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## 2024 Yaz Sayısı

Değerli yazarlarımız, hakemlerimiz, editörlerimiz ve okuyucularımız!

Rast Müzikoloji Dergisi, yaratıcı ve çalışkan müzik araştırmacılarının katkısıyla 12. cilt 2. sayıyı sunar. Bu sayımızda 6 makale ile karşınızdayız. Yazarlarımıza hakem inceleme süreçlerindeki sabırları için teşekkür ederiz. Bu sayıda emeği geçen Rast Müzikoloji Dergisi ekibine yürekten teşekkür ederiz. Editör kurulu üyelerimizi her sayıda güncellemekteyiz. Amacımız dergiye daha fazla katkı sunacak kişilerin görev almasıdır. Çok üzgünüz ki, Mevlevi Müziği özel sayısı için 5 makaleye ulaşamadık. Google grubunda bu haberi paylaştık. Grubumuzda dergimizle ilgili tüm gelişmeleri sizinle paylaşmaktayız. Özel Sayı politikalarımızdaki ilkeler gereği bu özel sayı iptal edilmiştir. Mutluyuz ki Aşık Veysel Müziği özel sayısı için yeterli sayıda (5 makale) makalenin hakemlerden kabul aldığı görülmektedir. Umuyoruz ki tüm editöryal süreçlerin bitirilmesi ve 2024 yılında bu özel sayının yayınlanması gerçekleşebilecektir. Bu özel sayı için Misafir Editörümüz Dr. Yusuf Benli'ye çok teşekkür ederiz. Bu yıl TR Dizin süreci yeniden başlamıştır. Belirtilen tüm noktalara hassasiyetle riayet etmekteyiz. Umuyoruz ki güzel haber vereceğiz. Dergimiz AI'nın makale yazma amaçlı kullanımı doğrultusundaki ilkelerini belirlemiştir. Bunu web sitemizde ayrı bir dergi politikası olarak duyurduk. Ancak AI ile ilgili yeni gelişmelere de bakarak politikalarımızda güncellemeye gideceğimizi belirtiriz.

En içten saygılarımızla

Rast Müzikoloji Dergisi Editörlüğü

## Summer Issue of 2024

Dear authors, reviewers, editors and readers!

The Rast Musicology Journal presents Volume 12, Issue 2, with contributions from the creative and diligent music researchers. In this issue, we feature six articles. We thank our authors for their patience during the peer review process. We also extend our heartfelt gratitude to the Rast Musicology Journal team for their efforts in this issue. Our editorial board members are updated with each issue. Our goal is to include individuals who will contribute more to the journal. Unfortunately, we could not reach five articles for the special issue on Mevlevi Music. We shared this news on our Google group, where we provide updates on all developments related to our journal. In accordance with our principles on special issue policies, this special issue has been canceled. We are pleased to see that a sufficient number of articles (five) have been accepted by reviewers for the special issue on Aşık Veysel's Music. We hope that all editorial processes will be completed and that this special issue will be published in 2024. We would like to thank our Guest Editor, Dr. Yusuf Benli, for this special issue. The TR Dizin process has restarted this year. We are meticulously adhering to all specified points. We hope to share good news. Our journal has established principles regarding the use of AI for article writing purposes. We have announced this as a separate journal policy on our website. However, we note that we will update our policies in light of new developments related to AI.

Best regards

Rast Musicology Journal Editorial

## İçindekiler

103 - 117

*Tanburda farklı materyallerden üretilen mızrapların çalgının akustik özelliklerine etkilerinin incelenmesi* / Araştırma Makalesi

Furkan Karataş & Emir Değirmenli

119 - 145

*Ghazal-romances composed by Azerbaijani composers to the ghazals of Mohammad Fuzuli* / Research Article

Telman Geniyev & Afaq Ganiyeva

147 - 168

*Zeybeks in Greek music culture in Türkiye: the example of Imroz-Gokceada* / Research Article

Kenan Serhat İnce, Mihriban Madzhidov & Hüseyin Emir Turhan

169 - 184

*Understanding gender roles and stereotypes through song lyrics in Kosovar society* / Research Article

Bahtije Gërbeshi Zylfiu & Armend Xhoni

185 - 217

*Ney çalgısının çağdaş müzikte kullanım olanaklarının incelenmesi* / Araştırma Makalesi

Ayça Arın & Pınar Beşevli

219 - 244

*Use of drone in Indonesian sound art within the context of 'Lawing' put forward by Anugerah* / Research Article

Rahul Sharma & Rita Milyartini



# Tanburda farklı materyallerden üretilen mızrapların çalgının akustik özelliklerine etkilerinin incelenmesi<sup>1</sup>

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### Öz

Telli çalgılarda ses oluşumu, telde başlayan titreşimlerin çalgının gövdesi ile etkileşime girmesi sonucunda çalgıya özgü nitelikli sesin elde edilmesi sürecidir. Tellerin titreşime geçmesi ise uzun ve yatay bir şekilde sahip olan mızrapla gerçekleşir. Bu açıdan mızrapın da ses oluşumunda önemli bir yeri vardır. Tanbur çalgısının icrasında kullanılan mızrapın başta malzemesinde üretilmesi oldukça geleneksel ve birçok icracı tarafından da vazgeçilmez olarak görülmektedir. Tanbur icrasında yaygın olarak kullanılan başta mızrap ile farklı materyal mızrapların akustik özellikleri üzerine yapılan ölçümler ve deneme-yanılma yöntemiyle elde edilen mızrap seçimlerinin daha bilinçli bir şekilde yapılmasına olanak tanınması ve akustik ölçüm teknikleri kullanılarak yapılmış mızrap materyallerinin karşılaştırılması adına bir ilk açısından büyük önem taşımaktadır. Bu çalışma özellikle günümüzde başta teminindeki zorluklar ve nesli tükenmekte olan kareta karettalar için etik hassasiyetler dikkate alınarak, başta mızrap için alternatif malzemelerin kullanım durumunu incelenerek alternatif mızrap kullanılabilirliği amaçlanmaktadır. Bu bağlamda, delrin, galalit, katalin, kemik, mikarta'dan üretilen tanbur mızraplarının çalgı sesi üzerindeki etkileri araştırılmıştır. Bunun için özel bir mızrap vuruş sistemi tasarlanmış ve her bir malzemeden üretilen mızraplarla tanburun aynı hız ve açıda uyarılması sağlanmıştır. Bu araştırma sürecinde toplanan verilerin değerlendirilmesinde, birçok ses analiz yönteminin temelini oluşturan Fourier dönüşümü kullanılmıştır. Elde edilen sesler 1/3 oktav bandı ve harmonik analiz teknikleri kullanılarak karşılaştırılmıştır. Çalışmanın bulgularında başta ile yapılan karşılaştırmalarda, delrin, kemik ve mikartadan yapılan mızraplar daha yüksek ses şiddeti ve yüksek harmoniklerde artış gösterirken katalin ve galalit mızraplar daha düşük ses şiddeti harmoniklerde düşük seviyede ses oluşumu göstermiştir. Başta'nın bu şekilde orta seviyede bulunması, farklı materyallerdeki mızrapların tasarım ve malzeme özelliklerindeki kontrollü değişimler ile başta mızrapa alternatif olabilecekleri sonucuna varılmıştır. Bu bağlamda çalışmanın, tanbur mızrap malzemesi seçiminde çalgı yapımı ve icra alanlarında konusunda katkı sağlaması hedeflenmektedir.

### Anahtar Kelimeler

çalgı akustiği, mızrap, mızrap materyali, tanbur, tını

### Giriş

Telli çalgılarda ses oluşumu, tel titreşimlerinin bir eşik aracılığıyla ses tablasına ve çalgı gövdesine aktarılmasıyla gerçekleşen bir süreçtir. “*Telin titreşimi, çalgının yapısal özellikleriyle etkileşime girer ve sesin güçlendirilerek karakteristik ve duyulabilir bir hale gelmesini sağlar. Bu süreç, telin titreşim enerjisinin mekanik olarak çalgıya iletilmesi, rezonansın oluşması ve sesin yayılması gibi aşamalardan oluşur*” (Wright, 1996: 14) Telli çalgıların

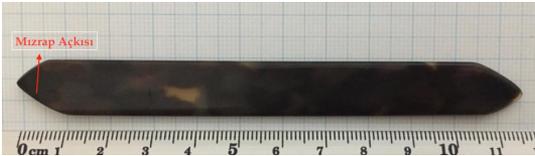
<sup>1</sup> Bu çalışma birinci yazarın yüksek lisans tezinden üretilmiştir.

ses oluşum sürecindeki etkileşimler, her zaman nitelikli seslerin arayışıyla şekillenmiş ve bu nitelikli sesler için disiplinler arası çalışmalar yürütülmüştür. Nitelikli seslerin elde edilmesi için, çalgı yapımı, ses yayılımı, rezonans özellikleri, ses tınısı ve icra tekniklerine odaklanan multidisipliner araştırmalar önemli bir rol oynamaktadır. Bu bağlamda Kemanda Schleske (2002), Helmholtz (1895), gitarda Howard Wright (1996), Rossing (2010), Eric Janson Jansson (1983), Türk müziği enstrümanlarında ise ud'da, Değirmenli (2018), kanunda Yılmaz (2002), tanburda

Erkut, Tolonen, Karjalainen ve Valimaki (1999), Taçoğlu (1998) telli çalgıların akustik özelliklerini ortaya koyan önemli çalışmalar yürütmüşlerdir.

Yüzyıllar boyunca giderek artan bir ilgiyle, tanbur, Türk makam müziği anlatımında Kantemiroğlu gibi müzikologlar tarafından sıklıkla tercih edilmiştir (Maxim, 2002: 322). Daha sonrasında makam müziği tanımı dışında icrası olarak da tercihen kullanılabilir hale gelmiştir. Nitelikli ses çıkarabilmek, ajilite<sup>2</sup> ve doğru perde baskısı gibi icracılar arasında fark yaratan bir unsur haline gelmiştir. Bu sebeple nitelikli ses çıkartabilmek için tanbur yapımcısından icracısına kadar çeşitli girişimlerde bulunulmuştur. “Nitekim farklı materyal mızraplarda bu arayışın bir parçası haline gelerek karşımıza çıkmıştır. Kemik, boynuz, bağa, gibi doğal katalin galalit ve mikarta gibi de plastik türevi malzemelerle bu arayış devam ettirilmiştir” (Fırat, 2021: 2).

Yayingöl (2019)’e göre “Bir çalgının ses karakterinin ve tınısının belirlenmesinde yapısal özellikler oldukça önemlidir; bunun yanında, ses üretim sürecinde ön plana çıkan en kritik tamamlayıcı faktör, enstrümanın nasıl uyarıldığıdır” (s.70). Tanbur da tüm telli mızraplı çalgılar gibi, mızrapla ses üretim sürecini başlatır. Mızrap, teller üzerinde sürtünme kuvveti oluşturarak doğrudan sesin oluşumunu sağlar. Dolayısıyla, mızrapın yapısal özellikleri ve kullanılan malzemeler, sesin niteliğini ve kalitesini belirleyen önemli unsurların başında gelmektedir. Bu konuda da mızrapla ilgili çalışmaları ud’da Öner (2018) ve Demirdil (2020) tanbur’da ise Güneşer (2021) yapmışlardır. Ancak tanbur mızrapının akustik analizleriyle ilgili yeterli sayıda çalışmaya rastlanılmamaktadır.



