ perdesinden sonraki 8'lik nevâ perdesine bir bağ yapılmış, 8'lik hüseyni perdesinden önce yapılan çarpmayla birlikte yine bu perdeden 8'lik çârgah perdesine bağ uygulanmıştır. Asıl notada 8'lik segâh ve dügâh tartımı noktalı 8'lik ve 16'lık tartıma çevrilmiştir. 2. ölçüde ilk 4'lük rast perdesinden önce ırak perdesiyle ön çarpma yapılmıştır. Son ölçüde çârgah perdesinden önce bir çarpmadan sonra asıl notada 8'lik segâh ve dügâh tartımı noktalı 8'lik ve 16'lık tartıma dönüştürülmüştür.

İkinci Yorumlama: İlk ölçüde asıl nota ilk 8'lik nevâ ve hüseynili tartım noktalı 8'lik ve 16'lık tartıma çevrilmiş, öncesinde 4'lük nevâ perdesinden noktalı 8'lik perdeye bağ yapılmıştır. Yine asıl notadaki 8'lik segâh ve

dügâh tartımı noktalı 8'lik ve 16'lık tartıma çevrilmiştir. 2. ölçüye 4'lük rast perdesinden önce ırak perdesiyle yapılan ön çarpmayla başlanmış, asıl notadaki 8'lik dügâh ve segâhlı tartım 16'lık ve noktalı 8'lik tartıma çevrilerek 8'lik ve sonrasında gelen 2'lik rast perdesinden önce ara çarpma uygulanmıştır. 3. ölçüde çârgah perdesinden önce çarpma yapılmış, asıl notadaki 8'lik segâh ve dügâh tartım sırasıyla 8'lik ve iki adet 16'lık tartıma dönüşmüş ve bu tartımdaki ilk 16'lık

tartımdan önce ara çarpma gerçekleşmiştir.

Üçüncü Yorumlama: İlk ölçüde 4'lük nevâ perdesinden 8'lik nevâ perdesine bağ uygulanmış, 8'lik hüseyni perdesinden yine 8'lik dügâh perdesi arasında inici merdiven çarpma gerçekleşmiştir. 2. ölçüde bir yorumlama yapılmamıştır. 3. ölçüde çârgah perdesinden önce dügâh perdesiyle başlayarak 8'lik dügâh perdesine kadar ara çarpmalar yapılmıştır.

Figür 18. "Gelse O Şuh Meclise" eser icrâsında yorum örnekleri (10. dizekler)

Birinci Yorumlama: İlk ölçüde dügâh perdesinden önce ırak perdesiyle 4'lük rast perdesinden önce segâh perdesiyle çarpma yapılmış, 4'lük segâh perdesinden 8'lik rast perdeleri arasında bağ uygulanmıştır. Son ölçüde ilk 4'lük rast perdesinden önce dügâh perdesiyle çarpma yapılmış, ikinci 4'lük rast perdesinde ise vibrasyon uygulanmıştır.

İkinci Yorumlama: İlk ölçüde ikinci dügâh perdesindeki 4'lük notadan rast perdesine bağ uygulanmış, sonrasında dügâh perdesindeki 4'lük notadan son nota olan 8'lik rast perdeleri arasında ara çarpmalar gerçekleşmiştir. Son ölçüde asıl notada ırak perdesindeki 4'lük nota noktalı 8'lik ve 16'lık tartıma çevrilmiş ve arada ara çarpma yapılmıştır.

Üçüncü Yorumlama: İlk ölçüde 4'lük segâh perdesinden önce çârgah perdesiyle çarpma ve son tartımda 8'lik rast perdesinden önce segâh perdesiyle ara çarpma gerçekleşmiştir. Son ölçüde ise rast perdesindeki 4'lük notada vibrasyon uygulanmıştır.

Sonuç

Gelenekli icrâya sahip icrâcıların, nota sisteminde eğitimin özellikle Türk mûsikîsi kültüründe bulunan üslup-tavır özelliği karşılığının olmadığını ve bu nedenle aktarımın zayıflayacağından dolayı karşı duruş sergiledikleri bilinmektedir. Durgutlu'nun da (2013) dediği gibi Osmanlı Devletinde son dönemlerde görülen batılılaşma hareketleri, geleneksel mûsikîdeki meşk eğitim sistemine ilgiyi azaltmış, devletin geleneksel mûsikîye verdiği desteği büyük ölçüde kesmesine neden olmuştur (s.1). Bu sebeple özellikle Cumhuriyetten sonra Batı tipi nota sistemiyle mûsikî eğitiminde ağırlık kazanmaya başlamıştır. Yalnız gelenekli icrâ anlayışını devam ettiren bestekâr ve icrâcılar, notanın görevinin sadece eserin hafızada kalmasını sağladığı, özellikle Türk mûsikîsi icrâ özelliğini karşılayamadığı gerekçesiyle usta-çırak eğitiminin devam etmesini istemişlerdir.

Türk mûsikînde gelenekli icrânın karşılığını

sağlayan yegâne etmenlerden biri de yorum unsurlarının kullanımıdır. Usta-çırak ilişkisinde bu yorumları gereğince edinmek zaman almaktadır. Eğer bunun çözümü olacaksa ve nota sistemi de zorunluysa ki Gönül (2021) ve Hatipoğlu'nun (2013) değindiği "Meşk yöntemi çağın gereklerini kullanmayı reddetmez." düşüncesiyle yine sorun nota sistemiyle bir nebze de olsa yeni bir eserin öğrenme zamanı kısaltabilir ve zorluk aşılabilir düşüncesiyle ses icrâsı üzerine yorum unsurları merkezli yeni bir çalışma modeli hazırladık.

Modelin ilk hazırlık aşamasında büyük desteği olacak üslup-tavır merkezli analiz çalışmalarındaki özellikle ses icrâcılarının yorum unsurlarının kullanımı değerlendirilmiştir. Bu aşamada Bekir Sıtkı Sezgin, Alâeddin Yavaşca, Kani Karaca ve Meral Uğurlu gibi gelenekli icrâcıların neredeyse aynı yorum unsurlarını farklı yerlerde kullandıklarını tespit edilmiştir. Tespit edilen yorum unsurları bir havuzda toplanmıştır.

Modelin ikinci hazırlık aşamasında öğrenciye ses, nefes ve solfej eğitimi verilmiştir. bu süreçte öğrenciye yoğun bir şekilde gelenekli icrâcıların kayıtları dinletilmiştir. Öncesinde havuzda toplanan yorum unsurları öğrenciye peyderpey öğretilmeye ve uygulamaya çalışılmıştır.

Modelin üçüncü hazırlık aşamasında öncesinde havuzda toplanan yorum unsurları bir eser üzerinde asıl notadan kopmamak kaydıyla farklı sürümlerle yazılmıştır. Örneğin bir sürümde sırasıyla gelen hecelerde kesik icrâ kullanılmışsa diğer bir sürümdeki o hecelerde ara çarpma diğer sürümde o hecelerde kaydırma uygulanmıştır. Bu şekilde öğrencinin bilmediği bir eserin notasını eline aldığında hangi yorumlamaları nerede ve nasıl uygulayacağı becerisini hızlı bir şekilde öğretilmesi hedeflenmiştir. Bu çalışma örnek mahiyetinde olduğu için yorum unsurlarının hepsi kullanılmamıştır. Öğrencinin becerisine göre zamanla diğer yorum unsurları da sırasıyla verilebilir. Ayrıca bu çalışmada üç farklı sürümlü ve tek bir makamla örnek

verilmiştir. Eserin her bir satırında uygulanan sürümlerin icrâ seyri açıklanmıştır.

Öneriler

➢ Bu çalışma kuramsal olarak ortaya konulan bir model önerisi olup, geliştirilen modelin deneysel olarak test edilmesi önerilir.

➢ Türk mûsikîsi gelenekli ses icrâsına yönelik yorum unsurları bazında tavır özelliklerini araştıran çalışmaların sayı ve nitelik bakımından fazlalığı daha ileri seviyede ve daha kullanışlı yeni modellerin araştırmacılar tarafından ortaya atılması önerilir.

➢ Geliştirilen modelin uygulayıcılar (ses eğitimcileri) tarafından doğru bir şekilde uygulanmasına yönelik eğitimler verilebilir.

Sınırlılıklar

Bu çalışma gelenekli icrâ anlayışını yeni öğrenme aşamasında olan öğrencilere yönelik tasarlandığı için yorum unsurlarının bütününde değil öncü çarpma, ön çarpma, ara çarpma, kaydırma, inici merdiven çarpma, vibrasyon, kümelenme ve kesik icrâ unsurlarıyla sınırlıdır.

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Model proposal for Turkish music sound performance with interpretation expressions

Extended Abstract

The notation system in Turkish Music is based on the "Abced" notation system invented by the Arab philosopher al-Kindi. Turkish theoreticians such as Farabi, Ibn Sina, Safiyyüddin developed the abced notation and explained the Turkish music theoretical system on this system in their manuscripts. However, this system was not used by the musicians of the period with the thought that it could not reflect the performance of Turkish music due to its characteristic feature, and for this reason, the number of works written with the abjad notation of that period is very few. Although the Western notation system, which was used for the first time by Ali Ufki in the Ottoman period, was more developed than the abced notation system, it was not in demand. Because music education in Turks is done with the "meşk" system. In meşk, which is a completely memory-based system; The teacher-student relationship is not just an education, it is a system based on the observation and development of morality and personal development. Education is based on constant repetition and reciting a book. In the meşk system, the student takes all the subtleties of music from his teacher. Learns when, where and how to use frets, which vary according to the characteristics of the maqam, during the performance. In this sense, it may be the reason why notation is not preferred because it will greatly reduce the intensity of the teacher-student relationship. Musicians point to the pitch system as one of the main reasons why they do not want to use the Western note persistently. Because it does not seem possible to show this pitch understanding in the notation system. In addition, it does not seem possible to show these differences in note exactly, since pitches can vary in ups and downs due to the maqam feature in Turkish music during the course of the performance. For example, saba, hicaz and uşşak frets are the frets that show the most variation during performance. Due to these variability, each maqam has characteristic features. As a matter of fact, it can be understood from this situation alone why the traditionalists were against the notation system. It seems quite difficult to show this difference on the note. Although there were different musical notation studies over time, most of the musicians kept their distance not only from the Western but also from the Eastern-based abjad notation system for similar reasons. The westernization movements seen in the last period of the Ottoman Empire also showed its effect in painting and music culture, apart from daily life. 19th century The Western notation system has been gradually applied since the foundation of Mûsikâ-i Humayun, which was founded in the early part of the year. Despite the distant approach of some musicians, notation system was applied in the musical institutions opened by the Ottoman Empire such as Dâr'ül Bediî and Dâr'ül-elhân. In the conservatories opened after the Republic, the Western notation began to be used entirely. However, in the State Conservatories that provide Turkish music education, instrument and voice teachers continued the meşk system alongside the notation. Because Turkish music is not only pitch and mana music, but also style and attitude music. In other words, Turkish music is a music in which each form has different performance style and musical accumulation, as in pitch music, and has its own individual interpretation elements. Interpretation elements, in whatever form, are an integral part of traditional performance, with elements that vary from person to person. It seems quite difficult to show these features in the notation system, as in the case of pitch. It is known that it will create visual pollution even if it is tried to be displayed in the notation system. However, it is possible to overcome this difficulty to a great extent with notation without breaking with traditional performance in the education process. In the model we prepared for use in institutions providing musical education as a suggestion, the elements of interpretation used by traditional vocal performers such as Bekir Sıtkı Sezgin, Alâeddin Yavaşça, Münir Nurettin Selçuk, Meral Uğurlu were used in their performances. The interpretation elements used in the forms in Turkish music are almost the same when examined in detail. It can be seen that different performers performing the same song use the same elements of interpretation in the same note and weights, as well as in different places. That's why a personalized attitude is emerging. In the model we have prepared, there are common interpretation elements used by the performers whose names we have given. In our study, interpretation elements such as fluctuation on the note, change in the understanding of expense, increase or decrease in the emphasis and sound intensity were not used. Other comment elements may be used over time as studies continue. In the first stage, it was determined where, when and how the vocal performers, whose names we gave their names, used the elements of interpretation. During the training phase, first of all, solfeggio information is given to the student along with breathing exercises and voice work. At this stage, it is ensured that the students listen to the audio recordings of the performers whose names we have given. After the solfeggio work reaches a certain stage according to the student's ability, the elements of interpretation are introduced and applied one by one. The determined interpretation elements are applied to a work. We have determined the work of Hafız Post called "Come, O Şuh Majlis" as an exemplary work. We implemented the comment elements in three different versions. These versions can be duplicated if more prefixes are desired. In the first line of the model, we took the base note as a basis. We placed the comment elements under the first line, all in different places. In this way, we applied three different versions for each line in the whole work. In this way, the student comprehends how he applies different comment elements for each line as a result of the study and internalizes it. As a result, when the student picks up a new work, he has the ability to perform with a traditional understanding of performance. In order for this model we have prepared to be more functional and useful in terms of operation, there should be more studies focused on performance analysis in terms of quality and quantity than today. When examined, it is seen that instrument performance analyzes and model suggestions are more than vocal performance analyses. Especially sound performance model suggestions are almost non-existent except for one study. This model we have prepared is a model that can be developed. As studies focused on sound performance analysis increase, it will lay the groundwork for the next methods or models.

Keywords

Konservatuvar eğitiminde Brahms'ın op.108 re minör keman-piyano sonatının, bestecinin müzikal stil ve çalış teknikleri açısından incelenmesi ve öneriler

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Öz

Eserlerini Romantik dönemde vermiş olan Alman besteci ve piyanist Johannes Brahms, senfoniler, piyano ve oda müziği eserleri, konçertolar koral eserler ve iki yüzden fazla şarkının bulunduğu pek çok eser bestelemiştir. 19. yüzyılın ikinci yarısında senfoni ve sonat formlarının büyük ustası olarak görülen Brahms, yazdığı 3 piyano, 3 keman, 2 viyola, 2 çello ve 2 klarnet sonatı ile bir Klasik dönem formu olan sonatı, romantik ve modern bir anlayışla işlemiş zengin müzikal ifadeleri ile sonat formunu oldukça geliştirmiştir. Bu çalışma geç Romantik[1] dönemin en önemli bestecilerinden Johannes Brahms'ın op.108 3 numaralı keman sonatının detaylı bir incelemesidir. Bu çalışmanın amacı, öğrencilerin teknik ve müzikal gelişimlerine katkıda bulunabilecek pek çok unsuru da içerisinde barındıran; Brahms'ın 3 numaralı keman sonatını çalışacak olan icracılara, Brahms'ın müzikal anlayışı hakkında bilgi vermek; sonatı biçim, armoni ve stil açısından tanıtmak ve çeşitli çalışma önerileri sunmaktır. Bu çalışmada veriler; literatür taraması, eserlerin dinlenmesi, icra edilmesi ve nota üzerinde analiz yöntemiyle elde edilmiştir. Çalışmada Brahms'ın müzikal yaşamına kısaca değinilmiş, stili hakkında bilgiler verilmiştir. Sonraki bölümde sonat hakkında bilgiler verilerek, form, armoni ve yorum açısından analizi yapılmıştır. Doğru çalış stilinin uygulanabilmesi ve Brahms'ın yoğun müzikal dokusunun yansıtılabilmesi için sağ ve sol elde çeşitli icra teknikleri ve çalışma önerilerinde ve hızlı bölümler için metronom tavsiyelerinde bulunulmuştur. Benzer analiz ve öneriler piyano partisi için de yapılmıştır. Çalışmadaki veriler literatür taraması ve notaların ayrıntılı incelemesi sonucunda elde edilmiştir. Sonuç olarak Brahms, sonatı organik bir bütünlük içinde tasarlamış, keman ve piyano arasındaki ilişkiyi bir solo çalgı ve ona eşlik eden bir piyano olmanın ötesine taşımış, kontrpuan, rondo formu, sonat allegro formu gibi geleneksel formları kullanmış, uygulanmasını istediği her türlü ifadeyi nota üzerine yazmış olduğu ortaya çıkmıştır.

Anahtar Kelimeler

Brahms, keman, klasik müzik, müzik öğretimi, piyano, sonat

Giriş

Klasik ve Romantik müziğin unsurlarını eserlerinde ustalıkla bir araya getiren ve Romantik dönem müziğini en uç sınırlarına taşıyan Brahms'ın, alışılmadık armonik yapılar üzerine kurduğu derin işlemeli tema geliştirmeleri, soluksuz ve sürükleyici cümleleri, kontrpuan tekniğini ustaca kullanması, sonatlarında da göze çarpan özelliklerdir. Bu çalışmada Brahms'ın yazmış olduğu 3 Keman-Piyano sonatından, olgunluk döneminde yazdığı op.108 3. Keman-Piyano sonatı incelenmiştir. Brahms'ın müzikal dilinin anlaşılabilmesi açısından 3. Keman-Piyano sonatı önemli bir örnektir. Brahms'ın bu sonatı, keman literatüründe en sevilen ve en çok icra edilen sonatlardan biridir. Bu sonat öğrencilerin teknik ve müzikal gelişimlerine katkıda bulunabilecek pek çok unsuru da içerisinde barındırdığı için keman müfredatlarında en çok tercih edilen eserlerden biri olmuştur.

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[1] Geç Romantik dönem yaklaşık 1850-1890 yılları arasında yaşanmış, 20. yüzyıl müziğini ve modernizmin altyapısını hazırlamış ve Romantizm akımının üçüncü evresini oluşturan dönemdir (Bahadır, 2008, 12).

Türkiye'de bu sonatla ilgili yapılmış sadece iki akademik çalışma bulunmaktadır. Bunlardan biri olan Dr. Öğretim Üyesi Şeydagül Kapçak'ın (2014) araştırmasında, sonatın sadece 1. ve 2. bölümlerini detaylı biçimde incelenmiştir. İkinci çalışma olan Prof. Şeniz Duru'nun (2001) çalışmasında ise Brahms'ın 3. Keman-Piyano sonatının genel özelliklerinden bahsedilmiştir. Bu çalışmalar Brahms'ın keman sonatlarıyla ilgili Türkçe dilindeki ilk örnekler olarak sonradan yapılacak çalışmalar için de bir rehber olmuştur. Türkiye dışında da Brahms'ın keman sonatlarıyla ilgili pek çok çalışma mevcuttur. Jung Yon Cho (2017) İngiltere'deki Leeds üniversitesinde yaptığı bir çalışmada Brahms'ın keman sonatlarını, bestecinin icracılık açısından beklentilerini ön plana çıkartarak incelemiştir. Bu çalışma, tarihsel teorik icra bilgilerine dayanarak günümüzde Brahms'ın nasıl yorumlanması gerektiğine dair bir kılavuz olmuştur. Hsieh Chun (1997) Amerika Birleşik Devletlerindeki Maryland Üniversitesinde yaptığı bir çalışmada Brahms'ın keman konçertosunu ünlü keman virtüözü Joseph Joachim'in (1831-1907) yorumlaması ve bunun getirdiği yeni bakış açısı üzerinden incelemiştir. Elliot Plumpton (2021), Brahms'ın keman sonatlarını günümüz performans pratikleri açısından inceleyerek günümüz müzik estetiği beğenileri açısından yeni yorumlar getirmiştir.

Bu çalışmanın amacı bu sonatı çalışacak olan icracılara, Brahms'ın müzikal anlayışı hakkında bilgi vermek; sonatı biçim, armoni ve stil açısından tanıtmak ve çeşitli çalışma önerileri sunmaktır. Çalışmadaki veriler literatür taraması, eserlerin dinleme, icra ve nota üzerinde analiz yöntemiyle elde edilmiştir.

Brahms, Klasik ve Romantik müziğin unsurlarını eserlerinde bir araya getirmiştir. Besteci Romantik dönemim simgelerinde biri sayılmaktadır. Bunun sebebi, eserlerinde Klasik formları kullanmakla birlikte, müzikal yeteneklerinin getirdiği yaratıcılığını, armonik gelişimler ve romantik formları

ustalıkla biçimlendirmek için kullanmasıdır. Kendisinden sonra gelen müzik eleştirmenleri de onu hem gelenekselci hem de yenilikçi olarak kabul etmişlerdir. Brahms ortaya çıkardığı müzikal eskizi çok az müdahale ile belirli formlara sokar ve net bir biçimde veya herhangi bir karmaşaya yol açmadan bu eskizi finale ulaştırır. Brahms'ın ortaya çıkardığı müziğin gerektirdiği icra uygulamaları onu, Bach ve Beethoven ile aynı kategoriye koyar. Çünkü söz konusu bestecilerin yarattıkları eserlerdeki matematiksel tutarlılık, onları sanatçılığın özünde var olan estetik olgusuna oldukça yaklaştırmaktadır. Bu bestecilerin her biri, eserlerinde her notaya ayrı bir önem atfetmiş ve her notanın doğru zamanda, doğru bir şekilde çalınmasına dikkat etmişlerdir. Bu ayrıntılı anlatım her birinin müzikal eserlerine duygusal bir anlam ve güç katmıştır. İşte bu yüzden Brahms, Alman orkestra şefi ve piyanist Hans von Bülow'un tanımıyla müziğin 3B'sinden (Bach, Beethoven, Brahms) biri olarak tanımlanmıştır (Alpagut ve Kalender 2017, 738). Gösterişli tarzı ve disiplinli sanatçı kişiliği, geç Romantik dönemin bazı özellikleri ve sınırsız tutkusu ile uyuşmamaktadır (Goetschius, 1923, 151).

Brahms'ın eserlerinde kullandığı armonik unsurlar her türlü gelişime açıktır ve müzikal ifadesini zenginleştirirken hem armoniye hem de melodik tasarımlara eşit derecede önem vermiştir (Geiringer, 1961, 207). Diğer taraftan kendi döneminde neredeyse unutulmaya yüz tutmuş olan kontrpuan yazısına da özel bir ilgisi vardı. Kromatizm[2] ise ustalıkla kullandığı bir stildir (Say, 1994, 400).

Araştırmanın Amacı ve Problemi

Brahms'ın 3 numaralı keman-piyano sonatı öğrencilerin teknik ve müzikal gelişimlerine katkıda bulunabilecek pek çok unsuru içermektedir ve bu yüzden keman müfredatlarında önemli bir yeri vardır. Geç Romantik dönemin en önemli bestecilerinden

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[2] Kromatizm bir tonun içerdiği asıl sesler ve akorlara ton dışındaki seslerin de serpiştirildiği bir kompozisyon tekniğidir.

Brahms'ın eserlerini iyi bir şekilde icra edebilmek için Brahms'ın yaşamını, müzik anlayışını ve stilini kavramak gereklidir. Bu unsurların özümsenmemesi, Brahms müziğinin icrasında abartıya kaçma, sıkıcılık, tempo belirsizlikleri, oda müziği gibi ansambl icralarında birliktelik sorunları gibi olumsuz durumlara yol açabilmektedir. Bu araştırmada Brahms'ın müziğini ve özellikle keman sonatlarını stiline uygun şekilde icra edebilmek için ne şekilde çalışmalar yapılmalıdır? sorusuna yanıt arayacaktır. Bu çalışma Brahms 3 numaralı keman-piyano sonatın tüm bölümlerini kapsayan detaylı bir analiz olarak bu problemin çözümüne yönelik bir kılavuz olacaktır. İncelenen sonat, öğrencilerin teknik ve müzikal gelişimlerine katkıda bulunabilecek unsurları da içerisinde barındırmaktadır. Bu yüzden keman müfredatlarında en çok tercih edilen sonatlardan biri olmuştur. Ayrıca bu çalışma, bu sonatı çalışacak olan icracılara, Brahms'ın müzikal anlayışı hakkında bilgi vermek sonatı biçim, armoni ve stil açısından tanıtmak ve çeşitli çalışma teknikleri gösterme amacını taşımaktadır.

Bu çalışmanın alt problemleri ise;

➢ Brahms'ın müzikal kazanımlar anlamında amacı nedir?

➢ Brahms araştırmaya konu olan sonatın yapısal bütünlüğünü nasıl sağlamıştır?

➢ Brahms bu sonatta keman-piyano ilişkisini ne şekilde yansıtmıştır?

➢ Brahms sonatta melodik çeşitliliği ne şekilde sağlamıştır?

➢ Brahms sonatın kendi istediği şekilde icra edilebilmesi için hangi yolları kullanmıştır?

➢ Brahms'ın uzun ve bağlı cümlelerinin etkilenmeden çalınabilmesi için hangi çalışma yöntemlerine ihtiyaç duyulmaktadır?

➢ Brahms'ın istediği saf, temiz ve parlak tonu elde etmek için nasıl bir teknik uygulanmalıdır?

➢ Brahms'ta vibrato kullanımı nasıl olmalıdır?

➢ Brahms'ın tempo tercihleri günümüzde ne derecede uygulanmaktadır ve yoruma ne gibi katkılar sağlamaktadır?

Yöntem

Bu çalışmada gerekli bilgileri elde etmek için literatür taraması yapılmıştır. Ayrıca nitel araştırma yöntemlerinden doküman analizi tekniği kullanılmıştır. İncelenen sonatta; eserin form yapısının tespit edilmesi biçimsel, sonatın müzikal düzeninin tüm yönlerinin ortaya çıkartılması kromatik, sonattaki temaların, cümlelerin ve motiflerin tespit edilmesi tematik, sonatın tüm armonik gelişim ve bağlantılarının ortaya çıkarılması armonik, parçanın müzikal unsurları arasındaki bağlantıların çözümlenmesi ise rölatif analiz yöntemleri ile yapılmıştır. Analiz için incelenen doküman sonatın, "Sämlitch Werke" adlı yayıncının 1927 yılında bastığı "Breitkof & Härtel" tarafından düzenlenen edisyonudur (Gal, 1926, 57).

Brahms'ın Müzikal Yaşamı

Johannes Brahms, eserlerini Romantik dönemde vermiş Alman besteci ve piyanisttir. Aralarında konçertolar, senfoniler, piyano ve oda müziği eserleri, koral eserler ve 200'den fazla şarkının bulunduğu pek çok eser bestelemiştir. Brahms, 19. yüzyılın ikinci yarısında senfoni ve sonat formlarının büyük ustası olarak görülmektedir. Kontrbas ve korno sanatçısı Jacob Brahms'ın oğlu olan Johannes Brahms bir piyanist olarak ilk yetenek pırıltılarını erken yaşlarda göstermiştir. Babası, Brahms'ın eğitimiyle ilk başlarda kendisi ilgilenmiş, 5 yaşına geldiğinde ise ona piyano öğretmeni Eduard Marxsen'den dersler aldırmaya başlamıştır. Brahms kısa sürede piyanoda ilerlemiştir ve Alman halk şarkılarının melodilerini ve Bach'ın pek çok eserini ezbere çalmıştır. Buna göre bir bestecinin yetişme sürecinde müzikle erken yaşta tanışmasının önemi

ortaya çıkmaktadır. 14 -16 yaşları arasında Brahms, Hamburg'un limanlar bölgesindeki tavernalarında piyano çalarak ve bir yandan da besteler yaparak, bazen de resitaller vererek ailesine yardım etmek için para kazanmıştır. 1850'de Yahudi Macar kemancı Eduard Reményi ile tanışmış, birlikte konserler vermiştir (Chun, 1997, 12).

Brahms'ın hayatındaki en önemli kırılma noktası, 1853'te Brahms'ın yeteneğini hemen fark eden keman virtüözü Joseph Joachim ile tanıştığı zamandır. Joachim, Brahms'ı besteci Robert Schumann ile tanıştırmış ve onun besteciliğini övmüştür. İki besteci arasında kısa sürede bir dostluk oluşmuştur. Schumann, Neue Zeitschrift für Musik dergisinde Brahms hakkında övgü dolu bir makale yazmıştır. Makale halk arasında büyük bir yankı uyandırmıştır.

Brahms'ın besteciliğinin gelişim sürecinde bu usta müzisyenlerle tanışıp tavsiyeler alması ve yönlendirilmesi onun üretkenliğine büyük katkı sağlamıştır.

Brahms, 1857-1860 yılları arasında piyano öğretmenliği ve koro şefliği yaptığı Detmold sarayı ile Göttingen arasında gidip geldi. 1859'da Hamburg'da bir kadın korosunun şefliğine atandı. Bu görevleri ona çok değerli tecrübeler kazandırdı ve kendi çalışmaları için yeterli zaman bıraktı. Bu süreçte Brahms'ın üretkenliği arttı ve orkestra için iki serenat ve si bemol majör ilk yaylı çalgılar sextet'inin (1858-60) yanı sıra, gösterişli re minör 1. piyano konçertosu'nu da (1854-58) tamamladı (Hancock, 1984).

Brahms 1881'de Breslau Üniversitesi fahri profesörü oldu, 1886'da Prusya hükümeti tarafından soyluluk payesi aldı ve o yılın Berlin Akademisi üyeliğine seçilerek büyük bir başarı kazandı. Brahms 1887 yılında yakalandığı karaciğer kanserinden kurtulamayarak hayatını kaybetmiştir (web 1).

Brahms, yazdığı 3 piyano, 3 keman, 2 viyola, 2 çello, 2 klarinet sonatı ile bir Klasik dönem formu olan sonata romantik ve modern bir anlayış getirmiş, hayal gücü ve zengin müzikal ifadeleri ile sonat formunu üst seviyelere taşımıştır. Brahms sadece sonat formunda bile bu kadar çok eser yazarak üretkenliğini gözler önüne sermiştir.

Brahms'ın 3. Keman Sonatının Analizi

Brahms, 1886 yazında arkadaşı şair ve librettist Joseph Widmann tarafından Bern'deki Thun kasabasına davet edilmiştir ve Thun gölü kıyısında bir villa kiralamıştır (web 2). Burada 1886 ve 1888 yılları arasında geçirdiği 3 yaz boyunca 2. ve 3. keman sonatlarını, do minör piyanolu triosunu, 2. viyolonsel sonatını, 105 ve 107 opus numaralı liedlerini ve keman-viyolonsel için ikili konçertosunu yazmıştır. Brahms olgunluk dönemi eserlerini söz konusu göl kenarı gibi doğayla içiçe bölgelerde vermiştir. Brahms 1877 yılından hayatının sonuna kadar yazlarının çoğunu Rügen'deki tatil köylerinde ve Pörtschach, Yukarı Avusturya'nın Salzakammergut bölgesindeki Ischl beldesi, Pressbaum, Wiesbaden ve Steiermark Alpleri'ndeki Mürzzuschlag köyü gibi kalabalıktan uzak yerlerde geçirmiştir. Ayrıca Brahms 1877'den 1894'e kadar birçok aile üyesini, arkadaşını ve meslektaşını kaybetmiştir (Casey ve Crutcher, 2019, 5). Tüm bunlar Brahms'ın bu sonatı ortaya çıkardığı dönemdeki stilini etkileyen unsurlar olmuştur. 3 numaralı keman sonatı, Brahms'ın eserlerini birçok kez seslendiren besteci ve piyanist Hans von Bülow'a adanmıştır. Sonatın ilk seslendirilişi 22 Aralık 1888'de ünlü Macar kemancı, besteci ve pedagog Jenö Hubay tarafından Köln'de yapılmıştır ve piyano partisini de Brahms'ın kendisi çalmıştır.

Brahms'ın yazdığı üç keman sonatı, onun olgunluk döneminin önemli göstergelerinden biridir. 1853 yılında Joseph Joachim için yazılan (Schubert ve Albert Dietrich'in diğer bölümlerini yazdığı) ortak bir sonat için bir Scherzo yazdı, fakat takip eden 27 yıl süresince bu türde yapacağı 4 besteyi başladıktan bir süre sonra imha etmiştir (Brahms eskizleri ve bitmemiş eserleri konusunda hastalık derecesinde ketumdu ve bu yüzden bunların neredeyse hepsini

imha etmişti.) (web 3). Bu sonat Brahms'ın olgunluk döneminde yazdığı diğer eserler gibi, yoğun armonik gelişimlerle desteklenen basit tema motifleri üzerine kurulmuştur. Bir besteci için kullanılan "geç (olgunluk) dönem stili" kavramı eğitimciler ve öğrenciler için yanlış bir algılamaya yol açabilir. Bu algılar bestecinin yaşlılık döneminde yazdığı eserler ve öldükleri yaşa bakılmaksızın en son yazdığı eserler arasındadır. Bir bestecinin geç döneminde yazdığı eserlere, son olmalarından dolayı ayrı bir değer atfedilir (Casey ve Crutcher, 2019, 6). Bu durum da bu sonatı diğer Romantik dönem keman sonatları arasında üst noktalara taşımaktadır.

Bu sonatta piyano partisi, kemanla önceki iki sonattan daha fazla bütünleşmiş durumdadır. Brahms'ın 50'li yaşlarında yazdığı bu sonat, görkemli, büyük güç gerektiren ve ilham verici bir eserdir. Eser kusursuz bir Sonat Allegrosu formuna sahiptir ve o kadar ustaca işlenmiştir ki icrasında eksik ya da fazla tek bir unsur yoktur. Bu eser, keman için yazılmış en önemli sonatlardan biridir (Shaham, 2020, 75). Brahms'ın keman-piyano için yazdığı üç sonattan sonuncusu ve bu üçlünün en gösterişlisi olan re minör Sonat, bestecinin sahip olduğu güçlerin zirvesini temsil etmektedir. Re minör Brahms'ın büyük müzik formlarında nadiren kullandığı bir tondur. Aslında bu ton, Brahms'ın müziğindeki en dramatik hislerini ortaya çıkardığı ve duygusal temaları rahatça şekillendirdiği bir zemin olmuştur (web 4).

Sonat dört bölümden oluşmaktadır ve genel hatlarıyla çalkantılı ve tutkulu bir anlatıma sahiptir. Brahms'ın kullandığı besteleme yöntemleri sonatın ilk bölümünde, Klasik-Romantik dönem müzikal unsurlarının sergilenmesi açısından bir örnek niteliğindedir.

Sonattaki bölümlerin ana tematik malzemeleri, çoğunlukla birkaç nota içerisinde şekillenen kısa motifler ya da tekrar eden akorlar ile şekillenmiş; arpejler sıkça kullanılmıştır. Keman ve piyano arasındaki diyalog, temaların en önemli işlenme ve geliştirilme araçlarındandır. Bazı müzik cümleleri keman ve piyanoya bölüştürülerek tamamlanacak şekilde kurgulanmıştır (Karadut, 2012, 64).

Birinci bölüm re minör tonunda lirik bir temayla başlayıp sonrasında tutkulu bir atmosfere doğru gelişen ve ara ara sakinleşerek belirli duygu dalgalanmaları oluşturan bir karakterdedir. Bölüm, Sonat Allegrosu formundadır. İkinci bölüm ise, genel hatlarıyla gizemli ve masalsı bir atmosfere sahip, re minör tonundaki birinci bölüme göre bir kontrast teşkil eden re majör tonundadır ve A-B-A düzeninde bir forma sahiptir. Üçüncü bölüm ise bestecinin ikinci bölümü işlediği re majör tonunun üçüncü ve beşinci derecelerini alıp bunları yeni tonun I. ve III. dereceleri olarak kullandığı fa diyez minör tonundadır. Bu ton değişimi dinleyicide sarsıcı ve beklenmedik bir etki yaratır. Bu bölüm A-B-A-B-A şeklinde bir forma sahiptir.

Klasik dönemde çok kullanılan Sonat Rondo formundaki 4. ve son bölüm, eseri tekrar başladığı ana tona döndürür ve güçlü bir final etkisini sonuna kadar devam ettirir. Brahms sonatın ilk üç bölümünde, bölümleri birbirine bağlamak için bir köprü vazifesi gören tonal ve ritmik hazırlıklar yapmıştır. Böylece tüm sonatı organik bir bağ içerisinde bütünleştirmiştir. Birinci bölümün sonunda keman, bölümü sol telinde 3 ölçülük bir la ile bitirir. Piyano partisi ise re majör akoru ile biter. Bu akor re majör tonunda başlayan ikinci bölüme dinleyiciyi hazırlar (Figür 1).

Figür 1. İkinci bölümün bitişi ve ikinci bölümün başlangıcı arasındaki tonal bağlantı

İkinci bölüm puandorglu bir re majör akoruyla biter. 3. bölüm bu akorun 3. derecesi olan fa diyez notasıyla başlar. İlk üç ölçüde, dördüncü ölçüdeki sol diyez notası duyuluncaya kadar bölüm re majör tonundaymış gibi duyulur. Bu armonik sürpriz, sanki bir bölüm bitip diğeri başlıyormuş gibi değil, tek bölümün farklı tempolara sahip kısımları gibi bir duyuluşu sağlar. Bu da eserdeki organik birliğin bir yansımasıdır (Figür 2).

Figür 2. İkinci bölümün bitiş tonu ve 3. bölümün ikinci bölümün tonundan aldığı 3. ve 5. derecelerle oluşturulan motifi

Üçüncü bölümden 4. bölüme geçişte armonik açıdan bir bağlantı görülmemekle birlikte Brahms bu sefer ritmik bir bağlantı kullanmıştır. "Un poco presto e con sentimento" ifadeli bir temposu olan ve 2/4'lük tartıma sahip 3. bölümün ardından "Presto agitato" ifadeli bir temposu olan ve 6/8'lik bir tartıma sahip 4. bölüm başlar. İki bölümün temposu farklı olduğu halde Brahms, 4. bölümün 6/8 lik tartımını 3. bölümün 2/4 lük tartımındaki üçleme sekizlikler gibi duyurarak tempoda bir birlik sağlamıştır (Figür 3).

Figür 3. 3. ve 4. bölümler arasında bağlantı kurulması[3]

Birinci Bölüm: Allegro

Bölüm tipik bir Sonat Allegrosu formundadır. Bu bölümde en sık kullanılan ifade işareti ardışık crescendo ve decrescendo'dur. Keman partisinde toplamda 32 adet bu şekilde crescendo-decrescendo grubu vardır ki bunların ilk on tanesi daha ilk temada karşımıza çıkar. Bunlar genellikle birinci ve ikinci ana tema bölgesinde bulunur (Cho, 2017, 89) (Figür 4).

Figür 4. Birinci bölümde 32 kez kullanılan crescendo-decrescendo gruplarından ilk ikisi

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[3] Farklı tempo ve tartımlardaki 3. ve 4. bölümün, aynı tempodaki iki bölümden ilkinin dörtlük vuruşlarının, takip eden bölümdeki üçleme sekizliklere denk geliyormuş gibi duyurulması ve böylece tartım aracılığıyla iki bölüm arasında bağlantı kurulması

Aslında bu yükselme ve alçalmalar büyük crescendo ve decrescendoları kastetmemektedir. Bunlar, bu temanın derin ifadesini verebilmek için gereken zaman kazanma, vibrato yapma ve arşenin hızını değiştirme fırsatlarını sunar (Shaham, a.g.e., 76). Ünlü keman pedagogu Leopold Auer, vibratoyu "Bir müzik cümlesine hatta sadece tek bir motif ya da notaya bile daha ifadeli bir ses kalitesi ve etkileyicilik kazandırmak için tel üzerinde duran bir parmağın hızlı şekilde dalgalanması ile sağlanan etkidir." şeklinde tanımlar (Tang, 2018, 3). Bölümün öne çıkan özelliklerinin neredeyse tamamı ilk dört ölçü içinde karşımıza çıkar. Açılış melodisi, kemanın bir gün doğumunu anlatırcasına sakin, gittikçe yakınlaşan ve her notası belirgin temasıyla başlar. Bu temada şeffaf bir tını elde edilmelidir. Eğer bilek hareketleri yumuşak yapılmazsa, birinci bölümün, giriş temasındaki uzun ve bağlı cümlelerin, arşenin yön değişimlerinden etkilenmeden çalınabilmesi mümkün olmayacaktır. Bunu yapabilmek için yön değişimi anında sağ el parmaklarının da yardımcı olması gerekir. Temaya piyanonun tempoyu belirleyen senkoplu oktavlarla oluşturulmuş ritmik yürüyüşü "sotto voce"[4] bir ifadeyle eşlik eder (Figür 5).

Figür 5. J. Brahms 3. Keman Sonatı giriş teması

11. ölçünün ikinci yarısından itibaren melodide kademeli bir yükseliş başlar. Piyano bu yükselişe, ardışık olarak gelen üçleme akorlar ve senkoplu oktavlarla eşlik eder. Yükseliş tekrar temanın ilk motifiyle sona erer (Figür 6).

Figür 6. 11. ölçüde başlayan yükseliş

[4] Sotto voce: Hafif sesle, fısıltıyla

24. ölçünün ikinci yarısından itibaren bölüm yeni cümleyle oldukça coşkulu bir havaya bürünür. Bu yeni temada kemanda ilk temadan alınan motifler duyulur. Bu cümlede kemanın tutkuyu yansıtabilmesi için molto vibrato kullanılması gerekir. Aslında vibrato, on dokuzuncu yüzyılın sonlarında yaylı çalgı eğitimcileri tarafından glissando süslemeleriyle birlikte ele alınan ikinci melodik süsleme türüdür. Vibratosuz çalma Brahms'ın ölümünden hemen sonrasına kadar normal bir yaylı çalgı çalma biçimiydi ve yalnızca belirli sesleri vurgulamak için ya da belirli pasajlara uygulanan özel bir efekt olarak kullanılıyordu. Melodik bir süsleme olarak vibrato, örneğin Brahms'ın op.34 fa minör beşlisinin 1. bölümündeki kadanslarda, yoğun vurgu gerektiren notalarda ve uzun süre tutulması gereken seslerde kullanılmıştır. Burada vibratolar dalgalı çizgi ile belirtilmiştir. Vibrato ayrıca kantabile pasajlarda da sürekli olarak kullanılmıştır. Örneğin, 1892 civarında kurulan Bohemian Quartet tarafından yapılan Smetana'nın birinci kuartetinin kaydında, diğer bölümlerde genel çalma şekli hemen hemen her notada "non-vibrato"[5] olsa da, "cantabile"[6] ifadeli yavaş bölümde vibratolar mevcuttur (Finson, 1984, 468).

Piyano eşliği de güçlü bir ifadeyle çalınmalıdır ve bağlı notalar dışında mutlaka "staccato"[7] tuşe kullanılmadır (Figür 7).

Figür 7. 124. ölçüde başlayan yeni cümle

40. ölçünün 2. vuruşunda yeni bir cümle başlar. Bu cümle gelecek olan romantik temayı hazırlamaktadır. Tema, güçlü ve bağlı bir çalış gerektirmektedir. 42. ölçüde piyano kemanın az önce çaldığı melodiyi tekrarlar ve sonrasında melodiyi kemana bırakır. Melodinin bütününde ani iniş çıkışlar oluşmaması için bu karşılıklı çalışın aynı nüans seviyesinde devam etmesi gerekir (Figür 8).

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[5] Non-vibrato: Vibratosuz
[6] Cantabile: Şarkı söyler gibi
[7] Staccato: Notaların kapsadığı süreleri koruyarak kısa ve kesik çalış

Figür 8. 40. ölçüde başlayan yeni cümle

48. ölçüde romantik bir anlatıma sahip olan yeni cümlede piyanonun solosu duyulur. Bu bölüm ana tonun ilgili majörü olan Fa majör tonu ile başlar. 56. ölçüde piyano, daha önce keman partisinde duyulan temayı La majör tonunda tekrar duyurur. Bu sırada keman partisi eşlik pozisyonundadır (Figür 9).

Figür 9. 48. ölçüde piyano solosu ile başlayan yeni tema

61. ölçüde keman "piano" nüansıyla başlayıp gittikçe yükselen ikinci temayı net ve "cantabile" bir ifadeyle duyurur. Piyano partisi bu temaya kısa arpejlerden oluşan yoğun bir dokuyla eşlik eder (Figür 10).

Figür 10. 61. ölçüde başlayan yeni tema

İkinci tema başladığında buradaki ifade işaretlerinin fazlalığı dikkat çekicidir. Bu işaretler icracıya ifadeli bir çalış için bir rehber niteliğindedir. İcracının tüm bu işaretlere tam yazıldığı şekliyle uyması gerekir. Özellikle de 232. ölçüde kemancıların genellikle "decrescendo"[8] ya erken girdiği noktada bu işaretlere uymak önemlidir. Brahms, icracıdan çalmasını beklediği her şeyi notaya yazmıştır (Shaham, 2020, 76).

84. ölçüde gelişme bölümü başlar. Brahms, tema sunumlarında müzikal unsurları o kadar detaylı ve ikna edici şekilde geliştirmiştir ki, gelişme bölümüne ulaştığı zaman daha fazla müzikal işlemelere gerek duymamış ve böylece gelişme bölümü önceki bölümlerden büyük bir farklılık göstermemiştir (Frisch, 1984, 276).