Fotoğraf 1. Mızrap açığı

<sup>2</sup> Enstrüman çalan bir müzisyenin parmaklarını veya ellerini hızlı ve keskin bir şekilde kullanarak karmaşık müzikal pasajları başarıyla icra edebilme yeteneğidir.

Mızrap, tanbur sazında çok önemli bir yer tutar ve çalım tekniğini ziyadesiyle etkiler. Bağ’a adı verilen deniz kaplumbağasının sırt kabuğundan üretilir. “Tanbur mızrabı için en iyi madde tabii bağadır. Deliksiz dolgun, gözeneksiz kemik de az çok sonuç vermektedir” (Akan, 1989: 28). Diğer mızraplı enstrümanlardan farklı olarak tanbur mızrapının ucu düz şekilde üretilmemektedir. Bu enstrüman icracısının tavrına ve isteğine göre farklılık gösterebilmektedir. Bu uç kısımlara açığı adı verilir. “Açıklar icracının sağ el pozisyonunu, sazdaki teknik kabiliyetini, tavrını ve tonunu etkiler. Sırf bu açığı farklarından farklı üslup ve tavırda icralar doğmuştur. Tanbur açıklarını farklı yapmak farklı çalışmaları ve farklı tınılar yakalamak demektir” (Aydemir, 2015). Gülses (1991)’e göre “Bağ’a mızrap gerek icracılar gerekse eğitimciler için vazgeçilmez bir materyal olarak sunulmaktadır ve bununla ilgili bir takım görüşler şu şekildedir. Hiçbir madde bağadan çıkan lezzeti vermez” (s.12). Bağ’a mızrap saza parlak bir ses vermektedir (Demirdil, 2020). Bu sebepledir ki bu çalışmada farklı materyal kullanımında bağ’a mızrap referans alınarak diğer mızraplar akustik açıdan karşılaştırılmıştır.

## Araştırmanın Önemi

Bu araştırma, tanbur icrasında yaygın olarak kullanılan bağ’a mızrap ile farklı materyal mızrapların akustik özellikleri üzerine yapılan ölçümler ve deneme-yanılma yöntemiyle elde edilen mızrap seçimlerinin daha bilinçli bir şekilde yapılmasına olanak tanınması açısından büyük önem taşımaktadır. Ayrıca akustik ölçüm teknikleri kullanılarak yapılmış mızrap materyallerinin karşılaştırılması adına bir ilk olmasıyla öne çıkmakta olup, elde edilen bulguların farklı telli enstrüman gruplarına da uyarlanabilir olması bakımından önem arz etmektedir.

## Araştırmanın Amacı

Bu araştırmanın temel amacı, tanbur icrasında yaygın olarak kullanılan geleneksel bağ’a mızrapın yerine alternatif mızrapların akustik özelliklerini belirleyerek, bunların kullanımlarının mümkün olup olmadığını

araştırmaktır. Bu sayede, nesli tükenmekte olan kareta kareta (IUCN, 1996) kaplumbağalarından elde edilen bağa malzemesinin sınırlı kaynakları ve doğaya olan olumsuz etkileri göz önüne alındığında, doğaya daha duyarlı bir yaklaşımla temini kolay ve maliyeti düşük mızrapların geliştirilmesi amaçlanmıştır.

### Araştırma Problemi

Bu çerçevede araştırmanın temel problemi;

- Tanburda farklı malzemeden üretilen mızrapların ses üzerine etkileri nelerdir? şeklinde belirlenmiştir.

### Alt Problemler

- Delrin mızrapın tanburda oluşan sese etkisi nasıldır? Bağa ve delrin mızrapla elde edilen sesin 1/3 oktav bandı ve harmonik analizi karşılaştırması nasıldır?
- Galalit mızrapın tanburda oluşan sese etkisi nasıldır? Bağa ve galalit mızrapla elde edilen sesin 1/3 oktav bandı ve harmonik analizi karşılaştırması nasıldır?
- Katalin mızrapın tanburda oluşan sese etkisi nasıldır? Bağa ve katalin mızrapla elde edilen sesin 1/3 oktav bandı ve harmonik analizi karşılaştırması nasıldır?
- Kemik mızrapın tanburda oluşan sese etkisi nasıldır? Bağa ve kemik mızrapla elde edilen sesin 1/3 oktav bandı ve harmonik analizi karşılaştırması nasıldır?
- Mikarta mızrapın tanburda oluşan sese etkisi nasıldır? Bağa ve mikarta mızrapla elde edilen sesin 1/3 oktav bandı ve harmonik analizi karşılaştırması nasıldır?

### Yöntem

#### Araştırma Modeli

Bu araştırma, tanbur icrasında mızrap çeşitliliğinin ses ve tını oluşum sürecine etkisinin akustik analizlerle incelenmesini hedeflemektedir. Bu nedenle çeşitli değişkenler arasındaki neden sonuç ilişkisinin test edilmesi açısından deneysel bir çalışmadır. Bu çalışma seçkisiz atama

kullanılmayan bir deneysel araştırma olduğundan dolayı yarı deneysel bir araştırmadır (Cresswell, 2003 : 19).

### Verilerin Toplanması ve Analizi

#### Mızrap vuruş düzeneği

Bu çalışma için literatür incelendiğinde Wang (2012) ve Young (2007) gibi insansız olarak ölçüm yapılan çalışmaların yanı sıra Türk müziği enstrümanlarının ölçümü için, Değirmenli (2014) tarafından ud mızrabının servo motor ile sabit hız ve açıda vuruş yapabilen bilgisayar kontrollü bir düzenek geliştirildiği görülmüştür.

Bu araştırmaların incelenmesi neticesinde, standart bir vuruş açısı hesaplanmış ve vuruş deseni belirlenmiştir. Aynı zamanda, Arduino kontrolü kullanılarak sabit bir hızda vuruş sağlanmıştır. Mekanik olarak da vuruş sürecindeki yer değişimi en aza indirgenmiştir, böylelikle sonuçların istikrarlı bir şekilde elde edilmesi sağlanmış ve ayrıca tüm bu yöntemlerin birleşimiyle, icracının vuruşuna en yakın sonucun elde edilmesi hedeflenmiştir. Özellikle, farklı ölçümlerde aynı vuruş şeklinin gerçekleştirilebileceği bir yapı tasarlanmıştır.

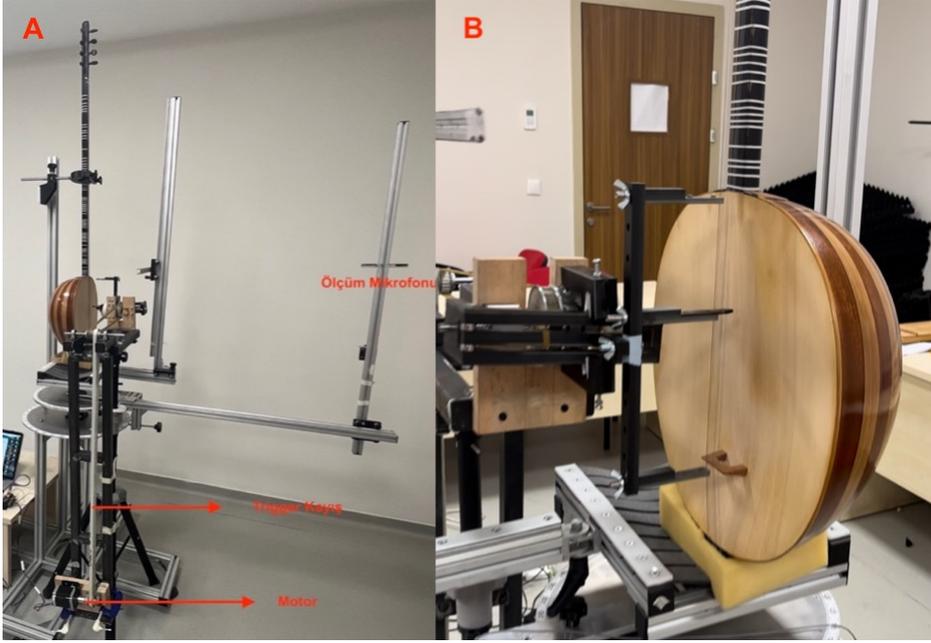
İcracı yerine böyle bir mekanizma kullanılmasının sebebi ise çalgıların icracı yoluyla uyarımı esnasında yapılan analizlerde icracıların sürekli aynı vuruşu aynı pozisyonda aynı hızda aynı açıyla yapmalarının çok zor olması ve çalgıdan iyi ton çıkarma üzerine gelişen eğitim süreçlerinden kaynaklı çalgıdan iyi ton elde etme noktasında farklı icra şekillerine gidebilmeleridir.

Bu mekanizma, bilgisayar kontrollü bir düzenek tel bölgesinde ayarlandıktan sonra Arduino yazılımı kullanılarak sistemi tetiklemiş ve her bir ölçüm 30 saniye boyunca 15 adet mızrap vuruşu içerecek şekilde gerçekleştirilmiştir. Bu süreç boyunca sistem açık kamış ve değerlerin ortalaması alınarak veriler toplanılmıştır.

Ölçüm sürecinde odanın akustik özelliklerinde herhangi bir değişiklik yapılmamıştır ve çalgının konumlandırıldığı yer sabit

tutulmuştur. Bu yaklaşım sayesinde, sadece mızrap malzemesine ilişkin farklılıklar değerlendirilmiştir. Ölçümler aynı gün içinde gerçekleştirilmiş ve ısı ile nem seviyelerinin sabit kaldığı gözlemlenmiştir. Ölçümlerin

tamamı Ankara Hacı Bayram Veli Üniversitesi Türk müziği Devlet Konservatuarı'nda bulunan Titreşim ve Çalgı Akustiği Laboratuvarında 24.01.2023 tarihinde yapılmıştır



Fotoğraf 2. Mızrap vuruş düzeneğinin genel görünümü (A), mızrap vuruşu (B)

### FFT analizi ve ses spektrumları

Bu araştırma sürecinde toplanan verilerin değerlendirilmesinde, birçok ses analiz yönteminin temelini oluşturan Fourier dönüşümü kullanılmıştır. Bu dönüşüm sayesinde, zaman alanında tanımlı  $f(t)$  fonksiyonu ile frekans alanında tanımlı  $F(W)$  arasında dönüşüm sağlanabilmektedir. Fourier dönüşümü aslında sonsuz bir dizi ve sürekli bir fonksiyon üzerinde tanımlanmıştır. Ancak, deneysel olarak yapılan ölçümler sınırlı ve belirli bir örnekleme sayısına sahiptir. Bu nedenle özellikle deneysel ölçümlerin analizinde ayrık Fourier dönüşümü'nün (discrete Fourier transform - DFT) pratik bir uygulaması olan FFT (Fast Fourier Transform) analizi kullanılmaktadır. Çeşitli FFT algoritmaları bulunmasına rağmen, hepsinin temel amacı, DFT hesaplarını kolaylaştırarak hesaplama süresini azaltmaktır (Kammler, 2000). Çalışmada, zaman değişkenine bağlı olarak ölçülen titreşim ve ses verilerinin

frekans spektrumları, Bruel & Kjaer (B&K) firmasının Pulse Access FFT analizörü kullanılarak elde edilmiştir.