Sergi, gelişme, yeniden sergi bölümlerinden oluşan klasik sonat allegrosu formunda, gelişme bölümü için Sachs, temaların bir bütün olarak ele alınmadığını, belirli parçalara, motiflere bölündüğünü, bunların da kendilerine özgü yürütme güçlerinin olduğunu söyleyerek şu yargıya varmıştı: Temalar bundan sonra edilgen değil etken niteliği taşır olmuştur. Brahms da bu bölümün gelişme kısmında tam da bu özellikleri ustaca kullanmıştır (Sachs, 1965, 19).

Gelişme bölümü ilk temayı andıran ancak "bariolage"[9] şeklinde çalınan bir cümle ile başlar. Brahms, 46 ölçü boyunca piyanoda sol elde la pedalı üzerinde devam eden, içerisinde çeşitli gerilimler ve çözülmeler barındıran bir melodiyi muhteşem bir biçimde işlemiştir (Figür 11).

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[8] Decrescendo: Sesin gürlüğünün giderek azaltılması

[9] Bariolage: Yaylı çalgılarda belli motiflerin tel değiştirerek çalınması

Figür 11. 84. ölçüde başlayan gelişme bölümü

Bu temanın keman partisinde iki tel birbirine çok yakın olarak düşünmeli ve ana temayı sürdüren notalar "tenuto" şekilde ve tema dışındaki alt sesleri "piano" olarak çalınmalıdır. Bu melodi, bölümü tekrar giriş temasına bağlar. Tekrar duyulan giriş teması bu sefer bir oktav alttadır. 153. ölçünün ikinci vuruşunda bölüm 4 ölçülük bir kadansla fa diyez minör tonuna modülasyon yapar. Buradan itibaren tema bölümün genel melodik yapısından alınan motiflerin genişletilmesi, daraltılması, tekrar sergilenmesi ile geliştirilir (Figür 12).

Figür 12. 153. ölçüden itibaren Fa diyez minör tonuna modülasyon yaparak gelişen tema

Bölüm kendi içerisinde organik bir bütünlüğe sahiptir. 214. ölçüde bölüm yeniden sergiye ulaşır. 258. ölçüde ana tema son kez duyulur ve keman ilk motifi her biri bir oktav aşağıdan olmak üzere iki kez daha duyurarak bir gün batımı etkisi yaratır ve sönümlenerek biter (Figür 13).

Figür 13. Ana temanın son kez duyurulduğu bitiş cümlesi

İkinci Bölüm: Adagio

Bu bölümde Brahms, ifade bağlarını ustaca kullanarak duygu yüklü cümleler ortaya çıkartmıştır. İfade bağları, Romantik Dönem müziğini, Klasik dönemden ayıran başlıca özelliklerin arasındadır. Romantik döneme ait melodilerde duygusal ifade içeren cümleler, süreklilik arz eden bir biçimde müziğe yansır. Söz konusu süreklilik Brahms'ın bestecilik yetenekleri ve duygu dünyasıyla birleştiğinde, karşımıza muhteşem bir müzikal anlatım çıkar (Kapçak, 2014, 99).

Re majör tonunda ve 3/8'lik tartıma sahip bu ağır bölüm, bağlı çalınması gerekliliğine karşın her nota tek tek vurgulanmalı, uzun seslerde vibrato eşit kullanılmalı ve sıcak bir sonorite sağlanmalıdır. Brahms'ın koyu, derin ve zengin bir sonoriteyi tercih ettiği keman eğitimcileri ve icracılar tarafından bilinmeli ve buna önem verilmelidir (Chun, 1997, 14). Aslında tel ve arşe seçimleri bile sonoriteye etki etmektedir. Brahms'ın yaşadığı dönemde üst tellerde bağırsak kullanılmaktaydı ve daha farklı bir sonorite elde edilmekteydi (Musgrave ve Sherman, 2003, 4). Piyano eşliği hafif ve derin bir şekilde çalınmalı, kuvvetli zaman kendi doğal vurgusunu yansıtmalıdır. 18. ölçünün 3. sekizliğinde piano nüansıyla başlayan yeni cümlenin ilk motifi keman tarafından iki ölçü içerisinde coşkulu bir yükselişle forteye ulaştırılmalıdır. Bu cümle bölümü La majör tonuna taşır (Figür 14).

Figür 14. 18. ölçüde başlayan yeni cümle

21. ölçüden itibaren başlayan çift sesli motif ilk iki ölçüsünde tutkulu bir ifadeyle çalınmalıdır. Sonraki iki ölçü ise anlık bir kontrast ile "piano" nüansıyla biter. Piyano ise kırık akorlarla forte başlayıp aynı şekilde sönerek kemana destek olmalıdır. Buradaki zorluk, iki ölçü içerisinde fırtına etkisi yaratmak ve 23. ölçüde fırtınayı dindirerek "piano" nüansına "dolce" bir anlatımla geçmektir (Figür 15).

Figür 15. 21. ölçüden başlayan motifin iki ölçü içerisinde forte nüansından piano nüansına ulaşması

37. ölçüde kendisini tekrar eden ve bir oktav üstten duyurulan ana temayı biraz daha "espressivo" çalarak tansiyonu yükseltmek gerekir. Hatta tempoyu birkaç metronom daha hızlı düşünmek de ifadenin güçlendirilmesine katkıda bulunacaktır. Bu cümlenin piyano eşliğinde sol el noktalı ama akıcı bir müzikal çizgi üzerinde ilerlemelidir. Kemanla aynı olan sağ el partisi ise kemanla aynı nüans seviyesi yakalanarak çalınmalıdır. Keman ve piyanonun nüans uyumu adeta yeni bir çalgının tınısı gibi duyulmalıdır. 18. ölçüde başlayan tema 50. ölçüde kendisini tam dörtlü yukarıdan tekrar duyurarak bölümün ana tonuna geri döner. Burada kemandaki çift sesler, ses değişimlerinden önce verilen es işaretlerinde sol eli önceden yerleştirerek ve arşeyi durdurarak çalışılmalıdır. 67. ölçüde giriş temasının ilk iki ölçüsü tekrar duyurulur ve bölüm sakin bir şekilde biter.

Üçüncü Bölüm: Un poco presto e con sentimento

Bölüm genel olarak, eserin ilk baskılarında tavsiye edilen ortalama tempodan daha hızlı tempolarda çalınmıştır. Kneisel bölüm için 108-120 arasında olan en yavaş tempoyu önermiştir. Schirlin'in 120-126 arası ve Flesch'in 126 metronomu ile karşılaştırıldığında, Schultze Biesantz en hızlı tempo olan 138'i tavsiye etmiştir. Brahms, bölümü ilk yazdığında tempo ifadesini "Presto assai e con sentimento" olarak belirtmiştir. Ancak daha sonra burdaki "assai" teriminin çok hızlı çalınması gerekliliği olarak algılanmaması için ifadeyi "Un poco presto e con sentimento" olarak değiştirmiştir. Bu tempo tavsiyelerine rağmen Arthur Catterall 1923 yılı kaydında bölümü 128 metronomla, Szymon Goldberg de 1953 yılındaki bir kaydında ortalama 128 metronomla, Nathan Milstein 1950 yılındaki kaydında 136, Jascha Heifetz 1950 yılındaki kaydında 140 metronomla, Grigori Zhislin 1989 yılında yaptığı kayıtta 138 metronomla, David Oistrakh, 80'li yıllardaki bir konserinde 132 metronomla çalarken, Maxim Vengerov, 2014 yılında verdiği bir konserde bölümü 142 metronomla çalmıştır. Joshua Bell, 2016 yılındaki bir konserde 148, Anne Sophie Mutter ise 90'lı yıllarda yaptığı bir konserde ortalama 176 tempoyla çalmıştır (Tablo 1).

Tablo 1. İcracılara göre 3. bölümün tempo tercihleri

Solist	Yıl	Tempo
Arthur Catterall	1923	128
Szymon Goldberg	1953	128
Nathan Milstein	1950	136
Jascha Heifetz	1953	140
David Oistrakh	1980'ler	132
Grigori Zhislin	1989	138
Anne Sophie Mutter	1990'lar	176
Maxim Vengerov	2014	142
Joshua Bell	2016	148

Buna göre günümüzün tanınmış keman sanatçıları, bölümü tavsiye edilen ve Brahms'ın istediği tempodan çok daha hızlı icra etmektedirler. Buna sebep olarak bölümün dinamik yapısının kemancıların ustalıklarını göstermeleri için bir fırsat sunması gösterilebilir. Aslında Brahms hemen hiçbir eserinde herhangi bir metronom sayısı belirtmemiştir. Üzerinde metronom sayısı bulunan eserlerdeki tempolar edisyonların tercihi olmuştur. Kaldı ki Brahms'ın eserlerini basan ilk edisyonlar da herhangi bir metronom sayısı belirtmemişlerdir. Bölüm dinamik ve ritmik yapısı itibarıyle bir scherzo'ya benzese de melodik açıdan daha karamsar bir ifadeye sahiptir. Bu yüzden nokta işaretli notaların biraz daha sesleri uzatarak, bağlı çalınması gerekir. Bölümde tema piyano ile başlar. Keman eşlik konumundadır. 17. ve 21. ölçülerdeki 2. dörtlükteki mi sesi molto-vibrato çalınmalıdır ve arşeyi tele sağlam bir basınçla koymak gerekir (Figür 16).

Figür 16. Molto-vibrato artikülasyonu ve arşeye sağlam bir basınç uygulanması gereken mi notaları

18. ölçüde, bir ölçü içerisinde melodinin piano nüansına düşürülmesi gerekir. Aynı ölçülerde piyano eşliğindeki staccatolar yüzeysel değil derin bir tuşe ile, tekrar eden notalarda el tuşlara yakın tutularak çalınmalıdır ve "dolce"[10] ifadesi mutlaka uygulanmalıdır. İkinci sekizlikler her zaman ilkinden daha hafif olmalıdır. 16'lık pasajlar bağlı ve parlak çalınmalı, inici olan motif giderek söndürülmemeli, son notaya vurgu yapmamak kaydıyla aynı nüans seviyesinde çalınmalıdır. 29. ölçüde temayı keman devralır. Aynı şekilde keman, piyanonun ilk girişindeki ifadeleri uygulamalıdır. 65. ölçüde tema gelişerek doruk noktasına ulaşır. Burada donanım Fa majör tonunu göstermektedir ancak melodi henüz la minör üzerindedir. Buradaki akorlar kırılmadan, arşe ile orta tele baskı yaparak üç sesin aynı anda duyurulması sağlanmalıdır. Kaldı ki eserin temposu düşünüldüğünde, akorları kırmak için zaman kalmamaktadır. Piyanoda sağ elde ve karşı zamanda gelen akorlar keman ile aynı nüansta ve kısalıkta çalınmalıdır (Figür 17).

[10] Dolce: Tatlı

Figür 17. Molto-vibrato artikülasyonu ve arşeye sağlam bir basınç uygulanması gereken mi notaları

76. ölçüde temanın ikinci cümlesi fa majör tonunda tekrar duyulur ve 3 kademe halinde yükselir. 86. ölçüde tekrar zayıf zamanlarla oluşturulan akor dizisi fa minörde duyulur. Bu sefer zayıf zaman akorları kemandadır. Motifin ikinci duyuluşunda artık kemanda akorlar değil çift sesler vardır. Buradaki fark, her iki motifte de keman staccato olmasına rağmen çift sesler karşı zamanda çalındığı için sekizliktir ve kendi zamanından dışarı taşmaması için daha kısa tutulmalıdır (Figür 18).

Figür 18. 65. ölçüdeki motifin 86. ölçüde kemanda fa minör tonunda gelişi ve zayıf zamanların kemanda çalınması

111. ölçüde ilk tema la majör tonuna ulaşır. Her ne kadar "meno presto" tempo ifadesi yazılı olsa da keman buradaki motife rubato olarak başlamalı, motifin en tepe noktasındaki re sesinde mezzo-forteye ulaşılmalı ve sonraki dört notada "piano" nüansına dönülmelidir. Piyano partisi de aynı melodiyi aynı şekilde yükseltmeli ve zirve noktasından tekrar ana temaya dönüş köprüsü boyunca bağlı ve ifadeli bir şekilde çalmalıdır. 119. ölçüde yeniden sergi başlar. Burada tema yine piyanodadır ve keman eşlik pozisyonundadır. Ancak bu sefer kemanın çift sesleri pizzicato olarak çalınmaktadır. Burada keman partisi gizemli bir atmosfer yaratmak için "piano" nüansla çalınmalıdır. Piyano eşliği ise pizzicatoları örtmeyecek şekilde oldukça hafif çalınmalıdır. Bu noktadan itibaren tema çeşitli armonik gelişimlerle sonlanır.

Dördüncü Bölüm: Presto agitato

Re minör tonunda ve "Presto agitato" tempo ifadesine sahip olan bu bölüm Tarantella[11] havasına sahip bir rondodur. 6/8'lik tartıma sahip bu son bölümde de 3. bölümde olduğu gibi tempo konusunda bir belirsizlik vardır. Örneğin; Anna Sophie Mutter bir konserinde bu bölümü ortalama 164 metronomla çalmış, Joshua Bell, 2016 yılındaki bir konserinde 138 metronomla, Adolf Busch ise 1939 yılı kaydında ortalama 160 metronomla çalmıştır. Bu noktada keman vitüözlerinin tempoyu kendi yorumlarına göre belirledikleri görülmektedir. Burada yer alan çift sesli motifler, hareketin hızından dolayı arşenin boştaki tellere değmemesi için "saltato" olarak çalınmalıdır. Oldukça dinamik bir

şekilde başlayan bölüm büyük bir tutkuyla 5. ölçüde artık Brahms müzik yazısının bütün özelliklerini göstermektedir. Bu bölüm sonatın hem keman hem piyano partileri açısından en çok virtüözite gerektiren bölümüdür.

Tam bir arşe basıncıyla elde edilen tutkulu atmosfer, yoğun bir vibrato, dinamizm, kalın ve sık müzikal doku bu Brahms karakterini oluşturmaktadır. Bu karakterin elde edilebilmesi için spiccato, normalde yapıldığı noktadan daha aşağıda yapılmalıdır bu şekilde arşenin ağırlığından faydalanılır ve daha güçlü ve derin bir sonorite elde edilir. 17. ölçüde yeni bir cümle başlar. Bu cümle piyanonun başladığı ve kemanın tamamladığı motiflerden oluşur (Figür 19).

Figür 19. 17. ölçüde başlayan yeni tema

39. ölçüde uzunca bir kadans dizisinin oluşturduğu yeni bir melodi, piyano solo olarak duyurulur. Keman da bir noktada bu akorları kısa bir melodiyle destekler ve 55. ölçüde bu temayı "piano" nüansla devralır. Bu temanın yorumunda da ilk bölümdeki gibi crescendo-decrescendo ikili gruplarıyla süregelen açılıp kapanmalar mevcuttur. 73. ölçüde piyanodaki bağlantı motifiyle birlikte 77. ölçüde kemanın yeni teması başlar. Piyano partisi hafif çalınmalı ancak açıkça duyurulmalıdır. Her üçlü sekizlik grubunun ilk sekizliği vurgulanarak buradaki melodi çizgisi açığa çıkartılmalıdır (Figür 20).

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[11] Tarantella: Geleneksel bir İtalyan dansı

Figür 20. 73. ölçüde piyanonun bağlantı motifiyle başlayan yeni tema

84. ölçünün sonunda aynı temayı piyano üstlenir ve kemanla birlikte kanonik bir kontrpuan yapısında işler. 96. ölçünün sonunda başlayan ve her iki partide birbirine paralel karşı zamanlardan oluşan cümlede piyano ve keman aynı nüanslarla çalmalıdır.

Her iki partide de tempo ve ritmik yapı aynı şekilde hissedilmelidir, aksi taktirde senkronizasyon bozulabilir. Keman partisinde zayıf zamanda başlayan notalar, bağlı olmadan, arşe değişimlerini belli ederek karakterli bir şekilde çalınmalıdır (Figür 21).

Figür 21. 96. ölçünün sonunda başlayan, karşı zamanlarla oluşan cümle

97. ölçüde başlayan cümle 7 ölçü boyunca dengeli bir yükselişle 105. ölçüde güçlü bir forteye ulaştırılır. 108. ölçüde 6 ölçü boyunca mi minör tonunda ünison bir cümle başlar. Bu cümleyi artiküle ederek çalmak gerekir. Burada keman ve piyanonun senkronizasyonu çok önemlidir (Figür 22).

Figür 22. 107. ölçünün sonunda başlayan ünison cümle

114. ölçüde yeniden sergi bölümü başlar. 134. ölçüde gelişme bölümü başlar. Burada keman ilk temayı daha sakin bir yorumla duyurur. 142. ölçüde temayı oktav şekilde piyano seslendirir. Keman partisi ise sürekli bir karşı zaman motifiyle temaya eşlik eder. Bu noktada da her iki partide ritmin aynı kesinlikle algılanması gerekir çünkü parti, zamanı kaybetme riski yaratmaktadır. Piyanistin keman partisi için ölçü başlarını hafifçe vurgulaması faydalı olacaktır (Figür 23).

Figür 23. 142. ölçüde başlayan ve keman partisinin sürekli zayıf zamanda olduğu cümle

Buradan itibaren soluksuz melodiler sürekli gelişerek ve birbirleriyle kol kola girerek bir tarantella dansı icra ederler. 158. ölçüden itibaren 97. ölçüde ortaya konulan ifade kullanılmalı ancak bu sefer kemanda sol elde tele güçlü şekilde bastırılmalı ve sağ elde arşe uçta "pianissimo" olarak başlamalıdır, böylece net ve anlaşılır bir sonorite elde edilmelidir. Forteye yaklaştıkça arşe büyütülmeli ve arşenin tele olan baskısı arttırılmalıdır. Bu noktadan sonra bölümü oluşturan cümleler bazen genişleyerek bazen daralarak duyurulur ve soluksuz, kendisini tekrar eden büyük cümlelerle geliştirilir. 218. ölçüde başlayan tema piyano tarafından seslendirilir ve bir koral havasına sahiptir. Brahms 286. ölçünün son vuruşunda başlayan cümlede, 107. ölçüdeki ilk duyuluşundan farklı olarak kemanda marcato bir giriş istemiştir. Buradaki amaç tempodaki dinamiğini arttırmak ve farklı bir ruh halini artikülasyon aracılığıyla yansıtmaktır (Figür 22).

Figür 24. 107. ölçüde başlayan temanın, 286. ölçüde "marcato" ifadesiyle çalınması

311. ölçüde piyanonun öncülüğünde tempo hızlanmaya başlar. Brahms, bölüm içerisinde motifsel işlemeler ve girift dokularla müziği oldukça geliştirmiştir. Artık bir coda sayılabilecek son 24 ölçüde, daha etkili bir final için geriye sadece tempoyu da hızlandırmak kalmıştır.

Sonuç ve Öneriler

Brahms'ın 3 numaralı keman-piyano sonatının müzikal açıdan üst düzey bir icracılık gerektirdiği açıktır. Yapılan incelemede Brahms'ın derin duygu dünyasını yansıttığı yoğun, uzun soluklu, ayrıntılı, kimi zaman şiirsel, kimi zaman coşkulu ve sınırları aşan müziğini icra etmek için, bestecinin stili hakkında bilgiye sahip olmak, müzik yazısını doğru şekilde yorumlamak ve çalgı üzerinde uygulamak, doğru ifadeye ulaşabilmek için Brahms müziğine özel çalışmaları yapmak gerekliliği ortaya çıkmıştır.

İdil Biret de bir röportajında, Brahms'ın müziğindeki, uzun ve devamlı gelişen melodiler hakkında; "Brahms tehlikelidir. Çok fazla uzun pasaj vardır ve eğer dikkatli olmazsak onun müziğini sıkıcı bir hale getirebiliriz." demiştir (web 5).

İdil Biret'in sözünü ettiği "sıkıcılık"tan müziği kurtarabilmek için icracının kaliteli bir sonorite elde etmesi, nüans aralığını geniş tutması ve ritmik değerleri önemsemesi, bunun yanı sıra eserin form ve armonik analizini yapabiliyor olması gerekir.

Bu sonatın içerdiği teknik ve müzikal zorluklar, yorumcuların müzikal ve teknik açıdan gelişimine önemli ölçüde katkı sağlayacaktır.

Türkiye'de bu sonat ile ilgili iki akademik çalışma yapılmıştır. Bu çalışmalardan biri sonatın sadece birinci ve ikinci bölümünü incelerken diğeri de sonatla ilgili çok kısa bilgiler vermiştir. Bu çalışma sonatın tüm bölümleri ile ilgili detaylı analizleri nota üzerindeki gösterimleri ile birlikte sunmaktadır.

Sonatla ilgili yapılan analizler sonucunda şu bulgular elde edilmiştir.

➢ Brahms, sonatın bölümleri arasında tonal ya da ritmik bağlantılar oluşturarak müzikal bir organik birlik duygusunu ve dolayısıyla tüm kompozisyonda mükemmelliği elde etme amacını taşımıştır.

➢ Eserin yapısal bütünlüğünü, tüm bölümlerde melodik genişlemeler, daralmalar ve tekrarlar kullanılarak sağlamıştır.

➢ Bu sonatta piyano ve keman sıklıkla birbiriyle iletişim halindedir ve temalar piyano ve keman arasında bir diyaloğa dönüşür. Bu da iki çalgı arasındaki ilişkinin sadece bir solo enstrüman ve ona eşlik eden bir piyanodan ibaret olmadığını göstermektedir.

➢ Brahms melodik bir çeşitlilik elde etmek için ikinci bölüm haricinde kontrpuan tekniğine sıkça başvurmuştur.

➢ Brahms son derece ifadeli müziğinin kendi istediği biçimde icra edilebilmesi için her nüansı, vurguyu, tempo ve tempo değişimlerini nota üzerinde belirtmiştir. Çünkü Brahms yazdığı eserler konusunda birçoğunu bitirmeden yakacak kadar titizdi ve yazdığı eserin mükemmelliğine bu kadar önem veren bir bestecinin bunun icrasındaki mükemmelliğe de aynı derecede önem vermesi çok doğaldır.