Ölçüm aşamasında, Hızlı Fourier Dönüşümü (FFT) analizörü, performansın süresi boyunca belirli zaman aralıklarında ölçüm alır ve toplanan tüm değerlerin ortalamasını hesaplar. İncelenen frekans bandında, ölçüm sonuçları tek bir ortalama eğri ile sunulabilir. Ancak, aynı zamanda 1/3 oktav bant analizi de uygulanabilir. İnsan işitme mekanizmasıyla daha uyumlu bir analiz sağlayan 1/3 oktav bant analizi, bir enstrümanın sesinin algılanma biçimi hakkında önemli bilgiler sunar (Buen, 2005: 53).

Farklı malzemelerden üretilen mızraplardan alınan ses örneklerinin uzun dönem ses spektrumları ve 1/3 oktav band analizleri alınmıştır. Bu analizler birbirleri arasındaki genlik farkları tınsal yönden literatür odaklı incelenmiştir.

Analizler tanbur sazının boş teli ve 110 Hz olan yegah teli üzerinden alınmıştır. Telli çalgılardaki harmonik yapı temel frekansın tam şeklinde oluşmaktadır doğuşkan olarak da adlandırılır. Bu sebeple çalışmamızda ilk 10 harmonik kullanmış olup 220, 330, 440, 550, 660, 770, 880, 990 Hz'lerde bulunan harmonikler karşılaştırılmıştır. Bu sayede bağa benzeri mızrapların tınısal karşılaştırması yapılmıştır.

### Mikrofon

B&K 4189-A-021 Yüksek hassasiyete sahip ölçüm mikrofonu, ses basınç seviyesi ölçümlerinde kullanılmaktadır. Ölçüm mikrofonlarının en önemli özellikleri geniş dinamik aralığa sahip olmaları ve frekans cevap eğrilerinin minimal hata payına sahip olmasıdır. Bu mikrofonlar kalibre edilmiş olup, doğrudan oluşan ses basıncını direkt olarak ölçebilir ve geniş bir frekans bandındaki tüm sesleri eşit oranda yanıtladığı için ölçüm hassasiyeti açısından tercih edilmiştir.

### Yazılım

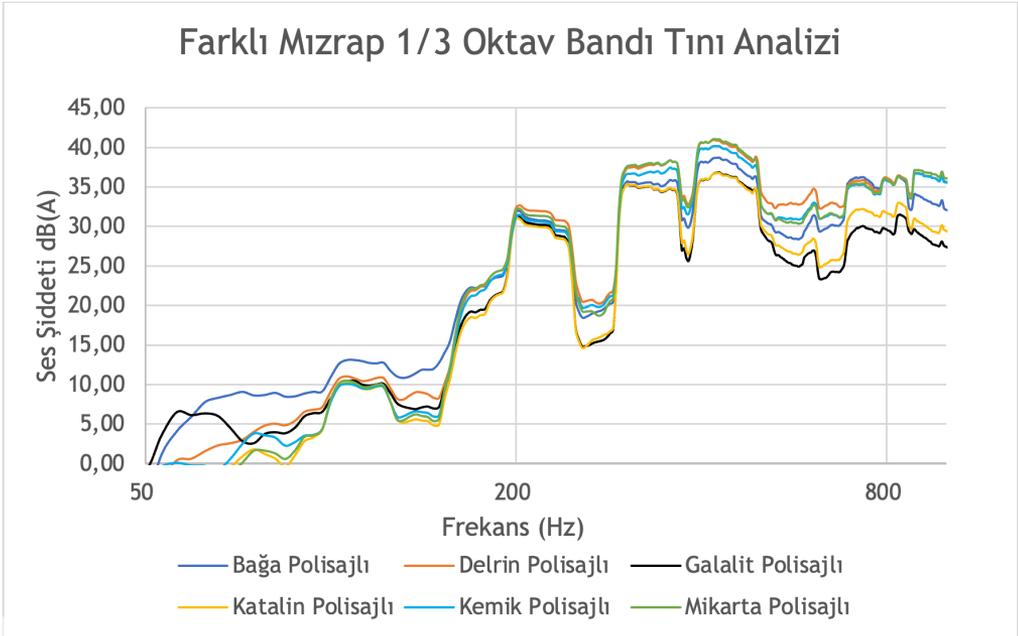
B&K 7781-N6 Pulse Access FFT Bu yazılım veri toplama modülü ile uyumlu çalışarak hem verinin bilgisayar ortamına aktarılmasına

hem de FFT ve mertebe analizlerinin yapılmasına imkân vermektedir.

- FFT analizörü: 6400 çizgi / 204.8 kHz frekans aralığı
- Veri çözünürlüğü: 1mHz
- Elde edilen fonksiyonları sentezleyerek 1/1, 1/3, 1/12 veya 1/24 oktav bant analizi
- IEC 60651'e göre A-, B-, C- ve D-ağırlıklandırma

### Bulgular

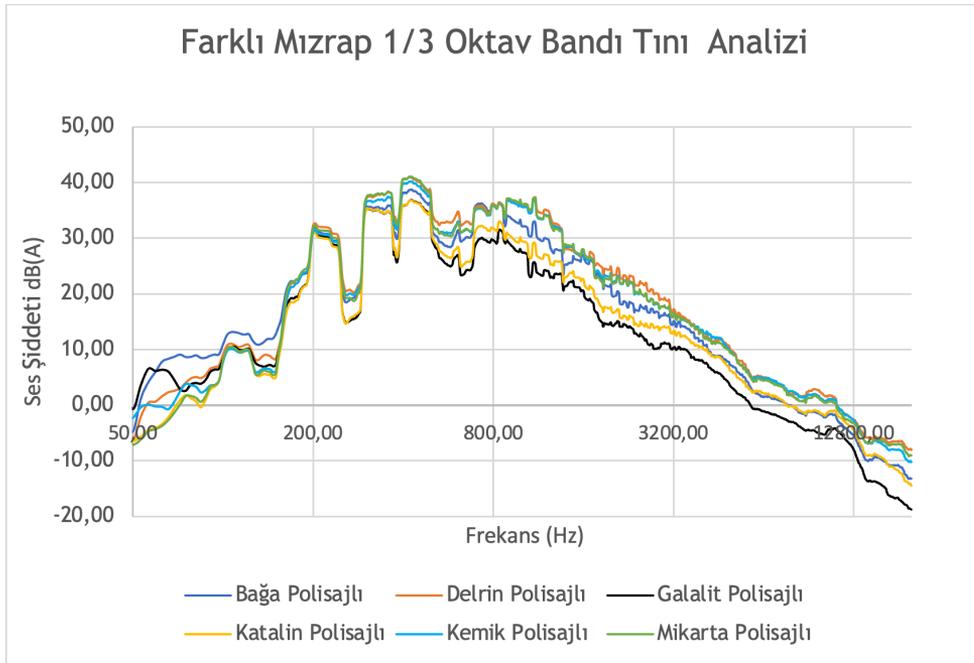
Çalışmanın bu bölümünde tanbur mızrabı olarak sıklıkla kullanılan bağa, delrin mikarta, katalin galalit ve kemikten oluşan farklı materyal kullanımında bağa mızrap referans alınarak diğer mızraplar karşılaştırılmıştır. Çalgının 110 Hz-den daha düşük gövde titreşimlerinin olduğu bilinmektedir (Değirmenli, 2018: 175). Bu titreşimler, telin ilk titreşime başladığı atak süresinde aktive olmaktadır. Bu nedenle, bu titreşimlerin ses üzerindeki etkilerini araştırmak için grafik 50Hz aralığından başlatılarak bu şekilde sunulmuştur.



Şekil 1. Farklı mızrapların (50-1000 Hz) 1/3 oktav bantı tını analizi

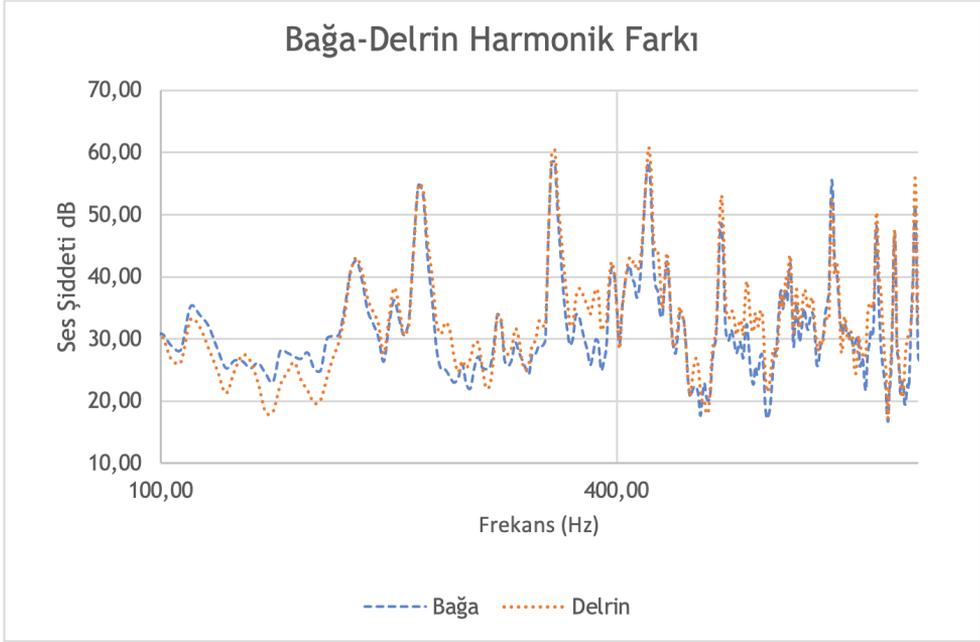
Tınsal analiz için yapılan 1/3 oktav bandı analizinde, Şekil 1’de gösterildiği gibi, farklı mızrapların (50-1000 Hz) akustik analizi gerçekleştirilmiş ve tüm materyallerin sonuçları karşılaştırılmıştır. Tanburun temel frekansının 110 Hz yegâh teli olduğunu bildiğimizden elde edilen bulgular ışığında bağanın temel frekansta diğerlerine göre yaklaşık 3 desibellik daha yüksek bir fark yarattığı özellikle ikinci harmonik bölgelerinde birbirine yakın olan değerlerin üçüncü harmonik bölgelerde başlayan

farklılaşmalar gözlemlenmektedir. Üçüncü harmonik bölgesinden yedinci harmonik bölgesine kadar delrin, mikarta ve kemik mızraplar başa mızrapa nazaran daha yüksek grafik eğrisine sahipken galalit ve katalin mızraplar daha düşük grafik eğrisine sahip olduğu gözlemlenmiştir. Yedinci harmonik bölgesinde ise galalit ve katalin dışında tüm mızrapların grafik eğrilerinin örtüştüğü gözlemlenirken en düşük grafik eğrisine galalit mızrapın sahip olduğu gözlemlenmiştir.