➢ Brahms geleneksel müziğe bağlı bir besteci olmasına rağmen, tüm sonat boyunca herhangi bir süsleme kullanmamış, sadece ikinci bölümde 65. ölçüde bir trill kullanmıştır. Buna sebep olarak Brahms'ın, müziğinde kullandığı uzun soluklu cümleler ve sık dokunmuş dinamik melodi yapılarının süslemelerle kesintiye uğrayabileceğini düşünmüş ve bu yüzden süslemelere gerek duymamış olduğu düşünülebilir.

➢ Brahms'ın eserlerinde herhangi bir metronom sayısı belirtmediği, metronom sayısı yazılı olan eserlerindeki değeri ise eseri basan edisyonun tercih ettiği anlaşılmıştır. Hızlı bölümlerin tempolarının günümüze yaklaştıkça daha yüksek metronomlarda çalındığı görülmüştür.

Buna sebep olarak bu hızlı bölümlerin dinamik ve akıcı yapısının kemancıların virtüozitelerini göstermeleri için bir fırsat sunması olduğu düşünülebilir. İcracının tempolarda aşırıya kaçması ise eserin içerdiği anlamı tamamen bozma tehlikesini ortaya çıkartır. Kaldı ki Brahms, özellikle 3. bölümde, düşündüğünden daha hızlı çalınmasını önlemek için tempo ifadesini değiştirmiştir.

Brahms Romantizmin getirdiği farklı ifade şekillerini kendi stilinde bir araya getirerek dışa dönük bir anlatımcılıktan ziyade içsel bir ciddiyet ve zenginlik hissi yaratmıştır.

Öneriler
İcracılara Yönelik Öneriler

➢ Brahms'ın müziğini doğru bir biçimde icra edebilmek için Romantik dönem ile ilgili bilgi sahibi olunmalı ve o dönemin sahip olduğu özellikler ve yenilikler özümsemiş olunmalıdır.

➢ Çalışmaya konu olan sonatın yazıldığı re minör, re majör ve fa diyez minör tonları üzerinde egzersizler yapılmalıdır.

➢ Brahms'ın eserleri, derin bir duygusal anlatım gerektirmektedir. Çalışılan sonattaki duygusal derinliği yansıtabilmek için parçayı içselleştirmek gerekir. Nüanslar vurgulanmalı ve müziği ifade edebilmek için farklı renkler kullanılmalıdır.

➢ Brahms'ın eserlerini ve genel olarak Romantik dönem bestecilerini kayıtlardan dinlemek ve başka müzisyenlerin yorumlarını incelemek sonatların icrasında yol gösterici bir unsur olacaktır.

➢ Brahms'ın keman sonatlarında hızlı bölümler ağır tempoyla çalışılmalı ve bu çalışmada sadece tekniğe değil tüm müzikal unsurlara da odaklanılmalıdır.

➢ Brahms'ın uzun ve bağlı cümlelerinin, arşenin yön değişimlerinden etkilenmeden çalınabilmesi için bilek hareketlerinin mümkün olduğunca yumuşak yapılması ve bunun için yön değişimi anında sağ el parmaklarının da yardımcı olması gerekir.

➢ Eseri icra eden çoğu öğrenci, Brahms'ın istediği saf, temiz ve parlak tonu elde etmek için arşeye baskı uygulamaktadır. Ancak böyle bir tonu çıkartmak için sol elin tele uyguladığı baskı da çok önemlidir.

➢ Brahms bazı eserlerde vibrato yapılacak yerleri kendisi belirlemiş olsa da günümüzde romantik stilin tutkulu ifadeleri hemen her zaman yoğun vibratolar aracılığıyla dinleyiciye yansıtılmaktadır. Bu yüzden de tutkulu

bir ifadeyi belirginleştirmek için yoğun bir vibrato kullanılmalıdır.

➢ Brahms'ın koyu, derin ve zengin bir sonoriteyi tercih ettiği keman eğitimcileri ve icracılar tarafından bilinmeli ve buna önem verilmelidir.

Araştırmacılara Yönelik Öneriler

➢ Bu makale şimdiye kadar Türkçe dilinde yazılmış, Brahms'ın 3 numaralı op.108 Keman-Piyano sonatı ile ilgili yapılan en ayrıntılı çalışmadır. Brahms'ın diğer eserleri de benzer açılardan ele alınarak incelenebilir.

➢ Bu çalışmadaki analizler örnek alınarak Brahms'ın diğer iki Keman-Piyano sonatı ile karşılaştırmalar yapılabilir.

➢ Bu çalışmadaki analizler örnek alınarak diğer Romantik dönem bestecilerinin Keman-Piyano sonatları ile karşılaştırmalar yapılabilir.

➢ Bu çalışmadaki bulgular baz alınarak Romantizm unsurlarının keman eğitiminde kullanımı ile ilgili araştırmalar yapılabilir.

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Yazarların Biyografileri

Ayşe Özlem Akdeniz 1985 yılında Hacettepe Üniversitesi Devlet Konservatuvarı Keman Bölümünde Prof. Murat Tamer'in sınıfında öğrenimine başladı. Orkestra Şefi Prof.Hikmet Şimşek yönetimindeki Hacettepe Üniversitesi Büyük Senfoni Orkestrası'nın konsermaisterliğini yaptı. Aynı orkestra eşliğinde Cumhurbaşkanlığı Senfoni Orkestrası Konser Salonu'nda solist olarak konser verdi. 1995 yılına aynı okuldan mezun oldu. 1995-96 sezonunda Ankara Devlet Opera ve Balesi'nin açtığı sözleşmeli sanatçı sınavını kazanarak bu kurumun orkestrasında çalıştı. 1996 yılında Anadolu Üniversitesi Devlet Konservatuvarı'na okutman olarak kabul edildi. 1999 yılında Anadolu Üniversitesi Sosyal Bilimler Enstitüsü'nde Yrd. Doç. Zenfira Zöhrabbekova danışmanlığında yüksek lisans derecesini aldı. Sanatçı, bireysel olarak Belçika, Eskişehir, İzmir, Afyonkarahisar, Çanakkale'de pek çok resital verdi. Yunus Emre Yaylı Çalgılar Dörtlüsü ve Anadolu Üniversitesi Devlet Konservatuvarı Oda Orkestrası ile Moskova, St.Petersburg, Viyana, Rotterdam, Brüksel, Barcelona, Bosna-Hersek, Kosova, Arnavutluk, gibi ülke ve şehirlerin yanı sıra yurtiçinde de pek çok konserde görev aldı. Anadolu Üniversitesi Senfoni Orkestrası ve Kocaeli Üniversitesi Akademik Senfoni Orkestrası eşliğinde solist olarak çeşitli konserler verdi. 2016 yılında Sanatta Yeterlik programını Prof. Dr. Cihat Aşkın'ın danışmanlığında tamamlayarak mezun olmuştur. 2018 yılında Doçent ünvanı alan Ayşe Özlem Akdeniz, halen Anadolu Üniversitesi Devlet Konservatuvarında öğretim üyesi olarak devam etmektedir.

Arman Artaç 1974 yılında İstanbul'da doğdu. 1986 yılında Hacettepe Üniversitesi Devlet Konservatuvarı Piyano Anasanat Dalında piyano eğitimine başladı. 1996 yılında aynı okuldan mezun oldu. 1999 yılında Gazi Üniversitesi Müzik Eğitimi Bölümünde yaptığı yüksek lisans programını tamamladı. 1999 yılında Anadolu Üniversitesi Devlet Konservatuvarında öğretim görevlisi olarak göreve başladı. Anadolu Üniversitesi Devlet Konservatuvarında göreve başladığından bu yana Eskişehir'de ve çeşitli illerde pekçok eşlik, oda müziği ve solo konserlerde görev aldı. Kosova, İtalya, Avusturya, A.B.D. ve Belçika'da resitaller ve oda müziği konserlerinde görev aldı. 2011 yılında sanatta yeterlilik programını tamamladı. 2016 yılında mart ayında doçentlik, 2021 yılında Profesörlük ünvanı alan Arman Artaç, halen Anadolu Üniversitesi Devlet Konservatuvarında öğretim üyesi olarak görevini sürdürmektedir.

Examination of Brahms' op. 108 violin-piano sonata in D minor in terms of the composer's musical style and performance techniques and suggestions in conservatory education

Extended Abstract

Brahms combined elements of Classical and Romantic music in his works. Although adhering to classical forms, he became a symbol of late Romanticism by combining all the limits of his imagination with his superior musical abilities. In this work, the 3rd Violin-Piano sonata op. 108 was analysed, written by Brahms, during his mastery period. In terms of understanding Brahms' musical language, the Violin-Piano sonata is an important example. In Turkish, very few studies have been conducted to date on the Violin sonata op. 108 of J. Brahms, one of the most important sonatas of the violin repertoire. This study will be a guide to this problem in the context of Brahms's Violin sonatas as a detailed analysis covering all parts of the sonata. In addition, this study aims to provide information about Brahms' musical understanding to the performers who will study this sonata; to introduce the sonata in terms of form, harmony and style, and to offer various research suggestions. The data in the study were obtained by reviewing the related literature, listening to works and analyzing the performance and notes. The harmonic elements used by Brahms in his works are open to all kinds of development, and he paid equal attention to both harmony and melodic designs while enriching his musical expression. In addition, he also had a special interest in counterpoint writing, which had almost fallen into oblivion during his period. Chromatism, on the other hand, is a style that he uses expertly. Johannes Brahms composed many works, including concertos, symphonies, piano and chamber music works, chorale works and more than 200 songs. Brahms is regarded as the great master of symphony and sonata forms in the second half of the 19th century. Brahms dedicated his violin sonata No. 3 to the composer and pianist Hans von Bülow, who performed his works many times. The first performance of the sonata was on December 22, 1888 in Cologne by the famous Hungarian violinist, composer and pedagogue Jenö Hubay, and Brahms himself played the piano part. The sonata consists of four parts and has a turbulent and passionate narrative in general. The composing methods used by Brahms are an example in terms of displaying Classical-Romantic period musical elements in the first part of the sonata. It is clear that Brahms's violin-piano sonata No. 3 requires a high level of performance from a musical point of view. In order to perform Brahms's intense, long-running, detailed, sometimes poetic, sometimes enthusiastic and boundary-breaking music, which reflects his deep emotional world, it is today necessary to conduct special studies on Brahms' music in order to have knowledge about the composer's style, to interpret his music writing correctly, to apply it on the instrument and to reach the right expression. The technical and musical difficulties included in this sonata will significantly contribute to the development of the commentators from a musical and technical point of view. Brahms indicated every nuance, emphasis, tempo and tempo changes on the note so that his highly expressive music could be performed in the way he wanted because Brahms was meticulous enough to burn many of the works he wrote without finishing them. It is very natural for a composer who cares so much about the perfection of the work he wrote to pay the same attention to the perfection in the performance of it. In addition, although he determined the places where vibrato would be performed in some of his works, today the passionate expressions of the romantic style are almost always reflected to the listener through intense vibratos. Therefore, at some points of the analysis, use of an intense vibrato was recommended to emphasize a passionate expression. It is understood that Brahms did not specify any metronome number in his works, and the value of the metronome number in his written works was preferred by the edition that printed the work. It is also seen that the tempos of the fast sections are played on higher metronomes as they approach the present day. The reason for this could be thought to be the fact that the dynamic and fluid structure of these fast sections provides an opportunity for violinists to demonstrate their virtuosity. Excessive use of the tempos reveals the danger of completely distorting the meaning contained in the work. Especially in the episode 3, he changed the tempo expression to prevent it from playing faster than he thought. Brahms brought together the different forms of expression brought by Romanticism in his own style, creating an inner sense of seriousness and richness rather than an outward-looking expressionism.

Keywords

Brahms, classical music, music teaching, piano, sonata, violin

Opinions of lecturers in music education department about assessment and evaluation of the violin and viola exams

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Abstract

Trying to obtain reliable models for the assessment of instrumental performance in music education, which is a dimension of education, involves various challenges. The difficulties during the assessment become more complex, especially in instruments such as violin and viola, which require a large number of skills. The aim of this study is to determine how the assessment-evaluation process is carried out in violin and viola final exams in the Departments of Music Education in Turkiye. The research is a qualitative study designed with a case study design. The study group consists of 22 lecturers conducting violin and viola courses in music education departments in 16 different universities in Turkiye in the academic year 2022-2023. The data collected through a semi-structured interview form were analyzed using descriptive and content analysis techniques. As a result of the study, it was seen that the participants mostly evaluated the students in the final exams with a commission consisting of string instruments instructors, however, a considerable number of instructors evaluated the students only by themselves. Most of the participants stated that they evaluated the students in the final exams on criteria such as violin viola grip, bow grip, application of bowing techniques, playing monophonic etudes, playing works or parts of works, musicality, physical setup, scale playing and arpeggio playing. The results that proper physical setup, proper violin viola grip and bow grip prevent physical problems, improve technical skills, contribute to correct intonation and increase tone quality are predominantly noticeable. It has been determined that playing scales and arpeggios creates a preliminary preparation for the etudes and pieces to be played by the student, applying different bowing techniques shows the level of the student, playing monophonic etudes provides technical gains and playing duophonic etudes contributes to intonation. It was concluded that playing a piece or part of a piece contributes to musicality, and playing with piano accompaniment enables the piece to be played in intonation, tempo and integrity by recognising its original form. In addition to these evaluation criteria mentioned by the participants, it was stated that students should be evaluated in terms of performance during the semester, attitude towards the exam, vocalization of maqam melodies, attendance to the lesson and awareness of the repertoire played in the exam.

Keywords

assessment and evaluation, music education, music education curriculum, instrument education, viola exam, violin exam

Introduction

Human being is a social being and interacts with his/her environment throughout his/her life. With the development of self-knowledge and awareness of the individual from childhood, skills such as thinking, criticising, deciding and reaching conclusions about what is going on in the outside world develop. These skills will shed light on the individual's intuitions, determinations and decisions to distinguish between good and bad or right and wrong. Throughout our lives, the urge to distinguish what is better or more qualified spontaneously reveals a constant comparison situation. Therefore, being able to identify what is good or qualified can be realised through the use of some measurement and evaluation practices. Generally measurement refers to the process in which the qualities or dimensions of some physical objects are determined, while evaluation is a process in which information is obtained according to some known goals or objectives.

As in all stages of education, low assessment quality in higher education is a problem with serious consequences for students, teachers, government and society (Leeuwenkamp et al., 2017). Therefore, it is of great importance to realise a qualified and universally acceptable assessment and evaluation process. Because assessment provides a framework for sharing educational goals with students and recording their progress. However, it can produce feedback information that can be used by students to improve learning and achievement. This feedback information can also help teachers to reorganise their teaching according to students' needs (Nicol and Dick 2004). According to Tabuena et al., (2021), high levels of measurement and assessment of learning, whether in music education or in other fields, can produce comprehensive and valid data on students' performance and provide insight into the effectiveness of teachers' practices. There is a similar situation in instrument education, which is an important sub-dimension of music education. The formation of common and qualified measurement and evaluation criteria in instrument exams conducted in institutions providing vocational music education can provide clearer results for students and teachers.

Conceptual and Theoretical Framework

Evaluation is the act of making judgments about intended learning such as a knowledge or a skill test, and should show how well students have demonstrated their intended learning outcomes (Payne et al., 2019). Therefore, evaluating students' learning outcomes is a difficult and complex process for all the educators in higher education (Goss, 2022). According to Naomi & Boud (2022), student performance should be graded and documented according to appropriate standards and criteria in a reliable, valid and defensible manner during evaluation. While the evaluator performs the act of grading and commenting, he/she actually fulfils two different purposes. These are: grading and justification (taking past success into account) and providing

feedback information (to influence future success).

According to Giraldo (2019), trying to obtain reliable models for the assessment of music performance in music education, a dimension of education, can involve several challenges. First, there can be a high degree of subjectivity among music professionals. On the other hand, most assessments in music education may emphasize intonation and tempo while leaving aside other relevant aspects of musical interpretation such as timbre quality. These two aspects can therefore significantly complicate coherent assessment. Difficulties during assessment can be particularly complex on instruments such as the violin and viola, which require a multitude of skills.

The violin, which is a popular and well-known instrument, is the mainstay of symphony orchestras, and its position as a solo instrument is indisputable (Ross, 2013). Students who receive violin education in vocational and private music education institutions for amateurs all over the world are evaluated through exams. Among the basic knowledge and skills aimed at violin education, there are some subjects such as correct posture/holding, producing clean sound, knowing the structure and characteristics of the instrument, performing etudes and pieces at a certain level (Uslu, 2012). When looking at at violin education from a technical point of view, the necessary elements start with the correct posture of the body, followed by basic behaviors such as holding the violin and bow correctly, positioning the arm, wrist, hand and fingers correctly, left hand and right hand techniques (Parasiz, 2009). In addition, according to Johansson (2015), technical behaviours in violin education enable the formation of a certain style in the student. The viola is the second member of the violin family and is not much different from the violin in appearance (Derican & Albuz, 2008). It can be said that violin and viola have similarities in terms of both posture and grip and playing techniques in practice (Yilmaz & Mustul 2019).

Related Studies

When the literature on the evaluation of instrument performance in Turkiye is examined, different studies on assessment and evaluation have been found. Atak-Yayla (2021) examined the evaluation of instrumental music performance, and Çoban (2011) examined the views of the music teacher candidates about the individual instrument education course end-of-term exams. In the case of string instruments, Tebis (2004) examined the assessment and evaluation status of string instrument teaching in music teacher training programs from the Musiki Muallim Mektebi (Music Teacher Training School) to the present, Alpagut (2004), on the other hand, examined the standardization in the evaluation of violin exams held in front of the board in higher education institutions in Turkiye and stated that there should be a standard in the assessment of the violin education process. Nalbantoglu (2007) aimed to determine the musical performance assessment and evaluation practices of string instrument students and suggested a valid and reliable assessment and evaluation method. Dalkiran (2008), on the other hand, created a performance measurement tool to be used in violin exams in higher education and tested the usability of this tool.

In this context, the starting point of this research is the questions of how the instructors who teach violin and viola lessons in the Departments of Music Education in Turkiye follow the method of assessment and evaluation in the final exams and under which disciplines they evaluate students.

Purpose of the Study

In many vocational music education institutions in our country, education for string instruments (violin/viola/violoncello/contrabass) is given. An important dimension of the education process is the measurement and evaluation phase. This study is considered to be important in terms of determining the assessment and evaluation criteria in the instrument exams held in these institutions and providing an idea about how the relevant instructors will follow a measurement and evaluation method in violin and viola exams in the light of the results obtained from the research findings. In this context, the aim of the study is to determine how the measurement and evaluation process is carried out in the final exams of violin and viola in the Departments of Music Education in Turkiye. For this purpose, the problem statement and sub-problems of the study were formed as follows.

Problem Statement: How do the lecturers working in music education departments in Turkiye carry out violin and viola exams?

Sub-problems:

➢ How and under which disciplines do violin and viola instructors working in the Departments of Music Education evaluate students?

➢ Violin and viola instructors' views on violin and viola playing;

➢ What are their views on the preliminary preparation dimension?

➢ What are their views on the technical dimension?

➢ What are their views on the musical dimension?

Method

Research Model

This research is a qualitative study patterned with a case study. According to Yin (2017), case studies are used for three aspects. Firstly, when the research addresses a descriptive question (what is happening? and what happened?) or an explanatory question (how did something happen? and why did it happen?), secondly, they can be used to study a phenomenon in a real-world context, and thirdly they can be used for evaluation. In this type of research, the "Case" can vary from an individual to village people, or from an event to a series of processes such as the implementation of a certain program

(Glesne, 2015). In this study, how and through which disciplines the lecturers who teach violin and viola in the department of music education evaluate the students in the final exams is considered as a case. For this reason, the "case study design" was chosen in the study.

Participants

Purposive sampling method was used to determine the study group of the research. The purposeful sampling is preferred when one or more special cases that meet certain criteria or have certain characteristics are desired to be studied (Buyukozturk et al., 2019). The study group of the research consists of 22 instructors who teach violin and viola lessons in music education departments in 16 different universities in Turkiye. Demographic informations about the participants is given in Table 1.

Table 1. Demographic informations of participants

Teaching Staff	Title	University	Seniority
TS1	Prof. Dr.	Inonu	28
TS2	Prof. Dr.	Ondokuz Mayis	24
TS3	Prof. Dr	Pamukkale	30
TS4	Assoc. Prof. Dr.	Ankara Music and Fine Arts	14
TS5	Assoc. Prof. Dr.	Gazi	18
TS6	Assoc. Prof. Dr.	Mugla Sitki Kocman	23
TS7	Assoc. Prof. Dr.	Nigde Omer Halisdemir	19
TS8	Assoc. Prof. Dr.	Pamukkale	21
TS9	Assoc. Prof. Dr.	Gazi	12
TS10	Assoc. Prof. Dr.	Inonu	16
TS11	Asst. Prof. Dr.	Nigde Omer Halisdemir	18
TS12	Asst. Prof. Dr.	Nevsehir Haci Bektas Veli	2
TS13	Asst. Prof. Dr.	Tokat Gaziosmanpasa	13
TS14	Asst. Prof. Dr.	Sivas Cumhuriyet	10
TS15	Instr.	Sivas Cumhuriyet	23
TS16	Instr.	Harran	10
TS17	Instr.	Pamukkale	25
TS18	Instr.	Sivas Cumhuriyet	14
TS19	Instr.	Kastamonu	5
TS20	Research Asst. Dr.	Bolu Abant Izzet Baysal	9
TS21	Research Asst.	Trabzon	5
TS22	Research Asst.	Ondokuz Mayis	17

Data Collection

In the study, interview technique was used to obtain the opinions of the lecturers. The semi-structured interview form created by the researchers was finalized by taking the expert opinions of one associate professor and two doctoral faculty members working in music education departments. In the form consisting of two parts, the first part includes demographic information and the second part includes specific questions related to the research. The data of the

study were collected via Google Forms between September 20 and December 2022-2023 academic year. This method was used to give the participants time to answer the research questions. Ethical principles were observed during the research process and the principle of voluntariness was adhered to in the selection of academic staff. Necmettin Erbakan University Social and Human Sciences Scientific Research Ethics Committee was applied to after preparing the necessary documents for the approval of the ethics committee of the research, and Ethics Committee Approval was given to the research with the decision number 2022/187.