Şekil 2. 50-20 kHz farklı mızrapların 1/3 oktav bandı tını analizi

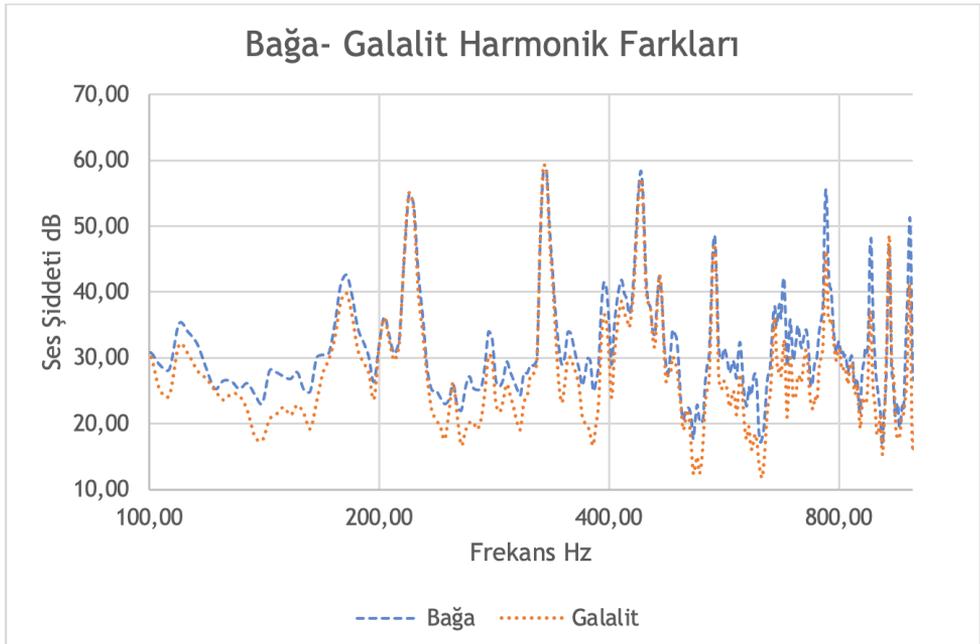
Şekil 2’de görüldüğü üzere 1 kHz ile 20 kHz aralığı incelenmiştir. Bağa mızrapa göre mikarta ve delrin 4 desibellik bir farkla yüksek seyredirken katalin 4 galalit ise 8 desibel farkla düşük seyretmiştir. 4 kHz bölgesinde başa ve kemik birleşmiştir. kemik ve mikartanın hemen hemen aynı frekans bölgelerinde üst üste bindiği gözlemlenmiştir.



Şekil 3. Bağa-Delrin harmonik analizleri

Şekil 3’de görüldüğü gibi bağa delrin’in harmonik karşılaştırmasında ilk 10 harmonik alınmıştır. Temel frekansta bağanın 2 dB daha yüksek olduğu ikinci harmoniğin örtüştüğü,

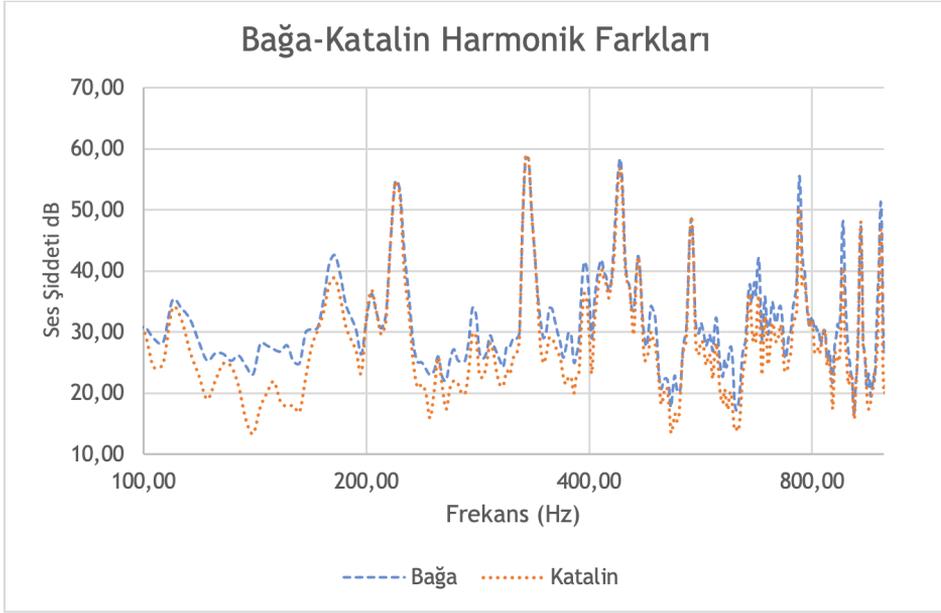
yedinci harmonikte bağanın daha yüksek olduğu, diğer harmoniklerden delrinin bağa mızrabına nazaran daha yüksek olduğu gözlemlenmiştir.



Şekil 4. Bağa-Galalit harmonik analizleri

Şekil 4’de Görüldüğü gibi temel frekansta galalite göre 2 dB fark gözlenmiştir. İki, üç ve dördüncü harmoniklerin birbiriyle örtüştüğü,

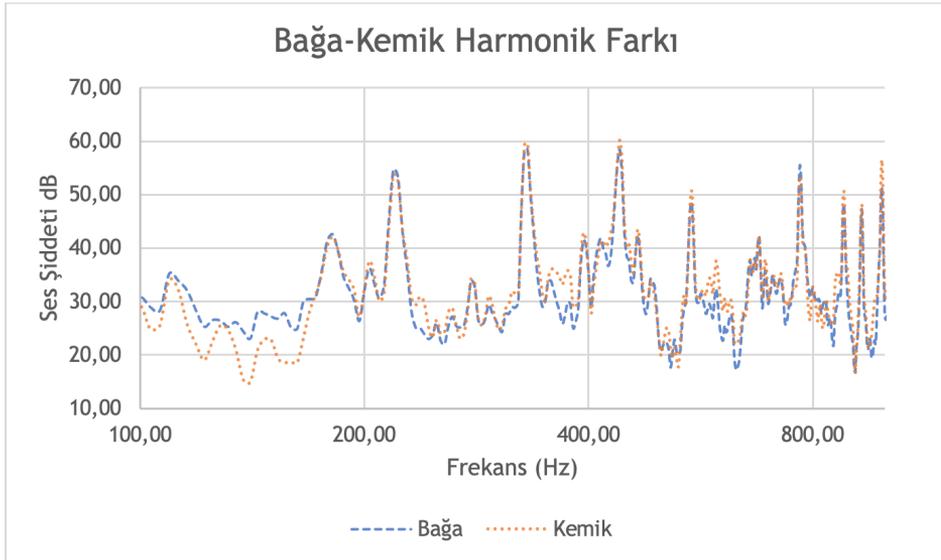
altı, yedi, sekiz ve dokuzuncu harmoniklerde galalit mızrapın 10 dB farkla daha yüksek olduğu gözlemlenmiştir.



Şekil 5. Bağa-Katalin harmonik analizleri

Şekil 5’de görüldüğü gibikatalin mızrap temel frekansta 2 dB kadar düşük bir seyir gösterdiği gözlemlenmiştir. İki, üç ve beşinci harmonikler örtüşürken dördüncü ve altıncı harmonikte bağa 2 dB daha yüksek

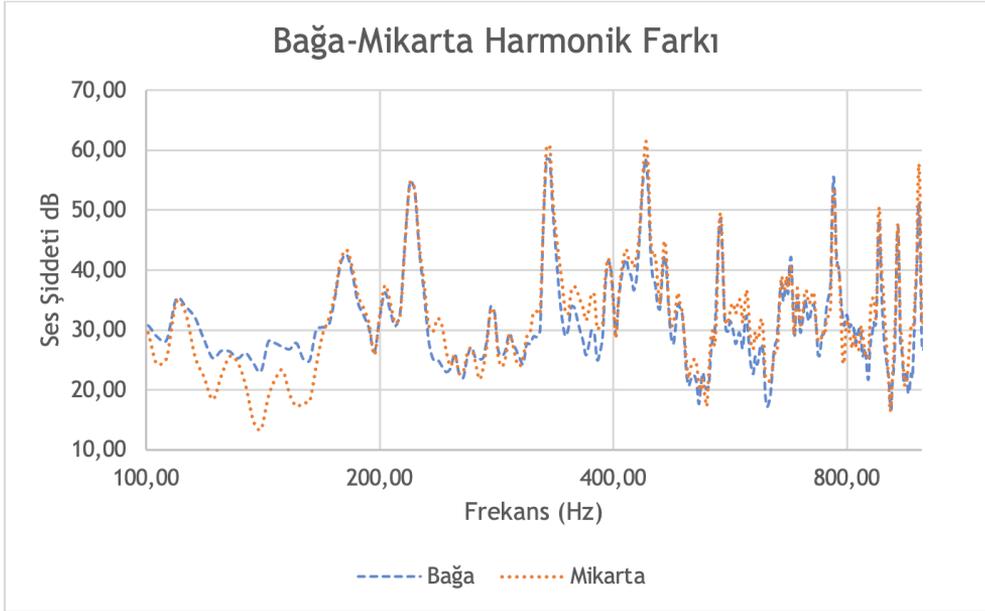
seyrederken, yedi ve dokuzuncu harmonikte bağa mızrap 5 dB yüksek, sekizinci harmonikte de 8 dB yüksek seyir gösterdiği gözlemlenmiştir.



Şekil 6. Bağa-Kemik harmonik analizleri

Şekil 6’da görüldüğü gibi kemik mızrap temel frekansta, ikinci ve yedinci harmonikte yaklaşık 2 dB kadar düşük seyir gösterdiği gözlemlenmiştir. Üçüncü, dördüncü, beşinci,

sekizinci ve dokuzuncu harmoniklerde kemik, başa mızrapa nazaran daha yüksek seyrettiği, altıncı harmonikte birebir örtüştüğü gözlemlenmiştir.



Şekil 7. Başa-Mikarta harmonik analizleri

Şekil 7’de görüldüğü gibi mikarta mızrap temel frekansta ve ikinci harmonikte birebir örtüştüğü gözlemlenmiştir. Üçüncü, dördüncü, beşinci, altıncı ve sekizinci armonikte yaklaşık olarak 2 dB, dokuzuncu harmonikte 6 dB daha yüksek seyrettiği, yedinci harmonikte ise 2 dB kadar düşük olduğu gözlemlenmiştir.

### Tartışma

Çalışmadan elde edilen bulguların değerlendirilmesinde Hellmholtz tarafından da ele alınmış ses kriterleri temel alınmıştır. “Helmholtz’un görüşüne göre, tını kalitesi, harmonikler arasındaki ilişki temelli olarak oluşmaktadır ve bu bağlantı neticesinde tınılar çeşitli sıfatlarla, örneğin hoş, nazal, derin, zengin veya fakir, tanımlanabilmektedir. İlk altı harmoniğin, bir tonun özgün niteliğini belirlemede kritik bir rol üstlendiğini ve ana tonun baskın olmasının, tonun zengin veya fakir olarak algılanmasında belirleyici olduğunu dile getirmiştir” (Helmholtz 1889 Akt. Traube, 2004: 93).

Bu çalışmada farklı malzemelerden yapılan mızraplar ile başa benzeri bir ses elde edilip edilemeyeceğinin incelenmesi amacıyla ses spektrumları ele alınmıştır. Bunun için Helmholtz tarafından da belirtildiği üzere ses yayılım ve harmonik analizlerin özellikle ilk altı harmoniği kapsayacak şekilde veriler incelenmiştir. Buna göre tanburun temel frekansı 110 Hz olduğu için çalışmada özellikle 50Hz -1kHz arasındaki veriler incelenmiş ayrıca tınısal faktörlerin daha net ortaya konulabilmesi için 1 kHz üzeri frekans bölgesi de incelenmiştir.

Bir çalgının ses karakteri ve tınısı, yapısal özelliklerin yanı sıra ses üretim sürecinin belirleyici bir bileşeni olan çalgının nasıl uyarıldığı ile de şekillenir (Yaygingöl, 2019: 70). Tanburda da mızrap, teller üzerinde sürtünme kuvveti oluşturarak doğrudan sesin oluşumunu sağlar. Dolayısıyla, mızrapın yapısal özellikleri ve kullanım şekli, sesin niteliğini ve kalitesini belirleyen önemli unsurların başında gelmektedir.

Bu araştırma, elde edilen bulguların ışığında, bağa mızrabın ve diğer malzemelerin 1/3 oktav ve harmonik analizlerde birbirleri arasında farklı sonuçlar verdiğini göstermiştir. Ancak, 1/3 oktav bandı analiz grafiğinde bağa mızrap eğrisinin orta seviyede olduğu görülmüştür. Bu, malzemenin hem yüksek hem de düşük yanıtlar vermesi, modern teknoloji ile bağa benzer bir mızrap materyali bulunabileceği değerlendirmesine yol açmaktadır.

Kullanılan malzemelerle yapılan analizde, bağadan 0-1000 Hz frekans aralığında daha yüksek grafik eğrisine olanlar delrin, kemik, ve mikarta; daha düşük olanlar ise galalit- ve katalin olarak belirlenmiştir. Bu bulgular, delrin, mikarta ve kemikten üretilen mızrapların daha yüksek ses şiddeti ve tonal özelliklere sahip olabileceğini, katalin ve galalitinden üretilen mızrapların ise daha düşük ses şiddeti ve tonal özelliklere sahip olabileceğini göstermektedir. Ancak bu tınsal farklılıkların ortaya konması için daha detaylı psikoakustik çalışmaların yapılmasının gerekliliği açıktır. Bu çalışma amacı gereği bu farklılıkları betimlemek değil bağa tonunu temel alarak grafik ve buna bağlı tınsal benzerlik ve farklılık durumu ortaya koymaktır.

Güneşer (2021) yürüttüğü çalışmasında gerçekleştirilen kör işitme testinde, Bağa mızrabın mikarta ve manda boynuzu mızraplardan önemli ölçüde ayrışmadığını istatistiksel olarak ortaya konulmuştur. Ancak bu çalışmada mikartanın bağa ile en yakın grafik eğrisine sahip olmasına karşın birbiriyle aynı grafik eğrilerine sahip olmadığı görülmüştür. Bizim de çalışmada ele aldığımız bu durum, icracıların Bağa benzeri bir tınıyı elde etmek amacıyla mızrap kullanımını, özellikle de bizim çalışmamızda da vurguladığımız gibi, duymak istedikleri tınıya göre manipüle etmeleriyle açıklanabilir.

Çalışmada verilen grafikler malzeme farkları üzerine yoğunlaşmaktadır. Ancak bilindiği üzere sadece malzeme değil mızrabın açıklığı, polisajı ve farklı icra teknikleri de ses üzerinde etkilidir. Karataş (2023)

yaptığı yüksek lisans tezinde bu konuları da ekle almış ve farklı malzeme özelliklerinin kompanse edilerek bağa benzeri sesin elde edilmesinde bu tekniklerin de faydası olacağını ortaya koymuştur.

## **Sonuç**

Bu çalışmada tanbur mızrabında kullanılan farklı materyaller (delrin, galalit, katalin, kemik, mikarta) ile bağa mızraba benzer bir tınının elde edilip edilmeyeceği akustik analiz teknikleri ile araştırılmıştır. Bu çerçevede, yaygın kabul gören ve geleneksel bir tercih olan bağa, referans mızrap olarak seçilmiştir.

Bulgular ışığında, tüm malzemelerden elde edilen grafikler incelendiğinde, bağa mızrabın ilgili frekans aralığında genlik olarak diğer mızraplara göre orta seviye bir grafik eğrisine sahip olduğu görülmüştür. Buna göre bağanın fiziksel özelliklerinin gelişen malzeme teknolojisiyle elde edilebileceği düşünülmektedir.

Temini zor, maliyetli olan bağa yerine alternatif mızrapların kullanılarak etik açıdan Karetta Karetta (Voultsiadou, 2013: 62) kaplumbağalarının korunmasına katkı sağlayacağı düşünülmektedir.

## **Öneriler**

### **Araştırmacılara Yönelik Öneriler**

Çalışmanın sonuçlarına dayanarak, incelenen alternatif malzemelerin daha kapsamlı bir şekilde değerlendirilmesi için gelişen malzeme teknolojisiyle birlikte kalınlık, farklı açılar, polisaj ve vuruş yerleri gibi faktörlerin de dikkate alınması önemlidir. Bu unsurların tanbur mızrabının tınısını nasıl etkilediğini daha iyi anlamak, gelecekteki araştırmaların odaklanabileceği bir alandır.

Bağa mızrabının orta seviyede bir grafik eğrisine sahip olması, diğer mızrapların elde ettiği tınılarla karşılaştırıldığında önemli bir bulgudur. Bu nedenle, farklı mızrapların tınsal etkilerini değerlendirmek için zarf analizlerinin yapılması önerilebilir.

Gelecekteki çalışmalarda, farklı mızrap

materyallerinin tanburun ses kalitesi ve performansı üzerindeki etkilerini anlamak için müzisyenlerin geri bildirimleri ve mızrap seçimi üzerine psikoakustik çalışmalar gibi farklı perspektiflerin kullanılması yararlı olabilir.

### Uygulamacılara Yönelik Öneriler

Bu çalışma, müzik aleti üreticilerine özellikle çalgı yapımında mızrap malzemesi seçimi konusunda değerli bir rehberlik sunarken, aynı zamanda tanbur icracılarına tınısal faktörler açısından yol gösterici olmayı hedeflemektedir. Bu kapsamda bulguların gerek bağa benzeri ses elde edilecek malzemenin belirlenmesinde gerekse farklı tınıda ses arayışlarında buradaki bilgilerin kullanılarak mızrap tercihlerinin yapılması önerilmektedir.

### Sınırlılıklar ve Sayıtlar

Bu araştırma Tanbur luthiyer ve icracılarla yapılan görüşmelere dayanarak hali hazırda tanbur mızrabı olarak kullanılan bağa delrin, galalit, katalin, kemik, mikarta mızraplar ile sınırlandırılmıştır. Ayrıca tüm analizler tanbur icrasında aktif olarak kullanılan 110 Hz Yegah teli üzerinden sınırlandırılmıştır.

Yapılan araştırmalar sonucunda tanburda kabul gören mızrap materyalinin bağa olduğu varsayımıyla tüm diğer materyaller bağa ile karşılaştırılmıştır.

### Bilgilendirme

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## The effects of plectrums made from different materials on the acoustic properties of the Tanbur

### Extended Abstract

In Turkish music, the tanbur frequently appears in literature as a stringed and plectrum-played instrument, both for its depiction in makam theory and its performance. Throughout the historical trajectory of the Turks, the term tanbur did not signify a standard structure but was used for various long-necked, multi-stringed instruments. With the evolution of Turkish instruments in Central Asia, as the number of strings and frets increased, this instrument came to be known as the tanbur. Additionally, terms synonymous with tanbur such as tanbura, dombur, and dombrak have also been identified. During the Ottoman Empire, the tanbur began to attract attention from the late 17<sup>th</sup> century and especially gained its highest esteem in the 18<sup>th</sup> century. Dimitri Kantemiroğlu, in his book “Kitâbü İlmi'l-mûsikî alâ vechi'l-hurûfât” also known as Kantemiroğlu Edvarı, elucidated the practical aspects and the more controversial theoretical foundations of music using the pitch structure of the tanbur and recognised this instrument as the standard in Turkish music. The generation of sound in stringed instruments like the tanbur involves the interaction of vibrations starting from the string with the body of the instrument, resulting in a distinctive quality of sound. The vibrations of the strings are initiated by a long, horizontal plectrum. In this respect, the plectrum also plays a significant role in sound formation. Traditionally, and indispensably for many performers, the tanbur plectrum made from tortoise shell, known as “bağa”, has been used. The information obtained from comparative measurements on the acoustic properties of bağa plectrums, commonly used in tanbur performance, and plectrums made of different materials will enable more informed choices in plectrum selection. Additionally, the use of interdisciplinary approaches and acoustic measurement techniques to compare these plectrum materials is of great importance as it represents a first in this area. Taking into consideration the difficulties in sourcing bağa today and the ethical concerns for the endangered *Caretta caretta* turtles, this study aims to explore the usability of alternative materials for bağa plectrums. In this context, the effects of tanbur plectrums made from delrin, galalit, katalin, bone, and mikarta on the sound of the instrument were investigated. For this purpose, the performer’s plectrum strike was recorded in slow motion to establish a strike pattern. A mechanism was designed to replicate the same strike motion at the same speed and angle for each different material, minimising the displacement during the strike process and aiming to closely replicate the performer’s strike, thus obtaining more consistent data. This mechanism, once set up in the string area, was triggered using Arduino software, and each measurement was performed over 30 seconds, including 15 plectrum strikes. Throughout this process, the system remained open and the average values were calculated. To prevent any impact on the consistency of the research because of noise, the servo motor trigger belt system was positioned away from the microphone. Also, the harmonic analysis of the motor sound confirmed that it did not overlap with the harmonics of the plectrums being studied. In evaluating the collected data, comparison was made using Fast Fourier Transform (FFT) and 1/3 octave band analysis techniques, fundamental to many sound analysis methods. During the measurement phase, the FFT analyser took measurements throughout the performance duration at specific intervals, calculating the average of all collected values. In the examined frequency band, measurement results were presented as a single average curve. Moreover, 1/3 octave band analysis was also performed. This method, more compatible with the human auditory mechanism, was preferred as it provides significant insights into how an instrument’s sound is perceived. Findings of the study showed that, in comparisons made with bağa, plectrums made of delrin, bone, and mikarta exhibited a higher graphic curve and harmonic structure, while those made of katalin and galalit showed a lower graphic curve and harmonic structure. Bağa, having a moderate curve, indicated that controlled changes in the design and material properties of plectrums from different materials could serve as alternatives. Thus, the use of alternative plectrums instead of the costly and difficult-to-source bağa is thought to contribute ethically to the conservation of *Caretta caretta* turtles. This study recommends psychoacoustic studies of different material plectrums and the exploration of more diverse materials with advancing material technologies. This research aims to provide a broader and more concrete knowledge base, assisting instrument makers in selecting tanbur plectrum materials and contributing to the performance fields for tanbur players.