Analysis of Data

In the study, descriptive and content analysis techniques were used together to analyze the qualitative data collected through a semi-structured interview form. The data obtained in the descriptive analysis are summarized and interpreted according to the previously determined themes, and direct quotations are frequently included in order to reflect the views of the interviewed and observed individuals in a striking way (Yildirim & Simsek, 2008). In content analysis, printed, visual, etc. materials are systematically scanned and analyzed thematically in terms of certain categories (Saban, 2009). In the analysis process, the data on Google Forms were first transferred to the computer environment by the authors, then coded, classified according to sub-themes and themes, and placed in tables (Creswell & Klark, 2015). After the interpretation of the tables, direct quotations were made from the views of the participants, and the names of the participants whose opinions were quoted were kept confidential and given as Teaching Staff-1 (TS1) Teaching Staff-2 (TS2) and so on.

Validity and Reliability

According to Lincoln and Guba (1985), some strategies can be suggested to improve the quality of qualitative research. These are the concepts of transferability, consistency and confirmability rather than validity and reliability in quantitative research. In this study, in order to ensure transferability, the research data were described in detail, direct quotations were frequently used, how the sample selection was made and the characteristics of the participants were clearly stated in the study. In order to ensure consistency and confirmability, attention was paid to data collection, consistency between data, collection of data in similar processes, and detailed reporting of their analysis. Three lecturers with general knowledge of qualitative research were consulted for their analysis (assignment to codes and themes) and for their general review of the research. In order to ensure internal consistency in coding, the data were calculated simultaneously by three faculty members using the Miles and Huberman formula with a reliability coefficient (Baltaci, 2017). The coding internal consistency coefficient in the study was 90.25%.

Findings

Findings on How and Under Which Disciplines the Participants Evaluate Students

Table 2. How teaching staff perform violin and viola exams

Opinion	*f*	%
We listen and evaluate the student with a commission consisting of string instruments instructors.	12	54,54
Only I listen and evaluate the student.	8	36,36
We listen and evaluate the student with a commission consisting of instructors of different instruments.	2	9,09

As it can be seen in Table 2, 54.54% (n=12) of the teaching staff evaluate the student with a commission consisting of string instruments teaching staff, 36.36% (n=8) of them evaluate only himself/herself, 9.09% (n=2) stated that they listen and evaluate students with a commission consisting of teaching staff of different instruments.

Table 3. Evaluation criteria of violin and viola teaching staff

Criteria	*f*	%
Holding the violin/viola	22	100
Holding the bow	22	100
Bow techniques	20	90.90
Playing an etude	20	90.90
Playing a piece or part of a piece	20	90.90
Musicality	19	86.36
Physical preparation	17	77.27
Playing a scale	16	72.72
Playing an arpeggio	13	59.09
Playing a double stops etude	6	27.27
Playing a duet	5	22.72

As it can be seen in Table 3, it was determined that all of the teaching staff (100%, n=22) placed the student's violin/viola holding and bow holding in the first place as an evaluation criteria in the exams. They are followed by respectively; bow techniques (90.90%, n=20), playing an etude (90.90%, n=20), playing a piece or part of a piece (90.90%, n=20), musicality (86.36%, n=19), physical preparation (77.27%, n=17), playing a scale (72.72%, n=16), playing an arpeggio (59.09%, n=13), playing a double stops etude (27.27%, n=16) and playing a duet (22.72%), n=5).

Table 4. The order of importance of the criteria in the violin and viola exams according to the educators

Criteria / Order of importance	1.	2.	3.	4.	5.	6.	7.	8.	9.	10.	11.
	f										
Physical preparation	12	2		1	1		2	1	2	1	
Holding the violin/viola	3	14	2	2				1			
Holding the bow	1	2	15	2	1			1			
Playing a scale	1	1		8	2	4	4		2		
Playing an arpeggio		1	1		5	2	4	4	2	1	2
Bow techniques			3	6	3	6	2	1	1		
Playing an etude		1	1	3	5	2	3	4	3		
Playing a double stops etude		1					2	3	1	11	4
Playing a duet									5	4	13
Playing a piece or part of a piece	2			3	2	2	3	4	3	3	
Musicality	3				2	6	3	4	2	2	

In Table 4, the order of importance regarding the violin and viola playing is given according to the instructors of different disciplines. The instructors considered the criteria of physical preparation in the first place, holding the violin and viola in the second place, and holding the bow in the third place as important. According to the majority of the instructors, playing a duet (11th line) and playing a double stops etude (10th line) have very low importance.

Table 5. Different evaluation criteria suggested by teaching staff

Theme	Sub-theme	Code	Participants
Different evaluation criteria	Proposed evaluation criteria	Performance during the semester	TS4
		Attitude towards the exam	TS2
		Playing modal melodies	TS12
		Attendance to the lessons	TS1
		Awareness of the program played (Form, period, style features, composer, etc.)	TS10

As it can be seen in Table 5, teaching staff, apart from the evaluation disciplines presented to them through the semi-structured interview form, stated that the student should also be evaluated from criteria such as performance during the semester, attitude towards the exam, playing the modal melodies, attendance to the lessons and awareness of the program (form, period, style features, composer, etc.). Some examples of the views of the teaching staff are presented below.

"I also consider the performance of the students during the semester." TS4

"The attitude and seriousness of the students towards the exam is important to me." TS2

Findings Related to Participants' Opinions on the Dimension of Preliminary Preparation in the Violin/Viola Playing Process

Table 6. Participant views on the dimension of preliminary preparation

Theme	Sub-theme	Code	f
Pre-Preparation	Appropriate/correct physical preparation	Eliminates physical problems	6
		Increases musicality	3
		Improves sound quality	3
		Provides a balanced stance	2
		Provides correct intonation	2
		Is not important	1
	Appropriate/correct violin/viola holding	Improves technical skill	9
		Provides correct intonation	6
		Eliminates physical problems	4
		Increases musicality	4
		Ensures comfortable playing	3
		Provides an aesthetic appearance	1
		Provides focus	1

Pre-Preparation	Appropriate/correct bow holding	Develops technical skill	8
		Improves tone quality	6
		Increases musicality	3
		Provides necessary bow pressure	2
		Allows natural and comfortable playing	2
		Uses parts of the bow correctly	2
		Ensures using an aesthetic appearance	2
		Is not important	1

As it can be seen in Table 6, the opinions of the teaching staff regarding the pre-preparation dimension for playing violin/viola, which is among the exam evaluation criteria, are grouped into three sub-themes including "Appropriate/Correct Physical preparation", "Appropriate/Correct violin/viola holding" and "Appropriate/Correct bow holding". Instructors stated that appropriate/correct physical preparation will eliminate physical problems, improve sound quality, increase musicality, provide a balanced stance and provide correct intonation. One of the participants stated that the appropriate/correct physical preparation is not important as an evaluation criterion in exams. Teaching staff stated that appropriate/correct violin/viola holding will improve technical skills, provide correct intonation, eliminate physical problems, increase musicality, ensure comfortable playing, provide aesthetic appearance and provide focus. Finally, it was stated that the appropriate/correct bow holding will improve technical skill, improve tone quality, increase musicality, provide the necessary bow pressure, ensure natural and comfortable playing, ensure using the bow parts correctly and provide an aesthetic appearance. One of the participants, on the other hand, stated that appropriate/correct bow holding is not an important criterion in exams. Some examples of the views of the teaching staff are presented below.

> "A person who does not have a correct posture will have weak instrument dominance, and it will not be possible to obtain a quality tone from his/her instrument." TS20

> "Appropriate physical preparation is important for the physical health of the student, especially when it comes to hours of work." TS18

> "It is very important for a student who plays a string instrument to hold the bow correctly in order to perform all the bow techniques correctly." TS12

Findings Related to Participants' Opinions on the Technical Dimension in the Violin/ Viola Playing Process

Table 7. Participant views on the technical dimension

Theme	Sub-themes	Codes	f
Technical Dimension	Playing a Scale	Provides correct intonation	10
		Creates a pre-preparation for the etude and piece to be played.	8
		Provides instrument dominance	6
		Forms the basis of left-hand behaviours	3
		Improves bow techniques	2
		Provides muscle development and muscle memory	2
		Is not important	1

Technical Dimension	Playing an Arpeggio	Scales and arpeggios should be evaluated together.	8
		Is not important	6
		Creates a pre-preparation for the etude and piece to be played.	4
		Provides correct intonation	3
		Develops technical skills in the right and left hand	2
	Ability to apply different bow techniques	Shows the student's level	7
		Must be able to apply basic bow techniques	4
		Prepares the ground for advanced bow techniques	4
		Contributes to the richness of the repertoire	2
		Forms the basis of musical expression	2
		Is not important	2
	Playing an etude	Provides technical gain	8
		Provides musical gain	5
		Is an important preparation for the piece.	4
		Is an important measuring tool	4
		Shows the student's level	3
		Is important for intonation	2
	Playing a double stops etude	Contributes to intonation	6
		Is not my primary criterion	5
		Provides correct left hand position	4
		Contributes to polyphonic hearing	3
		Shows the student's level	2
		Inability to perform due to low student level	2
		Inability to perform due to insufficient course hours	2
		Is important for advanced level pieces	1
		Reinforces correct bow use	1

In Table 7, the views of the teaching staff on the technical aspect of playing the violin/viola are given. The opinions regarding the technical dimension were collected in 5 sub-themes: playing a scale, playing an arpeggio, being able to apply different bow techniques, playing an etude and playing a double stops etude. Participants stated that the playing a scale criterion in the exam evaluation will provide correct intonation (f:10), form a pre-preparation for the etude and piece to be played (f:8), provide instrument dominance (f:6), form the basis of left-hand behaviours (f:3), improve bow techniques (f:2) and provide muscle development and muscle memory. It was also stated that playing scales was not an important criterion in the exams (f=1). According to the participants, the criteria for playing an arpeggio should be evaluated together with playing a scale (f:8). Six participants stated that playing an arpeggio is not important. Other participants stated that playing an arpeggio will create a pre-preparation for the etude and piece that the student will play (f:4), provide the correct intonation (f:3) and develop the technical skills in the right hand and left hand (f:2). Participants stated that the criterion of being able to apply different bow techniques in the exam

will show the level of the student (f:7) and that they should apply basic bow techniques (f:4). In addition, it has also been stated that it will lay the groundwork for advanced bow techniques (f:4), contribute to the richness of the repertoire (f:2), and form the basis of musical expression (f:2). One participant stated that this criterion is not important. According to the participants, playing an etude provides technical (f:8) and musical gains (f:5), is an important preparation for the piece (f:4), is an important measurement tool (f:4), shows the level of the student (f: 3) and is important in terms of intonation (f:2). According to six participants, the criterion of playing a double stops etude contributes to intonation, but it is not a priority for five participants. Participants stated that playing a double stops etude will provide the correct left hand position (f:4), will contribute to polyphonic hearing (f:3) and show the level of the student (f:2). Two participants stated that this criterion could not be met due to the low level of students and insufficient course hours. One participant stated that it is important for advanced pieces and reinforces correct use of the bow. Some examples of the views of the teaching staff are presented below.

"The student's practice of scale and arpeggio for the exam will improve his/ her intonation, and the application of different bow techniques will also enable his/her to produce a correct and beautiful sound." TS13

"Bow techniques are among the most important sub-titles of violin playing skills. These techniques give an idea of how much the student has mastered his instrument skills."TS15

"Etude studies are one of the important tools to show technical achievements." TS4

"With the arrival of the 800 thousand threshold, there was a great decrease in the musical skills of the students. For this reason, I cannot perform double stops studies." TS18

"Due to the low course hours, there is not much time for this criterion very often." TS8

Findings Related to Participants' Opinions on the Musical Dimension in the Violin/ Viola Playing Process

Table 7. Participant views on the technical dimension

Theme	Sub-themes	Codes	f
Musical Dimension	Playing a duet	Contributes to musicality	6
		Contributes to intonation	5
		Is not important	5
		Allows making music together	3
		Strengthens student communication	1
		Contributes to polyphonic hearing	1
		May create negative interactions among peers	1
	Playing a piece or part of a piece	Contributes to musicality	9
		Demonstrates technical skills	6
		Provides learning of the period and style features	5
		Allows learning the form of the piece	2
		Allows him/her to recognize the literature	2
		Is not important	1

Musical Dimension	Playing with a musical expression	Reveals all the talent of the student	4
		Displays the period features	3
		Is the most important criterion	3
		Should be the main purpose of teaching	2
		Is a sign of care	2
		Inability to perform due to low student level	1
		Allows the student to express himself/herself	1
	Playing with piano accompaniment	Allows the student to recognize the original version of the piece	9
		Enables the students to play with intonation, tempo and integrity	5
		Develops music making skills together	5
		May be a problem when there is no companion	2

Table 8 shows the opinions of teaching staff on the musical dimension of playing the violin/viola. The disciplines regarding the musical dimension are gathered under four sub-themes: playing a duet, playing a piece or part of a piece, playing with a musical expression and playing with piano accompaniment. According to the participants, the criteria for playing a duet contributes to musicality (f:6) and intonation (f:5). According to five participants, this criterion is not important. According to other participants, this criterion enables making music together (f:3), strengthens student communication (f:1) and contributes to polyphonic hearing (f:1). According to one participant, it can create negative interaction among peers. Playing a piece and part of a piece contributes to musicality (f:9), shows the technical skills of the student (f:6), provides learning of the period and style features (f:5), enables the form of the piece to be learned (f:2), and helps the student to recognize the literature (f:2). According to one participant, it is not an important criterion. Playing with a musical expression, reveals all the talent of the student (f:4), enables him/her to display the period characteristics of the piece he/she plays (f:3), is the most important criterion (f:3), should be the main goal of the educator (f:2), is a sign that the student cares (f:2) and enables him/her to express himself/herself (f:1). One participant stated that he/she could not realize this criterion due to the low level of the student. According to the participants, the criterion of playing with piano accompaniment enables the student to recognize the original version of the piece (f:9;), enables him/her to play with intonation, tempo and integrity (f:5), and improves the students' ability to make music together (f:5). According to two participants, this criterion may cause problems in cases where there is no companion.

"Gaining the habit of making music together is important for observing and evaluating musicality and intonation." TS9

"It can be described as the stage in which he/she transforms what he/she has learned into music, and it is one of the most important elements for evaluation." TS14

"In order to play with a musical expression, all difficulties must be overcome, which is a sign that the student pays attention to musicality." TS17

"Piano accompaniment provides intonation, tempo and unity. Unfortunately, the lack of easy access to the accompanist leads to the inability to carry out the desired studies on this subject." TS8

Discussion

In this study, how the assessment and evaluation process in the Violin and Viola final exams carried out in music education departments in Turkiye is carried out and what the assessment and evaluation criteria are, were examined from the perspective of violin and viola teaching staff. When the findings obtained from the study were examined, it was found that some participants stated that they listened to the students themselves during the final exams. Bergee (2003) investigated the reliability among observers in applied music performances at the end of the semester in the faculty. As a result of the study, no difference was noted between teaching assistants and faculty members in terms of reliability, and it was recommended to use at least five evaluators for performance evaluation. Similarly, Tebis (2004) suggested that teaching staff working in music education departments develop scales that they can apply together by forming a commission. Thus, a nationwide standard can be achieved in assessment and evaluation criteria. In Coban's (2011) study, in which he examined the evaluation process from the perspectives of the students, the participants (teacher candidates) stated that the teaching staff did not evaluate themselves objectively in the final exams and did not care about themselves.

Participants also suggested that modal melodies be played in the exam. Parasiz (2009) determined that contemporary Turkish music works are used very little in violin teaching in music education departments in Turkiye, that the number of works is not sufficient in number, that there are great difficulties in performing them and suggested that more place should be given to our traditional music in the violin education process. Participants also stated that they evaluated students in terms of awareness (form, period, style features, composer, etc.) about the program they played in the exam. According to Yucetoker (2009), it is extremely important for the student to play the piece that he/she played in concert events or classes according to

the characteristics of the period, to fulfil all the techniques and to bring life to the work with his/her own emotions by using his/her creativity.

The participants stated that they evaluated the student at the point of correct holding of the violin and correct posture, and that incorrect posture and holding could negatively affect violin performance as well as cause physical discomfort. In support of these findings, according to Yagisan (2004), repetition of incorrect posture and holding mistakes in violin training can cause serious injuries. For this reason, it is of great benefit to transfer details such as posture, using the body, and recognizing physical elements during playing to the playing technique. According to Akinci (1998), the most basic behavior to be acquired in violin playing is the correct grip of the instrument and the bow and the factors related to the bow that are necessary to produce sound from the violin. With the determination of these factors, the first goal will be set and the training process will be initiated.

Most of the participants stated that they evaluated the students on scale and arpeggio playing during the exam. Playing scales and arpeggios plays an important role in improving the violin playing skills of the student. These can be listed as: coordination, bow control, position changes, quality tone production, touch feeling, accelerating the learning of new pieces, increasing auditory awareness and familiarity with the violin (ABRSM, 2012). In the violin education process, many difficulties regarding the intonation and can be overcome with scale and arpeggio exercises (Ganioglu, 2016).

Participants stated that they attach great importance to etudes that show technical behaviours during the exam. According to Fisher (1997), basic technical etudes, intonation, tone production, rhythm and articulation, coordination, should be used by students of all levels in order to make hands and fingers as comfortable as possible in violin education. According to Tarkum (2006), practices, etudes and their

implementation are among the important factors in violin teaching. All techniques such as bow techniques, positions and position transitions, double stops and chords, trills can be learned in this way, and the correct holding and use of the violin and bow is shaped in this process and is determiner in the formation of the technique.

According to the findings of the study, it was determined that the participants did not give much importance to playing a duet during the exam evaluation. According to Paillan (2021), playing a duet, whether for beginner, intermediate or advanced violin students, encourages relative intonation and listening to harmonies, as opposed to absolute intonation. Hearing a second piece requires being a more active listener, which improves sound awareness. Duets also require paying close attention to the ensemble, identifying rhythmic unisons and places where articulations should match. It encourages teamwork and shared responsibility can motivate students to practice more to support their duet partners as best they can. In addition, having someone else on the stage to support the student strengthens self-confidence and reduces stage fright. In support of this, according to Karakus and Tufan (2018), playing a duet makes important contributions to issues such as providing rhythmic unity, developing polyphonic sense, playing the piece at a constant tempo, increasing the sense of self-confidence and improving deciphering skills.

Some participants stated that with the arrival of the Turkish High School Entering Exam (THSEE) 800 thousand threshold, which is required for application to undergraduate programs, the musical skills of the students decreased and they had difficulty in teaching some technical behaviours, so they could not include some disciplines in the evaluation criteria in the final exams. Supporting these findings, Basbug & Kaya (2022) concluded that the THSEE 800 thousand threshold resulted in a decrease in the number of students applying for the exam, the number of students who passed the exam, and the number of students enrolled.

Conclusion

The following results were reached in the study, in which the assessment and evaluation process in the Violin and Viola final exams held in the music education departments in Turkiye was examined from the perspective of violin and viola teaching staff.

➢   It was seen that the participants evaluated students in the final exams mostly with a commission consisting of string instruments teaching staff, however, a substantial number of teaching staff evaluated students only by themselves.

➢   Most of the participants listed violin or viola holding, bow holding, application of bow techniques, playing an etude, playing a piece or part of a piece, musicality, physical preparation, playing a scale and playing an arpeggio as criteria in the final exam. A small number of participants considered playing a double stops etude and a duet as evaluation criteria.

➢   It has been determined that the participants consider the disciplines of physical preparation, violin or viola holding and bow holding as the most important criteria, and they place playing double stops etudes and duet playing at the bottom of their order of importance.

➢   Apart from these criteria, it has been suggested that students should also be evaluated in terms of their attitudes towards performance and exams during the semester, playing modal melodies, their attendance to the lessons, and their awareness of the program they are playing.

➢   In the pre-preparatory dimension for playing the violin or viola, the results that the appropriate physical preparation, proper violin viola holding and bow holding prevent physical problems, develop technical skills, contribute to correct

intonation and increase the quality of tone are predominantly noticeable.

➢ In the technical dimension, it has been determined that playing a scale and an arpeggio creates a pre-preparation for the etudes and pieces that the student will play, being able to apply different bow techniques shows the level of the student, playing an etude provides technical gains, and playing a double stops etude contributes to intonation.

➢ It has been concluded that playing a piece or part of a piece in the musical dimension contributes to musicality, playing with piano accompaniment, on the other hand, allows the work to be played in intonation, tempo and integrity by recognizing its original form.

Recommendations

In the light of the findings obtained from the study, the following recommendations are presented.

➢ Students can be evaluated by violin and viola teaching staff, and in cases where this condition cannot be achieved, by a commission formed by teaching staff of different instruments.

➢ First, a standard can be achieved by establishing a common assessment and evaluation criterion for the groups in music education departments, and then for the violin and viola teaching staff in the music education departments across the country.

➢ Various behaviours regarding playing the violin and viola can be included in the teaching process and evaluated during the exam.

➢ Not only the performance and status of the students during the exam, but also their attitudes towards the course during the semester can be taken into consideration.

➢ Final exams can be performed with piano accompaniment, and in the absence of a piano, accompanied by technology.

➢ Final exams can be presented in the form of a concert that can be watched by other students and teaching staff of the department.

➢ In order to increase the number and quality of students, the entry criteria to music education departments can be revised.

Limitations of the Study

This study is limited to the opinions of 22 teaching staff who are working in the Departments of Music Education affiliated to 16 different universities in Turkiye in the 2022-2023 academic year and who conduct violin and viola lessons.

Acknowledgment

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Asst. Prof. **Önder Mustul** was born in 1980 in Konya, Ereğli. He completed his high school education in the music department of Kayseri Fine Arts High School, and his undergraduate and graduate education in the Music Education Department of Gazi University, Ankara, Turkiye. In 2004, he started to work at the Music Education Department of Selcuk University, Konya, Turkiye. During his tenure, he completed his doctoral studies and was appointed to the staff of an Assistant Professor in 2018. During his student and professional life, he took part in various concerts in Turkiye and abroad as a solo and orchestra member. Mustul still conducts violin, viola and orchestra lessons at the same institution and continues to work as an Assistant Professor.

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Appendixes

Appendix 1: Semi-structured Interview Form

Q1. Which of the following disciplines are among your assessment and evaluation criteria in violin/viola exams? Please tick them.