### Keywords

*different material, musical instrument acoustics, plectrum, tanbur, timbre*

## Yazarların Biyografileri



**Furkan Karataş**, 1991 yılında Ankara’da doğdu ilk ve orta öğreniminin Ankara’da tamamladı. 1999 yılında TRT Türk Sanat Müziği Çocuk Korosunda Türk Musikisini öğrenmeye başladı. 2006 yılında Bando Astsubay Hazırlama Okulunda başladı ve 2012 Genel atamalarıyla Diyarbakır Bölge Bando Komutanlığı’na mib klarnet icracısı olarak atandı. 2013 yılında Dicle Üniversitesi Devlet Konservatuarını kazanarak Tanbur ve Türk Müziği eğitimine başladı 2016 Genel atamalarıyla TSK Armoni Mızıkası Komutanlığı’na mib klarnet icracısı olarak atandı. Aynı yıl Gazi Üniversitesi Türk Müziği Devlet Konservatuarı’na yatay geçiş yaptı. 2020 yılında Ankara Hacı Bayram Veli Üniversitesi Devlet Konservatuarı Çalgı Bölümü Lisans öğrenimini tamamladı. 2023 yılında “Tanbur İcrasında Kullanılan Mızrabın Fiziksel Özelliklerinin, Vuruş Açılarının ve Vuruş Bölgelerinin Akustik Açından İncelenmesi” adlı tezle yüksek lisansını tamamlamıştır. Halen MSB Armoni Mızıkasında görev yapmaktadır.

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Çalgı Yapımcısı ve Fizik Mühendisi **Emir Değirmenli**, 1981 yılında Kırklareli’nde doğdu. İlk ve orta öğretimini Ankara’da tamamladıktan sonra 1998 yılında Hacettepe Üniversitesi Fizik Mühendisliği Bölümünü kazandı. 2003 yılında ilk udunu tamamlayarak çalgı yapımcılığına adım attı. Üniversite yıllarında fizik eğitimini sürdürürken çalgı yapımına devam etmesi, bu iki alan arasındaki ilişkiyi fark etmesini sağladı. 2004 yılında üniversiteden fizik mühendisi olarak mezun oldu. Aynı yıl kendi atölyesini kurup bir yandan ud yapımına, diğer yandan da çalgıların fiziksel özelliklerini araştırmaya devam etti. 2011 yılında Gazi Üniversitesi Türk Müziği Devlet Konservatuarı’nın kurucu kadrosunda yer aldı. Yüksek lisansını 2014, Doktorasını 2018 yılında tamamladı. Ankara Hacı Bayram Veli Üniversitesi Türk Müziği Devlet Konservatuarında çalışmalarına devam eden Değirmenli, ses fiziği, müzikal akustik ve çalgı akustiği alanında dersler vermektedir. Aynı zamanda, yurtiçi ve yurtdışı akademik faaliyetlerini sürdürmekte, bununla birlikte 2014’te Türkiye’nin ilk müzik ve çalgı akustiği alanında faaliyet gösteren laboratuvarında kurucu - araştırmacı olarak çalışmalarına devam etmektedir.

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# Ghazal-romances composed by Azerbaijani composers to the ghazals of Mohammad Fuzuli

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## Abstract

The creation of the first examples of the ghazal-romance genre in Azerbaijan in the 40s of the 20th century is connected with the name of the genius composer Uzeyir Hajibeyli. In 1941, U. Hajibeyli composed the ghazal-romances «Sensiz» and «Sevgili canan» on the occasion of the 800th anniversary of the birth of the great Azerbaijani poet N. Ganjavi. This study analyzes the ghazal-romances composed by Azerbaijani composers based on the poet's ghazals on the occasion of the 400th anniversary of Muhammad Fuzuli's death. The purpose of this study is to analyze the ghazal-romances written by Azerbaijani composers based on the poet's ghazals, to reveal the individual musical concepts of the ghazal-romances, to take a systematic look at the composers' use of fret-intonation features, the unity of music and words, and the principles of using compositional techniques. This study is important for musicologists, vocal performers, and those working in relevant fields such as music literature, and can also be used as additional resources in music educational institutions. The presented article provides information about the origins of the romance genre in Europe, Russia and Azerbaijan, as well as about Asef Zeynalli, the first composer of romance in Azerbaijan, and the romances he composed. In the study, the researches conducted in Azerbaijan regarding ghazal-romances, their historical development, and the unity of words and music were mentioned. In the next chapter, the ghazals-romantics written by S. Rustamov, A. Rzayeva, A. Abbasov S. Alasgarov, R. Mustafayev, O. Zulfugarov to M. Fuzuli's ghazals are presented as the subject of research. Composers' ghazal-romances were examined based on note samples. The texts of the musical examples of ghazal-romance included in the study are presented in the latin alphabet for the first time. Document analysis, one of the qualitative research types, was used as the research model. According to the results; it becomes clear that in the analyzed ghazal-romances, the form, fret-intonation, metrorhythmic and rules of their use, as well as the variety of writing style in the ghazal-romances created by the composers at different times, the variety of tone-intonation use, from which point of view the principles of approach emerged in the modern era. In future studies, ghazal-romances written to the words of other Azerbaijani poets can be analyzed and compared based on this analysis method.

## Anahtar Kelimeler

*aruz, camera-vocal, composer, form, fret-intonation, ghazal-romance, Mohammad Fuzuli, mugham*

## Introduction

The romance genre, one of the main genres of chamber vocal music, has undergone great development since its origins in Spain in the 15th century. It should be noted that from the end of the 13th to the beginning of the 14th century, elements belonging to Arab musical culture penetrated into European musical culture.

At the same time, in France, from the end of the 12th to the beginning of the 14th century, the art of troubadours and trouvères was created, and song and accompaniment were the main element in their work. Later, song, accompaniment (vihuela, guitar) and dance took the main place in "cante-flamenco" (cante-khondo), whose homeland was Andalusia (Spain), which arose under the influence of Arabic

music. Gradually, the removal of dance from cante-flamenco and the expansion of poetic content became the impetus for the creation of romance (Ganiyeva, 2021:150).

Romances with the meaning of “song” were called “serenade” in 16th-century France and “lamento” in 17th-18th-century Italy. This genre, reflecting the inner world, feelings and emotions of a person, has become one of the leading musical genres since the 19th century and is formed as a chamber-vocal work performed with instrumental accompaniment.

Romance came to Russia from France in the second half of the 18th century. It was from this period that Russian poetry began to flourish, a new genre in vocal art was born, which absorbed characteristic Russian poetic features. Already in the first half of the 19th century, the genre of romance began to emerge in Russia as a poetic and vocal-instrumental genre, formed against the backdrop of the romanticism movement.

Later, many composers began to turn to the romance genre. Among the most famous Russian composers who wrote in this genre are P. I. Tchaikovsky, S. Rachmaninov, Rimsky-Korsakov, A. Alyabiev, A. Varlamov, M. Glinka, A. Gumilev, A. Dargomisky and many others. Russian poet A.S. Pushkin had a strong influence on the development of the Russian romance genre. A large number of romances have been written based on his poems (Web 3.).

While examining the ghazal-romance genre in the article, first of all, one cannot but talk about the creation and organization of the romance genre in professional music of Azerbaijan. Azerbaijani vocal performance, which began to form at the beginning of the century, was closely connected with the vocal music of composers. At the beginning of the 20th century, the outstanding musician who followed the traditions of U. Hajibeyli, the first Azerbaijani composer who received professional education at the Azerbaijan State Conservatory, Asef Zeynalli, was the creator of the national romance.

In addition to this genre, the composer turned to many other genres and created unique works. His works, written in the romance genre, were of great importance and occupy one of the honorable places in Azerbaijani vocal music. In the 20-30s of the 20th century, he composed romances of this genre “Olkem” (Country), “Sual” (Question), “Seyran”, “Sarhadchi”, “Chadra”. “The composer created excellent examples of professional level in the romance-song genre of chamber and vocal music” (Kazimov, 2009:112).

In the romances of composer A. Zeynalli, a person’s inner world, feelings, worries and thoughts are revealed in the form of a lyrical monologue. In his romances, the composer made very good use of intonation and its development. Although the composer’s romances are few in number, these examples reflect the unique expressiveness of intonation, smooth melody, richness of imagery and, above all, gentle use of phraseological units. In these romances, one of the main features is also a simple homophonic-harmonic texture, the unity of words and music, and a readable and memorable melody.

A. Zeynalli composed the romance “Olkem” by J. Jabbarli, the romance “Seyran” by A. Tahirov, the romance “Sarhadchi” by R. Rza, the romance “Chadra” by M.H. Tahmasib, and the romance “Sual” by folk songs. These romances are mainly in the form of a 3-part couplet-variant, and homophonic-harmonic texture, variational accompaniment, and polyphonic characteristics of Azerbaijani folk music are reflected here. In the mentioned romances of the composer, the use of rast, shur, bayati-shiraz and other lad intonations is evident.

In the romances of A. Zeynalli, the role of the traditions of Western European music and the school of U. Hajibeyli is clearly felt. On the one hand, the presence of rich musical shades of Azerbaijani folk music - khanandalik (singing) and the art of mugham, and on the other, numerous works of the

composer in the romance genre, adhering to the principles of U. Hajibeyli, laid a deep foundation for the romantic genre in Azerbaijan. These romances are reflected in folk music of various styles in the form of homophonic-harmonic, variational and polyphonic unity of mugham improvisation, accompaniment and vocal part.

Such attention to the romance genre can be characterized as a solution to important problems facing the composer in his time. The use of variable meters in romances comes from the improvisation of mugham. The changes in intonation and the use of tempo changes between sections again reflect characteristics typical of folk music. The use of recitation can also be explained as a type of theatrical stage production, elements of oratorio and cantata. Later, other composers continued this line of the composer and created their works in this genre.