Physical preparation	Holding the violin/ viola	Holding the bow	Playing a Scale	Playing an Arpeggio	Bow techniques
Playing an etude	Playing a double stops etude	Playing a duet	Playing a piece or part of a piece	Playing with a musical expression	

Q2. Rate the following disciplines in order of importance (most important 7, least important 1) in the box on the right. You can use the same score for more than one discipline.

Disciplines	Ranking (Points)
Physical preparation	
Holding the violin/viola	
Holding the bow	
Playing a Scale	
Playing an Arpeggio	
Bow techniques	
Playing an etude	
Playing a double stops etude	
Playing a duet	
Playing a piece or part of a piece	
Playing with a musical expression	
Other (Specify)	

Q3. If you perform a different evaluation criterion other than those given above, please explain with the reasons.

Q4. Is it important for you that the student provides the appropriate physical setup to play the Violin/Viola in the exam? If it is important, what are the reasons for this?

Q5. Is it important for you that the student provides the appropriate / correct violin / viola grip in the exam? If so, what are the reasons for this?

Q6. Is it important for you that the student provides appropriate/correct bow grip in the exam? If it is important, what are the reasons for this?

Q7. Is it important for you that the student plays scales in the exam? If it is important, what are the reasons for this?

Q8. Is it important for you that the student plays arpeggio in the exam If so, what are the reasons for this?

Q9. Is it important for you that the student presents examples of different bowing techniques in the exam? If important, what are the reasons for this?

Q10. Is it important for you that the student plays monophonic etudes in the exam? If it is important, what are the reasons for this?

Q11. Is it important for you that the student plays double-voice etudes in the exam? If it is important, what are the reasons for this?

Q12. Is it important for you that the student plays a duet with a friend in the exam? If it is important, what are the reasons for this?

Intertextual questions analysis in composer's creative activity, sound symbols in contemporary musical thinking

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Abstract

The represented research - "İntertextual questions analysis in composer's creative activity, sound symbols in contemporary musical thinking" - is devoted one of the leading and original peculiarities contemporary music first summarized research. The research gives author's style systematic observing offering, its universal phenomenas, language conformities and composer's technique principals. Composers musical creations represented in contemporary music culture wide context for the first time are examined in composer's thinking leading categories aspect in the article. On represented theme study, big attention is allocated to musical analysis new methods and also new theory study, directed towards composer's creations artistic content and mode contemporary comprehension, intertextual questions analysis in composer's creative activity, sound symbols in contemporary musical thinking. Examples of multi-layered "open texts" in the Azerbaijani musical experience have been in focus in the works of Azerbaijani composers Uzeyir Hajibeyli and Khayyam Mirzazadeh. These examples are interesting in terms of intertextual principles and various experiments that lead to different compositional structures. In the article, cryptogram problems created on behalf of composers such as J. S Bach, Robert Schumann, Dmitriy Shostakovich, Alban Berg, Edison Denisov, Khayyam Mirzazadeh were examined. Quotations, anagrams, paraphrases used in composers' music has been investigated. This article was devoted to the sound (audio) symbol in modern musical thinking. Conception of code, widely used in semiotics, in linguistics, culturology, genetics, mathematics haven't found yet its place in terminological system of science of music. The author of the article reveals individual musical conceptions on the base of interesting samples, directing attention to different experiments, which opens way to the intertext concepts.

Keywords

composer's creative activity, contemporary music, intertext, postmodernism, sound symbols

Introduction

There is no any composer in the history of music during all of his creative activity that will not eager to construct signs structure (criptogramme) consisted from borrowed from his name and last name letters. Symbols ("monogramme", "anagramme", "auto citation" and others.) problem till the present times is still studied (researched) sphere. The constructive ideas formed by the close connection between music and numbers are based on strict mathematical calculations, finding inspiration in the creativity of the composer. This problem, by scientific research, was precisely discovered as a theory concept in a well-known Sound symbols, by being independent type of

mentality, are the entire performance of certain image. scientist – philosopher Alexei Fedorovich Losev early works (Losev, 1990) and in the row of scientific research works (Holopov, 2000) made by the scientist - musical expert Yuri Nikolaevich Kholopov. The "intonation theory" of scientist-musicologist and composer Boris Vladimirovich Asafyev (Asafyev,1981) played an important role in the study of the symbol problem. Scientific works devoted to the study of the structures of "musical figures" are also occursed in research works of O.S. Akhmanova, G.N. Pospelova, A. Hauser and others. The mentioned scientific works show that the cryptogram is an artistic phenomenon that appeared in the process of intellectual efforts.

The 20th century, when the leading role of intelligence, level of mental development and cognition took precedence in all fields of artistic creativity, proved that the interest in sound symbols (Gilyom de Masho, Giyom Dufay, Jacob Obrext, Johann Okegem, Josken Depre, Jovanni Palestrina, Claudio Monteverdi, Henry Shutts, Johann Sebastian Bach) existing in the works of composers from ancient times has grown even more. The reason for the immortality of the works of these masters is because that not only hidden information (transforming the word into the sound) is settled inside them, but also such factor that its construction aspect was thought out perfectly.

Problem of Study

The represented research is devoted to one of the leading and original peculiarities contemporary music first summarized. İn the research gives author's style systematic observing offering, its universal phenomenas, language conformities and composer's technique principals.

The purpose of the article is to reveal the analysis of intertextual questions in the creative activity of composers, to investigate issues such as sound symbols in modern musical thinking.

Composer's musical creations represented in contemporary music culture wide context for the first time are examined in composer's thinking leading categories aspect.

Objectives

In the presented study, great attention was paid to the modern understanding of the artistic content and style of the composer's creativity, the analysis of intertextual questions in the composer's creative activity, new methods of music analysis focused on sound symbols in modern musical thinking, as well as the study of new theory.

For the first time in Azerbaijani music, the musical intonation, in works by Uzeyir Hajibeyli, the founder of professional music of Azerbaijan, occurs in different works. These musical intonations can also be called "open texts". The aim of this study is to clarify and explore them.

Examples of multi-layered "open texts" in the Azerbaijani musical experience are interesting for the intertextual principles that lead to these individual compositional structures and various experiments in the work of another Azerbaijani composer, Khayyam Mirzazadeh.

Method

In the study, cryptogram problems created on behalf of composers such as J. S Bach, Robert Schumann, Dmitri Shostakovich, Alban Berg, Edison Denisov, Khayyam Mirzazadeh were examined. Quotations, anagrams, paraphrases used in composers' music has been investigated.

While listening famous all over the world composer's ciphered creations it is very difficult to comprehend, perceive sound - letter symbols. To ruin, built by composers the world of "intellectual games", the specialist, the researcher must have analytical consciousness. While the research process, the researcher must perceive composers rare thinking to read his ciphered works. Only then it is possible to reveal artistically founding's in composers' creations and creative ideas, to explain them and approve them scientifically.

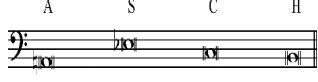**Table 1a.** Composers' artistic findings in their compositions and their creative ideas

criptogram – "BACH" composer **Johann Sebastian Bach** 17th century	criptogram - "ASCH" composer **Robert Schumann** 19th century
musical sounds "b- a- c- h"	**musical sounds** "a-es-c-h"
compositional style musical barocco	**compositional style** musical romantism

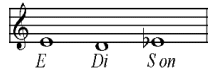**Table 1b.** Composers' artistic findings in their compositions and their creative ideas

criptogram – "DSCH" composer **Dmitriy Shostakovich** 20th century	criptogram- "EDES" composer **Edison Denisov** 20th century
musical sounds "d-es-c-h"	**musical sounds** "e-s-es"
compositional style polystylist	**compositional style** Russian avantgarde

Table 1c. Composers' artistic findings in their compositions and their creative ideas

composer **Alban Berg** 20th century
musical sounds a-b-e-b-e-g
compositional style romantic lyricism with the twelve-tone technique
A **AB** **ABA** **ABAB** **ABABEG**

The analysis of abovementioned composers' creations reveals, that in spite of explored in them artistically performance means and formation factors diversity - autobiography is connecting them feature. This means that taking part personality in the majority of composer's creations are themselves. To create autobiography, composers allocate special place musical creations links with intonation. That is why in compositions, arranging the main musical theme micronucleus opposes like the authors' leitmotiv. Appearance of the criptogramme in coding framework and hiding itself, and hiding sounds symbols with mastering, and at the same time including musical citation from other composer's creations, approves composer's creative inexhaustible imagination.

Findings

As mentioned earlier, the reason for the eternity of composers' works is that not only hidden information is placed inside them (the transformation of words into sound), but also that information is perfectly thought out in terms of construction.

It is not accidental, that M. Lobanova, attracted to German musical baroque investigation writes: "Compared with medieval times in baroque times, the majority of German musical experts called music - one part of the quadrum" (Lobanova,1985, 52).

It is interesting, into translated from Latin language like "four ways" word expression, revealing real and true meaning of this "quadrium" were included four notions – calculations, geometry, astronomy, and music. Lived in that times progressive musical benefactors A. Verkmayster, I. Lippius, V. Prints called music - "mathematical science "or "complex in mathematical aspect science"(Dammann, 1967, 14). During baroque times existed then great interest to figures and to based upon rationalism mentality and cognition was explained like inclined to mathematical performance

devices embodiment. German barocco's "math music" was mature, perfect basis for it.

Above- mentioned reveals that even from 16-17th centuries during wide historical period settled sounds symbols putting into practice by many composers in their creative activity, started long before and in XX century the raw of western, Russian and Azerbaijanian composer's participation is predictable. In the XX century increasing interest to signs and symbols are popularized in contemporary music in more universal picture, wide perspectives are opened for musical intonation.

Symbolism in 20th century brings intellectualism ever seen in musical history before. Revising these processes gives the researcher an opportunity to approach various artistic phenomenon over new prism, to reconsider them again. That is why we open the represented article with Russian culture researcher and philosopher M. Bahtin thought: "No one idea stands without movement and is carried out into life: each of the meanings has its own revival, victory regeneration and triumph" (Bahtin, 1979, 367).

In 20th century from composer's side - cryptogram's popularization like artistically phenomena from composer's side, its exploration in their musical creative activity like included into content structure, carries out rational, abstract-logical introduction reinforcement. Study of music from philosophy, psychology, and culturology and sociology aspect creates an opportunity for its complete analysis. Because, the more composition sound arrangement is original and interesting, the more attracts an attention. If the composer transforms the sound from one condition into another, transformation "material-formation is changed into more complete arrangement. Because of this modern composer in his music each time we can observe repetition new variants. Let us take into consideration, that in 20th century

music, based upon mathematical rules new variants of repetition, are revealed in many western, Russian and Azerbaijanian composer's creative activity like (A. Vebern, A. Berg, B. Bartok, P. Boulez, D. Ligeti, S. Gubaydulina, E. Denisov, A. Schnittke, I. Hajibeyli, Kh. Mirzazadeh).

The researcher Nadejda Petrsuova, analyzing new concepts in contemporary music writes: "The reason of contemporary composition methods wide range spread appeared from mathematics, several new concepts ("groups theory", "The theory of Multitude", and studying coincidental phenomena laws "theory of probability") (Petruseva, 2002, 75). This means that in contemporary music sound arrangement in accordance with content, constructed upon mental mathematics theories basement, acquires a significant role in contemporary composer's creative activity. It is not accidental that the majority of composers preferred a math mentality in their creations. For example, in 1941–1942 years in Lion was occupied with overspread high mathematics, well - known composer and conductor Pierre Boulez compared music with mathematic style and said the following: "Whether mathematics at present days is the science, provided by specially developed methods, I applied precisely to it, like the only example for basic ground. Because observed in our present time's system emptiness, only it can assist in solving and moving this emptiness forward" (Petruseva, 2002, 325).

Applied to analyses variants of created over the same sound nucleus basis process is the researcher Fillip Gershkovitch. He writes: "All of these happens because great masters ever have new theme subject. This is always the same subject theme. We can observe that even Beethoven always repeats the same idea by divorce ways. That is why this is always new! Main point of composition process exactly consists from it!" (Smirnov, 1990, 88).

Let us apply to some samples to approve our thoughts. Comparing two pieces "Tuilri"

and "Bidlo" (the cart) from 19th century prominent Russian composer Modest Mussorgsky's "Picture from Exhibition" collection for pianoforte, it becomes evident, that all discrepancies in life, expressed really, in spite the contradictions, these two pieces from the first sight "Tuilri" and "Bidlo" are reflections of (" Tuilri" - the little aged children – joyful play, another piece "Bidlo" – is the reflection of the story plot about an old man hard life and beard by him for years heavy load on his shoulders. These two pieces' themes based upon k3 interval intonation (in "Tuilri "in law /below, down, probably pitch /trans. additions. / direction and in "Bidlo" high (up) active direction, with mastering exploration, is striking. These two samples chosen from M. Mussorgsky's creative inheritance, "accurately explored" existence of content connections in author's text and becomes the subject of discussion (arise polemics). Generally, it is obvious that in "Pictures from Exhibition" collection for pianoforte regarding an intonation circumference and melody lines integrity there are plenty of other examples.

It is evident from music history each of the composers is the propitious of his own individual sound distinguishing feature and incomparable, unique intonation. In musical composition, definite intonation, carries out important artistically function, and creates an opportunity for inner theme content complete fullness. In sound, timbre and style choice the author is quite liberated. Because the attitude to the sound is rational, analytical and is cognized well. Predominantly indivisible sound complex structure i.e. The same sound theme subject (target) considering the main ones, transfers into composition method. This sound complex structure transfers from one condition into another, subject to transformation is subordinated by "material-framework" arrangement principal.

Not only an art, but enthusiasm directed to other spheres of creative activity like arts, painting, cinema, literature, everlasting

interest to mathematics, are the stem of logical structures arrangement for composers all over the world creative activity. Based upon constructive introduction and mathematical neatness, these structures are several prominent composer's thoughts spectrum and meeting point angle wide indication. As the researcher Dmitri Smirnov points out "Every time we meet hidden meaning game, figures, letters and other symbols in the music. This prevalently reveals like literal meanings by notation means. They can be called "dancing letters". From the first sight in spite the aroused interest basically BACH (Johann Sebastian Bach), ASCH (Robert Schumann), DSCH (Dmitri Shostakovich) are bright musical images" (Smirnov, 2001, 21).

Sound monogram in each of composers is represented in new form and condition and in compositions acts like theme subject founder factor, consisted from composer's surname sounds symbols original intonation appears as mirkronucleous. Acquiring an impetus from this micronucleus, each time appear new variants. In most cases the factor, making composers works closer to each other is namely closeness and attachment to intonation, and these works melody model, and the same nucleus is constructed over various variants. Indivisible musical nucleus increase idea is the original concept in composer's works.

Reflecting composition structure model is settled masterly inside the creation. This time to uncover of settled inside the composition coding cipher are imposed divorce devices like (timbre, tempo, rhyme, acoustic). Together with the surname in music, sometimes is completed (consists) from composer name the cryptograms from autobiography introduction and from its coding cipher sides is thought perfectly for example ABABEG (Alban Berg), EDES (Edison Denisov), CHAyyam MIRzazade – (Khayyam Mirzazadeh).

In most cases composers unite all possible variants of sounds symbols inside single metasystem. To reveal the same thought by various directions "existing interest to word meaning" (the name, surname) (Gritsanov, 2001, 86) is inherent to postmodernism - peculiar feature. Inclined to represented memory – reminiscence citation from his compositions Azerbaijanian composer Faradj Karayev, emphasizing sounds symbols autobiography origin, considers that "Any types of creative activity and music as well, is one of the types of autobiography and is the transformation from compositions previous borrowings"(Web.1). Faradj Karayev various music Written for instruments and ensemble structure "Postludiya" (1993)," Ist es genug?" composition and other creations are musical autobiography obvious samples.

It is possible to observe spoken about composition methods revising another Azerbaijanian composer Chayyam Mirzazadeh's creative activity. In most of the composer's creative evidence from the world's musical experience, we can observe coincided ideas of inner, included to text content, hidden symbols and "musical algebra" (Cenova, 2000, 165). The performance of appeared in initials constituency musical sounds, settling them inside the creation like coding cipher, is widely explored by Khayyam Mirzazadeh's mode method. The composer engraved his surname into his creations by hiding it. Because the study and the research of musical creations from this aspect, were not still attracted to analysis. The considerable place was determined to all-round research of this problem.

Being the rule, criptogramme is not announced from composer's side and hiding element dominates here. This means, that Khayyam Mirzazadeh ever declared his surname, or borrowed from other composer's themes symbols. Where as in contemporary music one can trace contrary actions. For example, 20th century Russian composer Edison Denisov agreed, that he explored music themes written by composer Franz Shubert, who lived in 19th century in times of romantism. Edison Denisov moreover

explored monograms and did not hide them "demonstrates (reveals) them legally" (Nagibin, 1987, 13). But Khayyam Mirzazadeh applied in his creations to the symbols only by covered means, and emphasized following sequence of one creation after another one.

The composer Edison Denisov announced his attitude to this process said the following: "Sometimes some theme arises in composer's imagination this theme disorders, tortures him. This time he starts to create the same theme's various variants. Firstly, by one way, then by another and at least all of these attempts become endless" (Denisov, 1997, 40). And at least, each time by changing an appearance, modified sounds, as the result of alternation, are divided into different extracts. Exploration of kriptogramme by such constructive way comes forward from composers bent to intellectual search, bringing to the agenda complicated tasks. The row of composers works can be called "text content inside the text content ", or "opened text content".

In contemporary music the process when small creations are included into big creations was named by Marianna Visotskaya "Giper Text Phenomena" "she notes: "Represented from various articles, citations and notes were addressed to the author himself and as the result, serves the single idea. Because each of the fragments is the memory about other texts and creations" (Visotskaya, 2012, 36).

The stimulation received from previously written creations, is some kind of composer's "everlasting monologue" about himself, about his own experience and also is the word said to listeners. Consisted from surname sound monogramme exploration makes composer's creations universally human, raises their heritage to penetrating, growing authority among cultures. To resume all about above mentioned conclusions suits Rodion Shchedrin's interesting thought: "It is not difficult to be modern, but it is difficult to be eternal" (Gurary, 2008, 36).

In the contemporary times "style allusions" for the first time was brought forward by Post structuralism representative French philosopher and psycho-analysist Julia Kristeva points out that intertexture relations, semiotics, linguistics, and psychoanalysis founded the stem of original theory. She points out: "Each of the text content is the mosaics consisted from citation. Explored text content is the transformation of the other text content, is the product summarizing text content"(Kristeva ▫ Bahtin, 2000, 429). Following the scientist opinion, it is evident, that former centuries musical style genre and composition technique in the next period music's diverse categories, technology novelties, searching of the style, combined with esthetic meetings as the result of mutual influence started its own life path.

In comparison with former centuries, "opened front text content "acquired more wide scope in composer's creative activity. With sounds symbols means assistance, by diverse musical tendencies coming into light like (serial, pointillism, sonorics (sonority), aleatorica, sonoristics (sonority), by searching in the sphere of new compositions forms boundless, wide creative perspectives were opened. Inside the composition, appeared in former times, the relationship between musical creations and intonation was strengthened. The significance of contemporary creative activity process, is that various displays achievements appeared in the art, previously created synthesis with artistically - stylish achievements and in 20-21th centuries "this process is conceived like Entire world culture" indivisible text content"(Visotskaya & Grigoryeva, 2011, 9).

During the working process with the other text content composers mainly explore serious and liberated citation, collage technique. Borrowed musical samples with represented citation usually stay in their prime condition or reproduce close to them variants. This means the composer applies either exact or liberated citation. For

example, Edison Denisov during whole of his creative activity repeatedly explored, themes of his most preferred and liked composer, Franz Schubert's 19th century German romanticism first representative says: "The composer Alban Bergs' like in explored by J. S. Bach concert choral, me too in my violin concert final, explored citation from Franz Schubert's "Beautiful Miller's Girl" vocal collection" (Nagibin, 1987, 13).

That means original author's comments for different text content, are main observed tendency in contemporary composer's creative activity. Composer with his own style brings citation material borrowed from one composer and explored by another to mutual interference. In 20th century we observe this tendency in well-known Russian composer Igor Stravinsky's creative activity. For example, in" Punchinella" ballet - he interpreted 18th century Italian composer Giovanni Pergolesi's musical thematic in his own individual original representation.

Generally, in 20th century in world music experience there are numerous of samples connected with intertextual appearances. As it is evident Alban Berg in his "Lyrical Suite "BACH" monogramme, Alfred Schnittke in his VI symphony, Gustav Mahler in his IX symphony, in Faradj Karayev's "Hommage a Alexei Lubimov" composition for soprano, piano and soloists ensemble, from Cloud Debussy "Nocturnes" collection in "Clouds" music, in the concert for violin and orchestra all of above – mentioned composers explored, lived before them, many composers musical themes met in violin concerts (Felix Mendelssohn, Johannes Brahms, Peter Tchaikovsky Kara Karayev and others).

Most interesting of the examples is written by J. S. Bach in 1747 for Prussian King and presented to him six voiced fugue melody. This melody was constructed over "c"- "es"- "g"- "as"- "h" voices of high direction (pr. pitch level). Arranged in "Musical Gift "composition basic the same theme transformed into style interpretation object for the row of composers lived in 20th century (Grigoryeva, 2010, 113). Among them are Anton Webern ("Fugue - Recreate", 1935), Sofia Gubaydulina ("Offertorium", 1980: the concert for violin and orchestra in 1986), Edison Denisov (violin, flute, guitar, and for organ "In Deo speravit cor meum", 1984) and other composer's creations can be represented as examples.

Made research shows that borrowed from other authors citations became various style levels parallel development. And activates polystilistic. Alfred Shnitke for the first time brought to the agenda the term "polystilistic". His creative art is an obvious example of various styles levels parallel development.

As we mentioned before, the tendency "big respect to the author" arranges the basic of intertext. For example, Edison Denisov admits that: "During years of study I was under great influence of Shostakovich creative activity"(Holopov ▫ Cenova, 1993, 154). This peculiarity is explored from composer's side brought to Shostakovich letters revealing in symbolical manner and citation. In Denisov's creative activity the piece named "DSCH" (1969) was completely based upon citations taken from Shostakovich's music (quartet №8, symphony № 1 and others). This piece distinctive feature is that in this work rarely met and little balanced instruments in instrumental collective, like explored (clarinet, trombone, cello and pianoforte) found their original acoustic decision in composition solution, at the same time this anagramme was coordinated with Denisov's own surname first letter (Denisov – DSCH).

Several researchers, occupied by artistically texts and structure methods study, think, that in diverse times attached to the styles among author's texts contents "gracefully explored interrelations" are available (Katz, 1995, 105). For example, German baroque musical theory expert- researcher M. Lobanova taking into consideration Henry Schutz's creative activity with other composer's relationship comments it by such way: "In Henry Schutz musical style

formation Claudio Monteverdi's madrigals occupied special significance. In Schutz madrigal №9 Monteverdi's "Non piu Guerra" (IV th notebook, 1603 year) we can observe liberated citations from the composition" (Lobanova, 1985, 205). This means that even in 17th century in German music - intertextual structure methods received wide dissemination.

Following the musical history, we can see that in 18-19th centuries constructed over musical sounds coding modes were widely put into practice. Generally, sounds coding in artistically creation arrangement acquire another function and transfer into some type of communication means. M. P. Mussorgsky creative activity can be bright example to these phenomena. His "Pictures from Exhibition" musical collection for pianoforte written (in 1874) is an interesting example for intertextual appearance. In this creation the composer simultaneously with his own text content explored not related to his own musical text content, other different musical materials: in "Bidlo" (cart) piece from polish composer Frederic Chopin b-moll pianoforte sonata (1828), "Mourning March" is constructed over terziya movement. In the composition also German composer Robert Schuman's "Carnival" collection for pianoforte (1835) consisted from several images allusions exploration. For example, "Piero" (Schuman) - "Gnome" (Mussorgsky), "Sphinxes" (Schuman) – "Catacomb" (Mussorgsky), "Dancing Letters" (Schuman) - "Unappeared from the eggs chicken baby birds dance" (Mussorgsky) among exist similar features (Valkova, 1999, 142).

Telling interesting thoughts concerning intertextuality Russian-German composer notes the following: "From composed new creation, from formatting concept I am always eager to demonstrate my previous theme. This time I reveal some undone in my previous composition phenomena. Mostly by next work I somehow answer the previous ones. I observed such phenomena, where my composition moves forward in couples: one creation answers the other, or adds to it something. I know and feel that the subject is not complete and almost finished. There was such delicacy and tenderness inside them that I have to answer it again. Because sometimes by spending all exposed opportunities inside one creation it becomes impossible to explore and finish them" (Gubaydulina, 1988, 22). Hence we came to conclusion that indeed any composer writes any of his important creations during the whole period of his creative activity. Moreover, never repeated again the author mostly creates the same composition variant. The more instrumentation peculiarities meaning accents are changing their place, the more – everything "inside" and "outside" the composition stays constant" (Belimov & Rayskin, 2001, 3).

Moreover, it should be taken into consideration that the composer receives stimulation from the same source of musical intonation in his creative activity.

In Azerbaijani music, for the first time, the founder of Azerbaijani professional music Uzeyir Hajibeyli carried out this phenomenon into his compositions. Acquiring its steam from the same source, this musical intonation appears in various compositions. These musical intonations can be called "open /text/content".

Figure 1a. The musical intonations of "open /text/content"
Uzeyir Hajibeyli – Asker's aria from the musical comedy "Arshin Mal Alan" (Act I)

Figure 1b. The musical intonations of "open /text/content"
Uzeyir Hajibeyli - Chorus of girls from the opera "Koroglu" (Act IV)

Figure 2a. Figure 2a. The musical intonations of "open /text/content"
Uzeyir Hajibeyli - Majnun's complaint from the opera "Leyli and Majnun" (act V, picture V)
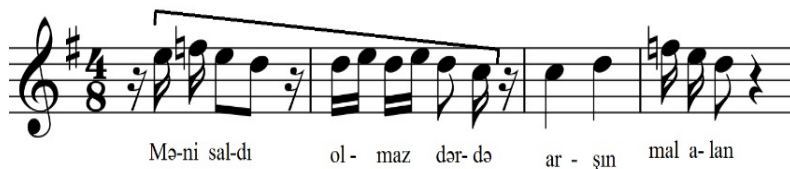

Figure 2b. The musical intonations of "open /text/content"
Uzeyir Hajibeyli - Gulchohra's song from the musical comedy "Arshin Mal Alan" (Act III)

Figure 3a. The musical intonations of "open /text/content"
Uzeyir Hajibeyli - musical comedy "Arshin Mal Alan" (Introduction)

Figure 3b. The musical intonations of "open /text/content"
Uzeyir Hajibeyli - Dance of the palace girls from the opera "Koroglu" (Act II)

Taking into consideration existing in Azerbaijani musical experience samples relationship to many leveled "opened content", Khayyam Mirzazadeh started these various experiments and original compositions structures in his creative activity and we become witnesses of risen to these intertexual principals interest. Mainly two types of such intertext content coincide in Khayyam Mirzazadeh music: consisted from his own music "open text contents and consisted from other authors compositions, works arranged interest's themes. In composer's music hidden inside his own musical content, covered intertextual mutual relationship between contents (citation, anagram, paraphrase and others) are according Russian musical expert scientist Yevgeniy Nazaykinskiy opinion "An appearance of big formatting inside small artistical measurement" (Nazaykinskiy, 2015, 42). Khayyam Mirzazadeh's chamber collections called "Miniatures" received its source from azerbaijanian music folklore wrote his creations following Uzeyir Hajibeyli musical traditions. These links were approved by musical expert - scientist Isabella Abezgauz who marked the following "Concerned about original folk songs - "dancing like" musical material, authors are related to Uzeyir Hajibeyov's folk interpretations – the founder of Azerbaijanian classical music (Abezgauz, 1967, 10).

Various devices synthesis (polystilistic), intertextual relationship (the content inside the content), an existence of national and over - national alliance are the reasoning for lived in diverse times composer's musical originality. The oriental and western music mentality unity tonal and atonal music alternation, traditions and contemporarily, rational and irrational introduction, dynamics and statics alternation, in named and noted above composer's creations, arranges the unity. It is not accidental, that the researcher scientist Anna Amrahova named these phenomena feature in composer's creations "systems junction" (Amrahova, 2004, 33). Inside one creation style, genre, and image character type, point of view,

such settling of several discrepant functions altogether were implemented by composers with mastering.

In Khayyam Mirzazadeh creative activity simultaneously and side by side with Kara Karayev and Frederic Chopin creations we can observe an application to Igor Stravinsky musical content. The quartet written for wooden and brass instruments arouses attention from this point of view. Written for two trumpets, French horn and trombone, one part, compact composition can be called "brass quartet". Rhyme stability, sharpness and this creation musical intonations and rhyme peculiarities make this creation close to Igor Stravinsky's "Holy Spring" musical language. Igor Stravinsky's rhyme, musical thematic development and orchestration experience was productive for bringing this creation into light. In Stravinsky style, with assistance of permanent rhyme pulsation means, the acquisition of the intensive development, similarity in thematic, the theme and its variants (according to following inclusive rhyme variants, ostinato pulsation, rhyme accents stressing factors coincide in Khayyam Mirzazadeh's Symphony № 2 named "Triptych". The researcher Yuriy Gabay approving this thought writes: "Already in the first part dynamic sound game willingly or unwillingly is associated with Igor Stravinsky music" (Gabay, 1986, 29).

In Khayyam Mirzazadeh's creative activity themes from 20th century Azerbaijani composer Fikret Amirov's ("Whites and Blacks" pianoforte collection, ensemble for stringed instruments "Concerto – Grosso"), 20th century Hungarian composer Bella Bartok in ("Triptych" symphony 2 part, citation from B. Bartok's "For Stringed, Percussion and Celeste music" was represented) were explored. Based upon other composer's themes citations and allusions are connected with definite association. For example, 19th century creates nocturnes (night) music semantics, by exploring polish composer Frederic Chopin theme. 20th century Azerbaijanian composers Kara

Karayev and Fikret Amirov's musical themes exploration are respected distinct indication and memorial – reminiscences. According Sofia Gubaydulina words: "I came to the conclusion, that contemporary compositions can be considered such compositions, which actualize already existing in music materials. Composer's artistic mentality being intuitive or intellectual demonstrates reaction to this material. If the composer reacts this material individually, this means that it is actual, this composer is considered contemporary ones" (Gubaydulina, 1988, 23). Otherwise in 20th century, composer's creative activity acquired wide extension intertextual tendencies (for example XX Russian - German composer Alfred Schnittke in "Concert "written for pianoforte and stringed orchestra "an allusion "from 18th century German composer Beethoven "Moon" sonata) and some kind of its style allusions, occupied special place in composer's musical creations all over the world.

Constructive attitude to the sound like the tendency for the majority of 20th century composers (Dmitriy Shostakovich, Alfred Schnittke, Edison Denisov, Khayyam Mirzazadeh) these composers attract whole control attention to definite, exact intonation nucleolus (**DSCH**, **EDES**, **SCH**ittke, **CHA**yyam **MİR**zazadeh) to make them multiple, otherwise heap them up in their compositions - creations and in composed by them musical creations construct variants alternations – the sequence of melody intonation nucleus, upon their names and family names basement. The scientist – philosopher A. Losev by determining this theory concept like "Find you in yourself and bring it into light" and being absolutely right writes: "This is equal only to mathematic construction logic, cognition's indestructible dialectical demand" (Losev, 1990, 77). So then the raw of composers stimulate with their original math constructions indestructible dialectical demands.

Table 2. Artistic findings and creative ideas of composers in their compositions

criptogram	criptogram	criptogram	criptogram	criptogram	criptogram
BACH	ASCH	ABEBEG	DSCH	EDES	CHAMIR
musical sounds b-a-c-h	**musical sounds** a-es-c-h	**musical sounds** a-b-e-b-e-g	**musical sounds** d-es-c-h	**musical sounds** e-s-es	**musical sounds** c-h-a-e-d
composer Johann Sebastian Bach	**composer** Robert Schumann	**composer** Alban Berg	**composer** Dmitriy Shostakovich	**composer** Edison Denisov	**composer** Chayyam Mirzazade
century 17th	**century** 19th	**century** 20th	**century** 20th	**century** 20th	**century** 20th
compositional style musical barocco	**compositional style** musical romantism	**compositional style** romantic lyricism with the twelve-tone technique	**compositional style** polystylist	**compositional style** Russian avantgarde	**compositional style** musical postmodernism

In Khayyam Mirzazadeh's creative activity sounds symbols are signed to autobiography, and are, taken from written by him before, previous creations intonation canvas alternation. By making the research, we have made evident, composers creative activity since mature time, revealing intonation circumference and melody lines entire integrity. Carried research reveals,

that main musical model ("mi" - "re" - "Mirzazadeh") various types from both melody and also rhyme viewpoints are based upon composers "themes emotional side density and range compactness and this (for musical model) argues for sound mentality, its individuality, constructive attitude to the sound.

Table 3. Sound symbols in the works of composer Khayyam Mirzazadeh

criptogram - "MIR" composer **Khayyam Mirzazadeh** 20-21th century
musical sounds "e-d-e"
compositional style musical postmodernism

Another composer's musical content to contemporary composer's creative activity in individual form is observed in 20th and 21th century in postmodern music main tendency. The composer constructs other composers lived in previous times, explored citation materials by such way, that mutually interrelates with musical theme or themes used by the author of the creation own style.

Conclusion and Discussions

This article was devoted to the sound (audio) symbol in modern musical thinking. The conception of code, widely used in semiotics, linguistics, culturology, genetics, mathematics where has not yet found its place in the terminological system of the science of music. İn the of the article was reveals individual musical conceptions on the base of interesting samples, directing attention to different experiments, which opens way to the intertext concepts.

From the carried-out research, it is evident that represented musical citations from lived previously authors and included in the composer's own composition creates parallel development for various styles levels and formats polystylistic. For the first time, the term "polystilistic" was moved forward by Alfred Shnitke, who demonstrated in his creative activity obvious samples of various style levels of parallel development.

To create an autobiography, composers devote a special place to musical creativity with intonation. Therefore, the micronucleus, which forms the main musical theme in the compositions, appears as the author's leitmotif. The appearance and self-hiding of the cryptogram within the encoding, concealment by appropriation of sound symbols, and at the same time the inclusion of musical quotations from other composers' works confirm the composer's inexhaustible creative imagination.

Let us again point out by finishing and resuming with conclusions the represented article; that to the end of 20th century most valuable musical themes undergo contemporary composer's explanations and interpretations. From this point of view, the integration between various musical elements and mentality types influenced contemporary music and brought it to a "global musical universum" (Volnyanskiy, 2011, 66).

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Music education in first half of 20th century in Albania: Its institution and contribution to urban music life

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Abstract

The aim of this research paper is to build the historical journey of the development of music education since its origins until the middle of the 20th century. Based on archival documents and facts, historical and journalistic publications, texts and didactic musical pedagogical methods, as well as in other supplementary materials I present with facts, analysis and generalizing treatments in the historical plane, the path of the formation and development of the music education tradition as part of general education system and also outside it. The research model was historical research which underpins all other research into music education as even the most contemporary facts have already occurred. The technique for analysing archival documents in the context of music education were document identification, document evaluation, content analysis, interpretation of the findings from the archival documents and synthesize the information to form a coherent narrative or analysis of music education practices descriptive analysis of the technical character of music methods that is made to each document stored in the Central State Archive (CSA), the comparative method for the recognition and contributions given by every religious educational institution in Scutari or secular in the four cities. To accomplish this objective, the study is focused on the documents researched mainly in Central State Archive as well as other sources publication interviews). On this basis and according to the historic importance, the study is shed light on the path of development of Albanian music pedagogy and the stages which defined this development, both in the drawing up of programs as well as through the publication of musical books by Albanian or foreign authors. The article gives a unique contribution of the first phase of the establishment of the music education tradition in Albania, as an outcome of which there were some achievements of the artistic activities, which linked the general music education of the first half of 20th century. This study may be the beginning of a wider research for professional music pedagogy in Albania, may serve for the international researchers to know the development of music pedagogy in the early years of education in Albania and to compare it with the developments in the Balkans.

Keywords

music in 20th century in Albania, music pedagogy, music tradition in schools

Introduction

In the complex situations created during the period of the National Renaissance and especially after the Albanian League of Prizren, in 1878, the ideal of establishing the Albanian school and the development of national arts led to a significant increase in efforts in the fields of education and cultural and artistic activities (Frashëri, 1989).

In this context, Albanian education, including musical education within it, was nothing but a materialization of rebirth ideals in the general context of the political objectives of this marked movement of Albania's history. Thus, in the theatre of the time these efforts gradually brought about the development of Albanian education on the basis of contemporary programs, hence also the historical starting point of music education as a teaching subject (History of Albanian People, 2002).

In the historical context, the music education system in Albania, both within the school system and outside it (cultural society, artistic and patriotic clubs, etc.), can never be separated from the process of forming the local musical tradition, as creation and interpretation (Lici, 2021:245). These two areas, which run

parallel to each other (and did not have to happen differently), were equally in function of each other. The start of the construction of a Western-oriented musical life of self-understanding brought the requirement of building a system of musical formation.

And specifically, the stages through which Albanian musical education has passed, mainly since the beginning of the 20th century, demonstrate this mutual interaction through reflection on local musical life and creativity. The few musicians who were making the first tests of creativity and performance (Father Martin Gjoka, Ahmet Gashi, Thoma Nasi, etc., later Christo Kono) were at the same time among the main protagonists of the music education system, while young people framed by artistic societies or involved in the school system became the bearers of this new tradition that was born in the Albanian society of the 19th century and the early decades of the 20th century (Shuteriqi, 2020). In a later development, of the most thriving period of the Albanian monarchy (the '30s), the fruits of all these two-way efforts were much more visible. The sensitive vibrancy of the country's public musical life, especially in large cities, was conditioned by the formation albeit semi-professional of dozens of young people playing instruments, including vocal and orchestral formations of various kinds.

During this period, the country's professionalism in musical life began to emerge through musicians graduated from the Western Conservative Party. The latter (Baki Kongoli[1], Tonin Guraziu[2], Lola Gjoka,

George Filçe Truja[3], Maria Kraja[4], Mihal Ciko, Tefta Tashko Koço, etc.), while at the same time involved in the music education system, gave way to the construction of a professional pedagogical thought.

Photo 1. Baki Kongoli, violinist in Normal School of Elbasan

Photo 2. Jorgjia Filce-Truja, Lola Gjoka, Tefta Tashko-Koco in the '30s

The path of building Albanian musical education of the first half of the 20th century is separated in four main directions: in the mainly secular school system, but until 1933 of Mirash Ivanaj educational reform also in church schools that operated in the Shkodra district; near the musical formations and in the artistic cultural societies, the latter including the branches of music, where basic knowledge of the theory of music and

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[1] The first violinist in Normal School in Albania. In 1936, Baki Kongoli had just returned from Italy, where he had completed his advanced violin studies at the Conservatory of Pavia and where he had also attended several composition classes. And, as will be seen below, the years during which Kongoli worked with the normalists brought a new breath to the school, but they were equally important for the revival of the artistic activity of the city of Elbasan.

[2] Pianist, teacher in Institute "Mother Queen" Albania, concert master of school of singing in National Radio television Albania.

[3] Was an important lyric singer who contribute for music education, the first woman who built the music programs of state schools, in the same time was the first teacher for vocal pedagogy in Institute "Mother Queen" in Tirana Albania.

[4] Lyric Singer in Albania , with an important role for the development of vocal pedagogy in Music Schools and Academy of Arts , Tirana Albania.

solitude was given and where instruments were taught and the basics of vocal education were taken, all in function of artistic life; in the institutions of the Catholic clergy, mainly in the city of Shkodra; and in cultural institutions such as Radio-Tirana in Tirana (Lici, 2021:250).

The establishment of the school music education system, secular or religious, hypothetically can be said to have been preceded by the Saverian College in Shkodra, in 1877/1878, within the framework of the Jesuit Ordinance[5]. Nearly a year later, the elementary school "The Albanian lady" was opened in Korça, at the same time the first Albanian school known to date, but this is completely of secular profile.

From there come also the first documents of the music education curricula, or of the "song" subject, which implies the priority of the song teaching. During the pre-independence period (first decade of the 20th century), the process is also expanded with other schools, the Franciscan School in Shkodra, the College of Troshan - Seraphic College in Shkodra, and the religious schools of 1879 and 1882, respectively. Meanwhile, with the opening of the Elbasan Normal in 1909, a much more consistent and meaningful historical development of Musical Pedagogy in Albania can be said to have begun to be realistically outlined.

After the National Independence, Albanian schools spread throughout the country, but the history of Albanian Music Pedagogy development focuses on several major schools: alongside the Normal of Elbasan, the French Lyceum (1917) in Korça; the Illyricum Gymnasium (1921) and the State Gymnasium (1922) in Shkodra; and the "Kyrias" Institute (1922) and the "Nana Queen" Institute (1933) in Tirana.

Një grup nxânsâsh (1922-23) kur Instituti Kyrias ndodhej në shtëpi të Kusit.

Photo 3. Kyrias Institute in Tirana (1922-23)

Music teaching outside the education system can also be said, hypothetically, to have started as early as 1878 with the formation of the first Music Band in Shkodra. It is supposed that next to this formation, as well as in others that arose after it in Shkodra, Korça, Elbasan, and later in other cities of the country, basic information on musical notation and instruments was given. In the period after National Independence this process of education of amateurs passionate about music focused on Cultural Societies, among the most important of which: "Rozafa" (1918), "Bogdani" (1919), "Brotherhood" (1919) and "Antonian Society" (1939) in Shkoder, and "Society of Fine Arts" in Korça (1922). Organized on the basis of various branches of art, in any case also of sport, the Societies acted simultaneously as hearths of artistic education (including musical) of amateurs, regardless of age.

In the city of Shkoder, the birthplace of the Albanian musical tradition, partly as a result of the Austro-Hungarian influence and partly due to the very active action of the Catholic clergy, played a very important role in the dissemination and development of musical education played by the Franciscan Order and the Jesuit Order. In addition to the schools set up near them, in the institutions of the Catholic clergy, music was also taught and exercised by children of different religious affiliations, including those of the Muslim faith. This experience grew significantly during the 1920s -30s,

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[5] ibidem

when people at such institutions acquired knowledge in instruments, music theory and solitude, with dozens of young people, who would become an active part of the musical life of the time, but also of the period after the country's liberation. One of the best-known and most authoritative institutions of its kind was the Jesuit Order's Schola Cantorum (1932), which, during 1936- '38, managed to stage dramatic musical pieces, such as Dom Mikel Koliqi's melodramas.

During the first half of the 20th century, the only state institution of cultural profile, which undertook important initiatives in the field of musical education, was Radio-Tirana, near which a "school" of music was also established, preparing singers and instrumentalists led by renowned professional musicians of the time.

Research Purpose

Set against this situation, the purpose of this article is to determine and recognize the consequences of Albanian music pedagogy and follow the development of choral, instrumental and vocal pedagogy in general schools in Albania. This article tends to show the evidence of national Albanian music. Its main purpose is to highlight the growing of tradition of music pedagogy within a society which was isolated for centuries. I also reconsider the music education of four main cities in Albania from which musicians were formed who were educated in Western European Universities. Therefore, this research is not only an music pedagogy history but also and Art Music history of Albanians in first half of 20th century. Focus will be on the development of music education in Institutions of education and the contribute of music educators in Artistic life of Albania.

Methods and Materials

Various methodologies are applied for analyzing the distinctions teaching objectives, teaching methods, and teaching contents in Albanian Schools, including historical research, documentary research, video presentations, and visual analysis, are applied in this article.

Historical Research

Historical research method "attempts to systematically recapture the complex nuances, the people, meanings, events, and even ideas of the past that have influenced and shaped the present." (Berg & Lure, 2012, p.305) Specifically, the evolution of music education in Albanian, first course of music education, choral vocal and instrumental education, teaching in instrument is described by historical research, offering academic support for later analysis.

Documentary analysis is a systematic procedure for reviewing or evaluating documents (Bowen, 2009). The development of music education in Albania in first half of 20th century is studied by documentary analysis in this article. The document issued by the Albanian National Archive, Albanian Ministry of Education and the research materials on National Library and personal Archives of Artists In the research, for music education in the historical context some documents were examined in order to reveal the findings related to the research problem, video presentation were oral document for the past music education in Albania and photos from archive were analyzed from visual part because the photographs produced the development of music education in first half of 20th century in some schools that not were written documents.