### About Muhammad Fuzuli



Image 1. Portrait of Azerbaijani poet Muhammad Fuzuli (1494-1556) by Azim Azimzade (1880-1943)

Muhammad Fuzuli, an outstanding poet of Azerbaijani and Ottoman literature, was born in Iraq in 1494. He was recognized as one of the brilliant representatives of the sofa genre in Turkish-Azerbaijani literature.

The educated poet mastered many fields (astronomy, mathematics, etc.). Throughout his life, he created valuable examples of poetry in Turkish, Azerbaijani, Arabic and Persian. The Fuzuli literary school serves to enrich human spirituality, carrying a philosophical meaning with its diversity of meanings and content, artistic and aesthetic aspects.

Fizuli looks at the world through the eyes of a philosopher-artist. He also sees the organic connection of events, processes and relationships in the world and similar signs. His images do not refer to some sign (characteristic), but to the most outstanding, specific and decisive feature or set of signs; and the poet necessarily takes into account the experience of folk memory and imagination at this time. One feels that he is thinking through in detail how any image will leave a mark in the language, how it will respond in thinking. This is the originality of Fuzuli (Fuzuli, 2005:400).

M. Fuzuli united the subtleties and beauties of the Azerbaijani Turkish language and raised classical Azerbaijani poetry to the highest peak. The poem “Leyli and Majnun”, which is the pinnacle of the poet’s work, is considered one of the rare pearls of Azerbaijani, as well as eastern and world poetry. Despite the fact that the theme of “Leyli and Majnun”, which Nizami Ganjavi first introduced into written literature, was addressed by many Turkish, Persian, Indian, Uzbek and Tajik poets, Fuzuli’s work in Azerbaijani Turkish stands out among the poems written earlier. on this topic due to its originality (web 1).

Fuzuli, a master of lyric poetry, created poetic samples in various genres and forms related to the Aruz verse, which is a valuable asset of oriental poetry. His ghazals mainly glorify love and beauty. Also in his works he expressed his attitude towards life, fate and the social period in which he lived.

M.Fuzuli’s creativity is a source of endless inspiration and endless subject matter

for Azerbaijani composers. Starting with the brilliant Azerbaijani composer Uzeyir Hajibeyli, we can see that Fuzuli poetry is addressed in the works of almost all composers.

The creative heritage of Fuzuli has become an inexhaustible treasure of words for Azerbaijani singers. Thus, our classical mugham performers (singers), such as Haji Husu, Mashadi Isi, Jabbar Garyagdioglu and Seyid Shushinsky, used the poet's ghazals in their mugams and classifications.

### **The First Ghazal-romances in Azerbaijan**

It is clear that at the beginning of the twentieth century, the formation and development of Azerbaijani professional music, the emergence of many genres, and the creation of the first musical groups are associated with the name of the great Azerbaijani composer U. Hajibeyli. Among the numerous works written by the composer in various genres, there are works written in the ghazal-romance genre. Throughout his career he was interested in folk music and created invaluable works based on his own national theory of order.

These works reflect melodic richness, tonal and intonation features, the unity of melody and poetic text and other aspects characteristic of Azerbaijani folk music. These listed aspects are expressed in the thoughts of a brilliant composer. "The strict rules and regulations that form the basis of Azerbaijani folk musical art (I adhered to them when writing my opera) not only suppressed my creative desire, but these rules, as a foundation, clearly illuminated the wide horizons of free creative imagination and gave me the opportunity for more courage." (Hajibeyli, 1985:145).

Speaking about the ghazal-romance genre, first of all the name of U. Hajibeyli should be mentioned. Along with the works he wrote in various genres, the composer, for the first time in the history of Azerbaijani musical culture, created the ghazal-

romance genre, achieving a synthesis of the ghazal genre written in the Aruz scale, which forms the basis of Eastern classical poetry and the romantic genre typical of Western European classical music. The impetus for the creation of this genre was Azerbaijani folk classifications. In terms of theme, there is a sequence of movement, smoothness, movement towards a climax, poetically based on ghazals written in Aruz verse of both genres - tasnif and ghazal-romance.

The opinions of musicologist R. Zohrabov about tasnif and ghazal-romances, which are close to each other both in melodic and poetic terms, are very justified. "It should also be noted that our composers, in addition to classifications, also created works of a new form, based on the characteristic features of this genre. From this point of view, ghazal-romances created in our professional music can serve as an example" (Zohrabov, 1991:218).

The first scientific research in the field of ghazal-romances from the point of view of tonal-intonation and rhythmic research belongs to Tamila Huseynova. In this study, from the point of view of rhythm and rhythm, only the ghazal-romances of U. Hajibeyli "Sensiz", "Sevgili Janan" and F. Amirov "Gulum" were analyzed (Huseynova, 2005:137). At a later time, in her dissertation "Gazel-romances in the works of Azerbaijani composers," A. Ganiyeva analyzed the ghazal-romances of a number of Azerbaijani composers from the point of view of fret-intonation and rhythm (Ganiyeva, 2011: 125).

Exactly in the work of U. Hajibeyli that the main factors are the key intonation principle, the richness of the melody, the direction of movement, tonal orientation and modulations characteristic of Azerbaijani folk music. "Thus, such a complex problem as the large-scale structure of folk music and the manifestation of the patterns associated with it in the work of a professional composer was originally solved in the work of U. Hajibeyli" (Hasanova, 2005:328).

The ghazal-romance genre, created by U. Hajibeyli, had a significant influence on the work of Azerbaijani composers and led to the creation of a large number of ghazal-romances (Abdulgasimov, 2005:327). So, in the 40s of the 20th century, after U. Hajibeyli, Aghabaji Rzayeva, Hokuma Najafova, Adila Huseynzade, Haji Khanmamedov, Adil Geray Mammadbayli, Jahangir Jahangirov, Fikret Amirov, Shafiga Akhundova, Suleyman Alesgarov, they turned to the ghazals of the Azerbaijani poet N Ganjavi created his own ghazal romances. These ghazal-romances were published under the editorship of F. Amirov in 1947 on the occasion of the 800th anniversary of the birth of N. Ganjavi in the form of a collection for voice and piano entitled "Songs and Romances Written by Azerbaijani Composers." Nizami's gazelles." This collection contains 11 ghazal romances.

### Unity of Words and Music

Azerbaijani folk music is always connected with poetry and unbreakable strings. First of all, it should be noted that various interesting aspects are revealed during the use of the bahr of Aruz style in the melodies of the ghazal-romances, which include the structure of tasnifs, form, fret-intonation features, means of expression, etc. and have reached a high point of development. Thus, the most important issue in the works of both genres is the accurate interpretation of the bahr of the ghazal, which is a complex form of poetry, in the musical rhythm (Zohrabov, 1991:218).

The issue of the unity of word and music has always attracted the attention of different researchers from different points of view as an area requiring research in Azerbaijani musicology. Musicologist U. Hajibeyli "Basics of Azerbaijani folk music" (U. Hajibeyli 1985:145), M.S. Ismailov "Genres of Azerbaijani folk music" (Ismailov M.S. 1984:100), R. Zohrabov "Tasnifs of Azerbaijan" (Zohrabov R. 1983: 326), S. Seyidova "Ancient Azerbaijani ceremonial music" (Seyidova S. 1994:99), E. Babayev "Rhythm-intonation problems in Azerbaijani mugham dastgahs" (Babayev E. 1996:126),

T. Huseynova "Azerbaijani chamber-vocal music" (Huseynova T. 2005:137), L. Kazimova "Gazeli Fizuli in Azerbaijani music" (Kazimova L. 1997) and the scientific works of other researchers have addressed various problems that arise when combining words and music.

When it comes to the use of Aruz-vezni in music, the opinions of Akram Jafar, the researcher of an extensive study entitled "Theoretical foundations of Aruz and Azerbaijani Eruz", on the unity of Aruz-vezni and music are very important. In his opinion: "Musical notes are replaced by objects in the aruz. The material of notes is sounds, the material of juzv is words. Aruz vazn is not the music of sounds that do not have a specific meaning, for example, sounds that cannot be divided into types such as vowels and consonants, but the music of meaningful sounds and words that are complexes of these sounds and language (Cafer, 1977:416).

In the book of musicologist M.S. Ismailov "Genres of Azerbaijani folk music", he showed an analysis of with bahr, without bahr and mixed bahr, also expressed his scientific views on the problems of rhythm that arise when combining music and poetic text (Ismayilov, 1984:100).

However, musicologist R. Zohrabov analyzed the styles of Azerbaijani poetry with syllabic, aruz and free scales and identified similarities and differences in the weights recorded on measures specific to Azerbaijani music (2/4, 3/4, 6/8).

Musicologist E. Babayev studied the problems of rhythm and intonation in Azerbaijani music, mainly in the performance of mugham; he devoted a lot of space to the relationship between the verse of the aruz and musical rhythm. Thus, there are differences between Aruz syllabic units in terms of tense. The ratio between syllables can be 1:2, 1:3. Depending on this difference in ratios, the same aruz tafilah is based on the binary and ternary division of different fruits (Babayev, 1996:126).

According to musicologists, works in the ghazal-romance genre were previously called “musical ghazals,” but this term has not been confirmed. Because several centuries ago, ghazals composed the text of mugams and tasnifs. “So, as they say, the “musical ghazal” has long been established in the genre of folk music.” (Zohrabov, 1991:218).

Our attention is drawn to the study of Azerbaijani music and poetic features in the scientific works of the mentioned musicologists. The genre of ghazal-romance is one of the widely used directions of aruz-vazin in Azerbaijani music. As the name suggests, the core of this genre are ghazals written in Aruz verse. True, the poems and ghazals written in the Aruz sermon were reflected in mugham, tasnif and other areas. However, the presence of ghazal-romances in the works of Azerbaijani composers, which have their own characteristics, also depended on historical conditions.

### **Problem and Purpose of the Study**

The presented research is devoted to works written in the ghazal-romance genre, which stand out for their originality in Azerbaijani musical culture and are found in the works of many Azerbaijani composers, and are written on the basis of M. Fizuli's ghazals. The study involves systematic observation of the composers' writing style, the use of mugams, the unity of words and music, as well as the composer's technical principles. The purpose of the article is to reveal an analysis of the form, fret-intonation features of ghazal-romances in the creative activity of composers, to explore issues of emotional heaviness and unity of music from a scientific and theoretical point of view. The reflection of mugham intonations in the voice ranges of lad-maqam in ghazal-romances composed by composers for Fizuli ghazals, presented for the first time in the broad context of musical culture, is considered. In the presented study, the intonation features of ghazal-romances of composers written to the words of a brilliant poet, their consonance with lad-maqam voice sequences are put

forward as a scientific problem. At the same time, the principles of using lad maqams in ghazal romances written by composers are analyzed. These analyzes clearly reveal the deflection and modulation features of chords.