Results

In its entirety, the content of music education in Albania, especially in the school framework (but also in other forms of extracurricular exercise), from its beginnings outlined two main lines: the Western orientation; and the national orientation. Both lines determined the apparent trend of building an essentially secular music education system. The exception in this case is Shkodra, where the Catholic clergy, in addition to the great influence on the local population (Shkodra and surroundings), also took on important missions of the cultural and artistic plain. Realistically, this did not happen in a city like Korca, the epicenter of Southeast

Albania, with a homogeneous population of Christian faith, partly because the Orthodox Church did not take over this mission, but also because of the early efforts in the field of Albanian literacy and education, which did not have inspirations of a religious but merely national character. More or less the same factors also determined the pure secularism of the teaching content (including the subject music) in the Elbasan Normal.

Music, as a discipline of universal knowledge of the artistic profile, as a school subject but also as an artistic practice, was generally exercised on the basis of known traditional European tradition. This found expression from knowledge programming (solitude, music theory, instruments, singing, etc.) to teaching methods, textbooks and the repertoire used. In the first two decades of the century, in a documented or hypothetical way (e.g. in the case of "Albanian Lady", from which no content documentation of the song subject has arrived) both in the school system and outside the school system, musical formation proves to be based on several basic content components: notation teaching and practical musical exercise (singing, playing on the instrument). This line of universal knowledge developed significantly from one decade to the next, especially through the process of consolidation of the education system in general. In this view, the Normal of Elbasan played a very significant role as a first secondary school and based on Western models.

As for the second line, it developed and grew along with the goal of building a national artistic (including musical) tradition. In the general artistic and cultural context, this was the time when Albanian music was building its western-oriented tradition, but also with the goal of achieving a national physiognomy. Music, as a form of art, even in the case of application within the traditional didactic system, in contrast to scientific disciplines, could respond, as it did, directly to the realization of this goal. The outline path of this national line of Albanian Musical

Pedagogy emerges from the first steps of its construction. Hypothetically, but self-understood, it can be concluded that in the years 1880-1890, when the instrumentalists of the Band of Palok Kurti played tunes adapted to traditional Albanian songs, they were compulsorily exercised to adapt, as far as possible, the specific interpretation of a completely different repertoire in terms of tradition, musical language, artistic expression, from the characteristic pieces borrowed from the traditional foreign repertoire.

Subsequent school documentation proves this even more clearly. At Troshan College, most of the repertoire is religious, while at Shosh School, alongside the church repertoire pieces, there are a series of school songs adapted or created by Albanian authors: "The Flower of Albania", "The Life of the Beekeeper", by Father Martin Gjoka; "Students in the Square", "Dance" by Lec Kurti; "O moj Shqypni", "Who's Who"; "Antonian Hymn", "In You I Think", "Elbasan", small instrumental creations by Frano Ndoja, summed up under the title of "Albanian Pianoforte songs", which is part of "Like an old Albanian", "Sea song", "My Albania"[6] (CSA,1920:1-8). Indeed, these small creations are more like imitations of traditional models of their kind, displaying little or no elements of folklore or Albanian civic folk music. But the Albanian texts and their content, referring to the homeland, the landscape and the daily life of Albanian society, respond precisely to the nationalization mission.

Secular schools have significantly deepened this trend by introducing into the forced repertoire familiar patriotic songs, after Independence also two national anthems (alongside the official anthem "About the Shared Flag", as well as the anthem "Porsi Fleta", with author Lec Kurt and Father Gjergj Fishta), an ever greater number of Albanian folk song tunes, to reach up to the

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[6] Schools song, [Songs used in schools] , Frano Ndoja Composer.1821. (Box 830, Folder 1.) Central State Archive, Tirana Albania.

drafting of a 35-song book by Kristo Kono[7], but also the performance of folk songs or instrumental pieces built to suit folk melodies and dances.[8]

Photo 4. Choir of Franciscan School Scutari (1922)

Music in the Different School Programs

Despite other alternative forms, Albanian Music Pedagogy marked its developments and results mostly within the school system. Within this framework, teaching programs were built, teaching experiences, didactic methods were created, selection and continuous enrichment of basic theoretical and artistic literature was made, thus including all the main components of the construction of the tradition of musical pedagogical thought in Albania. This process recognized its own stages of development, in line with the consolidation of the Albanian state itself. Music in schools entered among the compulsory vocational subjects, but over time increasingly gained the weight of an artistic discipline in function also of the musical life of the country. All the mentioned components attest to this significant development.

In the first decade of the 20th century, it seems that the music subject developed in schools focused mainly on the teaching

of song, since in the teaching programs of the time it is called "song" (Albanian Queen, Normal), or "canto" (in the case of the Franciscan School in Shkodra). After 1912, the general denomination of the subject changes to "music and song", which basically speaks of more in-depth claims of building curricula and enriching them with other formative, theoretical and practical elements.

This process begins with the founding of the Elbasan Normal in 1909, where, due to the school's pedagogical profile, the musical knowledge included in the curriculum is presented relatively expanded. In this context, Normal met not only the requirements for future teachers, but also the goals for their musical semi-professional education. In general lines, the development of the content of music subject programs in the school went through two main phases (1909-1925 and 1925-1942), the first of which was characterized by the effort of structuring the program, at the same time as building the musical, didactic and instrumental material base; while the second, which led to the realization and consolidation of the above requirements.[9] These developments can be said to have been reflected in all the country's main schools, in the Korça Lyceum, Scutari Gymnasium, Illyricum Lyceum and, following the implementation of the Reform undertaken by the Minister of Education, M. Ivanaj, for the nationalization of schools and the unification of their programs, also in the sensitive developments that were manifested in the field of musical pedagogical thought at the "Mother Queen" Institute in Tirana.

Specifically, under the name "music and song", the music curriculum in Albanian schools of the time, within a thirty-year time arch, was significantly enriched, including more extensive theoretical knowledge and forms of their practical exercise. In the early decades of the twentieth century, Normal

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[7] Kono, from the beginning of teaching at the Gjirokastra Normal School, had started an almost special work practice for music in general education, where as a result of serious and dedicated work in the direction of singing and (violin) they started showing concerts with students for parents and the public, which for the time marked as a valuable artistic-school activity.

[8] Programme of education of Normal School Elbasan (Albania), publisher "Mbrothësia Kristo P. Luarasi," 1925, pp 29-30.

[9] Programme of education of Normal School Elbasan (Albania), publisher "Mbrothësia Kristo P. Luarasi," 1925, pp 29-30.

School has been focusing significantly on the instrumental (alongside theoretical) exercise, through the introduction of mandolin learning, to reach through the '30s to the forced demand of playing on a violin-like instrument (Bevapi, 1995:12). Also, in the early '20s, the "Kyrias" Institute in Tirana included music education and piano teaching, while since 1933, the "Mother Queen" Institute has been giving importance to the acquisition of instrumental play in violin and piano, in addition to significant efforts in terms of vocal interpretation. This process was accompanied in parallel with the enrichment and expansion of theoretical and vocational musical knowledge. In the 30s, the subject of "music and song", alongside music theory and soloism, began to span lines such as knowledge of the field of harmony, music history and musical aesthetics. At this stage and with these standards, music teaching in the main Albanian schools of the pre-World War II period can be seen as a significant step towards the transition to the post-War era professional music education system.

The path of development of Albanian Musical Pedagogy of the first half of the 20th century also went through publications of various natures, mainly teaching programs and musical texts. The first official publications of the curricula, including that of music, for the Normal school and the state gymnasium date back to 1921, 1925 and 1928, reflecting changes and improvements according to the respective years. This practice of official publication by the Ministry of Education was unfortunately not followed in the following decade. In 1936, 1938 and 1939, the institution suffices with draft programs distributed across schools on postal roads (Music Programmes in Albania, 1939, p. 24).

The Albanian Musical Pedagogy System of the first half of the 20th century also indicates the first steps of drafting, publishing and using textbooks and methodical teaching books with Albanian or foreign authors, for use in the pedagogical process. The methodical musical publications of Albanian authors, as can be seen from the data to date, appear for the first time in 1925, with the "School Songs" drafted by Hil Mosi.

Onward, the Saverian College in Shkodra, in 1933, puts into circulation the "Compendium do kangs per elementary class", which includes briefly also explanations of some basic notions of music theory.

Two years later, the Ministry of Education publishes the textbook "Learning Music" for high schools, authored by Luigj Filaj, and finally, in 1941, Anton Muci's book "Fundamentals of Music" comes on the market. Although except in the case of the text of Filaj and A. Mucit all the encountered publications are presented as initiatives undertaken by particular schools or individuals, they all express the essential interest of equipping students with basic didactic and vocational materials.

Likewise, it happened with foreign methodical materials. The provision of literature and the utilization of Western musical pedagogical methods, as one of the strategic points for the development of musical education in schools, is evidenced first in the Elbasan Normal in 1925, through the utilization of world-renowned violinistic methods, such as Alard, Ferrara, Sport, Hohman Heim, Mazas, Kretzer, Kaiser. Meanwhile, in all of the aforementioned schools, during the 1920s-30s, in Albania many of pedagogical literature of music theory were from foreign conservatiories from Italy , America, Austria and Germany. The textbooks served as a guide for the recognition of the elements of musical language, song learning.

In Kyrias Institute, "New Education Music Course" was used, while in Normal and Korça Lyceum, "Solfege scholaire" was used. On the other hand, the Institute "Nana Queen" put at the service of the teaching process prestigious texts and publications, such as the "Musica e Canto Corale" of the Italian publishing house Casa Ricordi (published 1931), or the text "Theory and Practice" of the renowned contemporary author Achile Schinelli.

Development of Musical Education according to Local Traditions of Cities

In 1933 educational reform led, among other things, to the unification of the educational system in all its components. Consequently, the subject of music managed to unify both in terms of the content of the curriculum and its extent within the respective cycles. However, the Albanian pedagogical music system recognized internal changes depending on two main factors: local traditions, and formation of music teachers.

In a city like Scutari, where the beginnings of building public musical life begin as early as 1878 with the creation of the first Albanian Music Band, traditions created in the field of instrumental music by secular educational institutions gave life to the outline of a more visible trend towards instrument learning. In this case it should not be forgotten that Shkodra already cultivated a true tradition of singing, but mainly through the church choirs and later the Schola Cantorum (1932), as well as this created within the institutions of the Catholic clergy (Jesuit Order) (Zadeja, 2006:16-17).

In spite of Skodra, Korça, the birthplace and development of the patriotic song, the most characteristic repertoire of the Renaissance period and directly linked to the political, social and cultural ideals of that movement, but also of the civic song of love (or serenades), demonstrated a pronounced tendency towards the song, hence also the place that the song occupied in the popular daily life and in the choral musical repertoire. This tradition can be said to be hatched with the "Albanian lady", who, with all her short life due to the Turkish-Greek struggle, is the first Albanian school to refer to the repertoire of patriotic civic song, of a completely secular song, but also without significant influences from rural folklore, not to forget the other fact that, in the interest of this issue, there were also born the first two or three songs of the kind for children, such as "Albanian Alphabet", "Aboriginal" and "Knowledge" (understood according to the practice of adapting foreign melodies to Albanian texts).

When it comes to Elbasan, a city in which no spark has appeared in the past, however significant the disbursement of forms of cultivated music, the issue takes on a more specific meaning, always associated with the Normal School, with the "obligation" that the school placed on itself to give musical knowledge possibly of all directions, theoretical and practical[10].

The second factor conditioned more significant trends or orientations in Elbasan and Tirana, cities whose schools acted as teachers with more specific professional preparation. One of the first music teachers at the Elbasan Normal school, Ahmet Gashi, had learned to play violin as an amateur thanks to some foreign musicians, while the other teacher, Luigj Filaj, had just finished his studies at the Vienna Conservatory. This gave him a vested interest in the important place he would play in the general musical education of Normal, the play on the instrument of mandolin and violin.

This trend deepened significantly during the '30s, becoming almost characterizing through the activity of two young teachers of the time, Baki Congoli and Myrteza Krasta, both violin graduates, in Italy and Austria, respectively (Ratkoceri, 2005:85). The same factor, but with an even more significant effect, determined the developments of Albanian Music Pedagogy at the "Mother Queen" Institute in Tirana. Other artists formed in the western Conservatory taught there, singers Jorgjia Truja and Maria Kraja, and pianist Lola Gjoka (Tonin Guraziu), the latter with pronounced inclinations towards the stage music show.

Therefore, in addition to the instruments, the Institute "Mother Queen" attached a special importance to vocal education at the soloistic and choral level, integrating

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[10] Normal School of Elbasan, [Music Programmes], Normal of Elbasan, 1938. (Box 235, Folder 175.) Central State Archive, Tirana Albania.

within the general system elements with professional bases. All this found expression in the artistic activity of the school, in which, in addition to the performances of the vocal and instrumental soloistic pieces and the choral ones, it reached even the realization of some stage musical and choreographic performances.

The tradition established in the field of Musical Pedagogy in Albania in the first half of the 20th century would lose a significant part of its importance if it did not play a role in two main directions: in the musical life of the time; and in the further development of Musical Pedagogy in Albania after World War II. And indeed, she played significant roles in both of these directions.

In a general assessment, it should be stated that the music education system in Albania was born not only as an obligation of educational formation with the right knowledge, but also as a strategic starting point for building a more prosperous future in the field of music activity. In the absence of professional artistic schools, one can only understand the progress achieved in Albanian musical education during the period under review, going from the teaching of "singing" to instruments, to the setting up of vocal and orchestral formations, to the preparation of instrumental and vocal soloists and to the staging of several musical-theatrical performances. All of which gave the country's main cities a missing, never before known, public, emancipatory, signposted musical life for further artistic and cultural developments.

Photo 5. The group of girls with different musical instruments conducted by Luigj Filaj (25th anniversary of the announcement of independence 1937)

The process of interrelation musical education- musical activity, in a still disorganized way, originated in the 1880s-'90s in Shkodra, when the Palok Kurti Music Band played through squares, marches, songs, character music, and even some adaptation of the operatic repertoire. The early '20s of the 20th century transferred this phenomenon also to the city of Korca, with the concerts of the band "Vatra", already conducted by a professional musician like Thoma Nasi. But in an even more consistent and outline form, this process began to come alive from representatives of younger generations, who had received the musical knowledge in Albanian school banks. And here it's about the 1920s-'30s, in which Albanian public musical life also takes shape.

In Skodra, the Albanian cultural capital of the time, in addition to the regular activity of musical bands, concerts were held during this period with works by local (mainly Father Martin Gjoka) and foreign authors, as well as musical-scenic performances, such as the melodrama "Shepherds of Bethlehem" with lyrics by Father Gjergj Fishta and with music by composer father Martin Gjoka, a premiere performed under the auspices of the Sisters stigmatine. Two years later, in 1917, by students of the Franciscan School and with a large orchestra of Austrian Army Band instrumentalists, three numbers from the melodrama "Judas Macabey"[12] were staged,

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[11] Ministry of Education, Music Programmes, Box 195, Folder 20, School progranmes 1925, Central State Archive Albania.

[12] Martin Gjoka, Box 288, Folder 6, Martin Gjoka Composer, personal Found, Archive of Franciscan Scutari, Scodra (Albania).

with the same authors. This experience of stage music activity, in the city of Skoder, was enriched from one decade to the next, to reach to the performance of three other melodrama with lyrics by Dom Ndre Zadje and music by Dom Mikel Koliqi, in the stage performances of 1936 and 1937 by Schola Cantorum. It is enough to mention these facts to understand why Shkodra became the birthplace of the first Albanian opera ("Mrika", Llazar Siliqi libretto, Prenk Jakova music, staged for the first time by Shkodra House of Culture, in 1958).

Meanwhile, public musical life in Korça, Elbasan and Tirana, as well as the content of the music education system, is almost entirely secular. In Korca, the creation of the "Society of Fine Arts" (1922), later also of the choir "Lyra" (1928), brought immediate results in the musical life of the city, mainly with performances of a selected repertoire by Bizet's operas, Verdi, Rossini, with instrumental pieces by authors such as Chopin, Sarasate, Boccherini, Schubert etc., as well as with new creations by Albanian authors such as Th. Nasi and K. Kono.

Unlike Shkodra and Korca, where the amateur music movement had managed to create a kind of tradition, the public music event in the town of Elbasan was set up and largely borne by Normal students. A first document comes from 1929, when normalists held a concert featuring works by Rossini, Mendelssohn, Beethoven, Henkel. But the most important steps of Elbasan's musical life are marked after the mid-30s, during which the school had managed to form orchestral formations sufficiently prepared to cope with concert repertoires.

In 1937, teacher and violinist Baki Kongoli reorganized the school's orchestra, to arrive a year later at the holding of a concert with an ambitious programme for the time. Kongoli played as a soloist at the Violin Concerto and Orchestra of Viott (as far as we know, the first performance of a concert work by Albanian musicians), accompanied by the orchestra,

and at Mendelssohn's "Rondo capriccioso", under the pianistic accompaniment of Lola Gjoka. In another perspective, the rest of the program is of particular interest, consisting of pieces adapted for orchestral formation of Albanian folk dances and songs: "Black Brows", "Potpuri Albanian Folk Dances", "Elbasan Wedding Song Suite".

Photo 6. Musical Band in Scutari (Albania) Conducted by Palok Kurti (1878)

The tradition of adapting folk music to orchestral formations with Western instruments in Albania had started since the1880s with the Palok Kurti Music Band. For this formation, Kurti adapted a number of popular scholarly civic songs, some of which are included in his two popular songs: "Musical entertainments of our great-grandparents". About fifty years later, this effort to build a national repertoire seemed to preoccupy even young Elbasan musicians, teachers and students of Normal. In 1938 the Normal formation held a concert at the cinema "Gloria" in Tirana, also with renowned pieces of foreign repertoire (by authors such as Pergolesi, Beethoven, Massenet, Verdi, Haydn and Schubert).

During the '30s the effects of the development of the music education system on artistic life are presented as sensitive in Tirana as well.

As the capital of the country, Tirana at this time concentrated the most qualified musical forces, but alongside them the artistic life was included as a separate voice and the daughters of the Institute "Mother Queen", with various concerts

and performances, among them the most singular: in 1936, Concert with instrumental and vocal works by renowned authors, and staging of the operetta "Princess Iris"; in 1937, Concert with instrumental and vocal works by renowned authors, and staging of the operetta "Grandmother's Day"; in 1939, participation in the artistic Festival of "Albanian Woman".[13]

The tradition formed in Albanian Musical Pedagogy of the first half of the 20th century has in many directions given way to further developments in this field, both in general and professional education. In some more general lines, the milestones set from the beginning of the century onwards remain as important today. It is about such fundamental issues as two-way education with universal knowledge and national orientation, linking the school to artistic activity, building the pedagogical repertoire on the basis of the selection of the most typical examples of classical and local tradition.

All these are traits that the Albanian Music Pedagogy developed and enriched after the Second World War, although often subject to ideological requirements, or lacking due to constraint from extra-pedagogical or extra-artistic factors. The word, even in the specialized music schools, especially after 1967, was excluded from the repertoire the entire vocal musical heritage with important didactic functions of the European Renaissance period, where genres such as motets, so important in the process of musical artistic formation, were assessed as totally unacceptable due to religious texts. Simultaneously, in the school repertoires took place a plethora of songs with completely politicized content, often devoid of genuine artistic values or unsuitable from the didactic point of view for the formation of musical expressions.

Conclusion

However, in the main lines, the Albanian musical pedagogical system of the second half of the 20th century inherited from the preceding period a satisfactory and to some extent consistent systematization of program content, experience and valuable teaching methods.

In this context, the transition from the general music education system to the professional one is of even greater interest. The latter was formalized in 1946, with the opening of the artistic high school "Jordan Misja", otherwise known as the Artistic Lyceum of Tirana, the first educational institution of artistic profile (including musical one) in the country. Especially during the early years of operation, when the Eastern school models were almost negligible, the music branch in Music School was set up almost entirely on the basis of inherited experience, on European school curricula and teaching methods, and on such literature as this. This was conditioned by two main factors: existing teaching bodies, all formed in the Conservative Party in the West and with a prior experience of teaching, and the continuity of the experience created in the general musical pedagogical system of the previous period. In this sense, the significant developments reflected by the Albanian music education system during the '30s served as a bridge of transition towards the stage of professional music education.

In a more concrete assessment, this role is evidenced by a series of developments, which the Albanian Musical Pedagogy recognized, especially during the 1920s - '30s, among which the following are singled out:

➢ Enriching teaching programs with more advanced elements of musical education, such as the elementary bases of harmony, the main knowledge of the field of music history, main notions of musical aesthetic thought, which in professional music schools are programmed as special study disciplines.

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[13] Mother Queen Institute, Box 387, Foler 35, Programme of music, 1942, National State Archive, Tirana, Albania.

➢ Integration within the system of concrete knowledge of the field of vocal and instrumental interpretation (alongside theoretical education) in quasi-profiled lines, as determining directions underlying the professional musical pedagogical system.

➢ Creating group performance experience, in various choral and instrumental formations, as equally important components in the process of professional formation of musicians.

➢ Interrelation of teaching knowledge with artistic practice in public events, as additional elements of concert life.

The Albanian music education system of the first half of the 20th century, although of a paraprofessional stage, managed to reap notable results in this respect. Most of the musicians, who would become among the most defining figures of the development of national musical life and creativity, at least during the 1950s-'70s, were formed in schools or other existing alternative settings, in which the musical pedagogical action of the Albanian society of 1900-1945 was extended. It is about composers, instrumentalists, singers, conductors and musicians, a good part of whom were willing with the acquired knowledge to attend and graduate in the Conservatories of the countries of the East, as well as a whole army of teachers of general and professional schools, who kept on their feet and carried forward the Albanian Musical Pedagogy, which is actually entitled to take pride in artists who made name on the national and international scenes.

Recommendations

Today, music education in Albania continues in tradition of music pedagogy of 20th century, it's the first Study for the development of music education in Albania and I hope that soon we have further studies of this kind. Furthermore, one can also continue researching music pedagogy the second half of 20th century, the formal and informal music education. This study may be the beginning of a wider research for professional music pedagogy in Albania, may serve for the international researchers to know the development of music pedagogy in the early years of education in Albania and to compare it with the developments in the Balkans.

Acknowledgment

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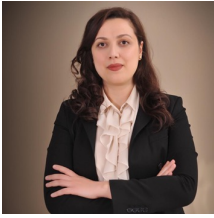
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