### **Method**

This study used both inductive and deductive methods in terms of document (notes) analysis and key intonation analysis during the analysis of notes, which are qualitative types of research. During the study, the researcher must understand the composers' thinking and individual writing style, and be able to determine the tone, intonation and formal structure of their works. In the work of each of the professional composers of Azerbaijan there are works written in the genre of romance based on the words of different poets. However, this study analyzes ghazal-romances written in ghazal by M. Fuzuli in the 50-60s of the twentieth century. The study examined ghazal romances by Said Rustamov, Agabaji Rzayeva, Ashraf Abbasov, Suleiman Alesgarov, Ramiz Mustafayev, Oktay Zulfugarov, written on ghazals by M. Fizuli. Using the method of comparison and contrast, exploring the features of tone and intonation in the works of these composers, written in the ghazal-romance genre, we can say that the use of mugham intonations in ghazal-romances is a product of the individual thinking of each composer.

### **Results**

#### **Ghazal-romances Written to the Ghazals of M. Fuzuli**

After the gazelles-romances written to the words of N. Ganjavi, the writing of works by composers for the anniversary of outstanding poets has already become a tradition in Azerbaijani musical culture. As another example of this tradition, we can mention ghazal-romances written on the occasion of the 400th anniversary of the death of M. Fuzuli on the eve of the 50s of the twentieth century. Among the works written are S. Rustamov's “Deyil” (It's not), A. Rzayeva's

“Afeti jansan mene”, A.Abbasov “Ey Fuzuli”, S. Alasgarov’s “Vetenimdir”, R. Mustafayev’s “Malahat Sultani”, O. Zulfugarov “Yad Eylarem”, “Janane yetmishem” .

First of all, let us turn to the ghazel-romance “Yad Eylarem” by O. Zulfugarov, written in 1958. Ghazel-romance attracts attention with such aspects as its form structure, richness of intonation, and preference for playing rubato. The opening section of the piece begins in Moderato tempo, in

6/8 time. This thoughtful ghazel romance has the structure A+B+A1, the form of a couplet version. (Sposobin, 1971:399). Tone sequences and variations occur throughout the piece within lad (makam).

In the introductory part, the composer uses syncopated notes such as semiquaver and octave in wave-like and jump-like sounds. In general, this movement alternates between a tempo and ritenuto, with predominating rubato playing (Figure 1).

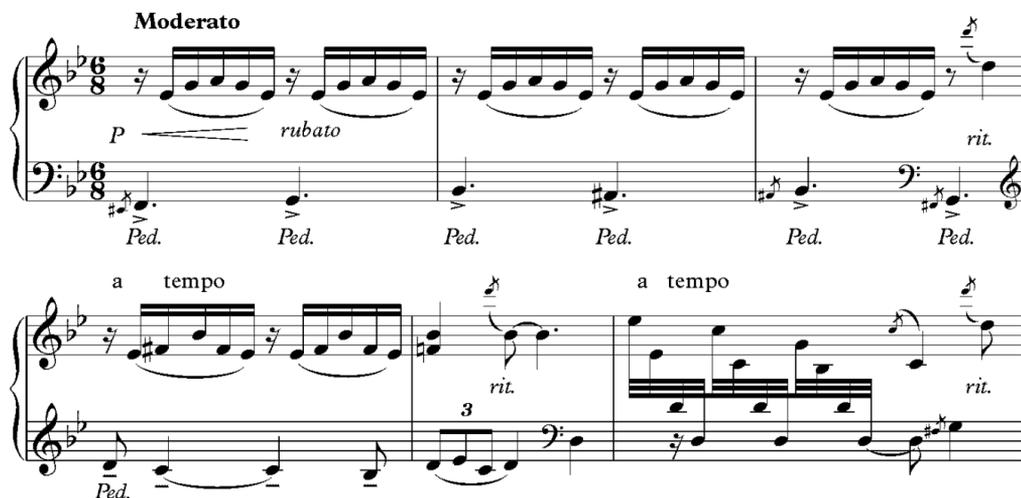


Figure 1. Introductory part in the ghasal-romance by Oktay Zulfugarov “Yad Eylarem”

Using the ghazel “Ney kimi” by M. Fuzuli, the composer created part A based on the 1st and 2nd couplets, part B based on the 4th and 5th couplets, and part A1 based on the 6th couplet. In Part A, the composer uses Bayati-Shiraz intonations. These intonations correspond to the voice sequence in G bayati-shiraz. Here the vocal part is played in tempo Andante cantabile (Figure 2).

**Andante cantabile** **Oxumaq**

*Ped.*

Figure 2. Part A in the ghazal-romance by Oktay Zulfugarov “Yad Eyerem”

In the part B, the composer used shushtar intonations. These intonations correspond to the of F shushtar makham (lad). In this section, the composer uses the allargando to place question-and-answer sentences, and

here the culmination of the piece occurs. The character of the work becomes serious due to the agogic performance in the vocal part. Rast and shushtar intonations alternate in this section (Figure 3).

*allargando*

Figure 3. Part B in the ghazal-romance by Oktay Zulfugarov “Yad Eyerem”

In general, in the melodic line of the ghazal-romance, the composer assigns the main place to sorrowful and calm intonations. From this point of view, it is possible to detect *mf* nuance in the sound of a vocal part only in the A part. In part B the voices drop to *ppp* after *poca a poca* *ritenuto*.

There is reprise (repeating) in the A tempo, then, part A1 is played. In part A1, the composer uses the entire 1st period of section A and a shortened version of 2nd period. Based on the intonations of bayati-shiraz and expressed in the G bayati-shiraz,

this part ends with the nuances of *mf* and *poco a poco* *diminuendo*.

Composer O. Zulfugarov in his ghazal novel “Yad Eylerem” used a seven-bayt (verse) ghazal by M. Fizuli. In this work, the 1st, 2nd, 4th, 6th and 7th bayts of the ghazal were used. The translation of the ghazal was done by H. Arasli. Ghazal in type II of Ramal Bahr of Aruz style and structure is *fA'ilAtün-fA'ilAtün-fA'ilün*. If we put the tefila juzv of this song into a musical rhythm, the following metrorhythmic structure is obtained.

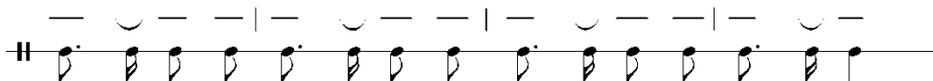


Figure 4. Metrorhythmic structure in type II of Ramel bahr

Even if we pay attention to the principle of reflecting the internal rhythmic features of ghazals in ghazal-romances, then from this point of view it can see the further maturation of ghazal-romances composed to the words of M. Fizuli. In particular, the reflection of tempo, change and alternation of beats, variable characteristics by various technical means of performance is manifested in the unity of a unique vocal part and texture structure. From this point of view, the principles mentioned in the ghazal romance “Janane yetmishem” written by composer O. Zulfugarov to the words of M. Fizuli in 1959, are reflected. This elegiac work is performed in couplet form, structure is *A+B+A1*. In part A of the work were used the 1st and 3rd couplets of the ghazal, in part B the 5th, in part A1 the 6th and 7th couplets.

sentence ends in a *maya* (basic constant part of *mukham*). This period is repeated 2 times. The interrogative sentence of the 2nd period refers to *shikastayi-fars*, and the response sentence refers to the step of *irak* (Figure 5).

The ghazal-romance begins with instrumental piano playing introduction in *Andante* tempo. The work is built on *rast* intonation from beginning to end. These intonations correspond to the *E flat rast makam (lad)*. There are 2 periods in part A. The periods between chapters are asymmetrical depending on the bayt of the ghazal. The interrogative sentence of the 1st period ends in *E-flat* step of *lad*, and the response

**Andante elegiaco**

Can-lar ve-rib sə- nin ki - mi

bir bən-də - yəm ki, dər - gər- ga-hi sul - ta - nə yet - mi -

*cresc.*

*Piu mosso*

Figure 5. Introduction and part A in the ghazal-romance “Janane yetmişe

Section B starts in tempo *Piu mosso*. The arpeggio sounds in the piano accompaniment are evident here. There is one period in part B. The interrogative sentence of the period refers to irak step of makham (lad). there are instrumental interlude between the interrogative sentence and the response sentence. In the response sentence there is an obvious reference to the rak step of the E-flat rast. In this episode, the culmination of the piece occurs in the rak step (Figure 6).

Figure 6. Piano arpeggios in section B

Section A<sub>1</sub> is played in A Tempo. It is repeated 2 times using the 1st period of part A. The ghazal-romance ends at the E-flat rast

makham (lad). There are we can see “A” vocalizations also (Figure 7).

Figure 7. Vocalizations in section A<sub>1</sub>

The ghazal romance by composer O. Zulfugarov “Janane yetmishem” was written based on the 7 bayts ghazal of the great poet M. Fuzuli “I gave my soul”. In this work, the composer used the 1st, 3rd, 5th, 6th and 7th

bayts of the ghazal. Ghazal in Muzare Bahr of Aruz style and structure is məf’Ulü-fA’ilAtü-məfA’lülü-fA’ilün. If we put the tefila juzv of this song into a musical rhythm, the following metrorhythmic structure is obtained.







Figure 11. Metrorhythmic structure in type II of Ramel bahr

Conductor and composer S. Rustamov, who continued and developed the writing style of the composers who preceded him, was chosen for his teaching activities, role in public life and significant place in the history of the musical culture of the Azerbaijan republic, having written the ghazal-romance “Deyil” on the occasion of the 400th anniversary of death of the great Azerbaijani poet M. Fizuli. This work is in Moderato tempo,

the structure is  $A+B+A_1+B_1$ , in the form of a couplet variant, based on the intonation of shur. Ghazal-romance begins with an instrumental piano introduction. There are unison sounds and tempo variations. These sounds belong to the step mi shur shahnaz in H shur makham. Then introduction part, continuing in Andante tempo, refer to the step of maya in si shur makham (Figure 12).



Figure 12. Introduction part with unison sounds in S. Rustamov's ghazal-romance “Deyil”

In section A, the sounds of the solo part in the 1st and 2nd sentences first refer to E shur-shahnaz, and then to H shur. In general, the composer has expanded the periods here. This, depending on the couplets of the ghazal, created the conditions for a unique composer capable of reflecting shades of intonation in a broad and interesting way. When using the 2nd line of the 1st bayt, the culmination is obvious, referring to the step of E shur-shahnaz. The composer used the vowel “A” in the response sentence of the 2nd period and included vocalizations (Figure 13).

Cöv - hə-rin-dən ey- lə-mək cis - mi cü-da a - san de-yil! a -

- a - - a - - a -

Figure 13. A parts in the ghasal-romance by S.Rustamov “Deyil”

In part B, the composer used the 2nd bayt of the ghazal. In the 1st misra of the 1st bayt, si refers to the shikhesteyi-fars of the shur makham. In the 2nd misra, the shur-shahnaz and shikasteyi-fars steps are used with their

own characteristics. At the end of the bayt, the composer again prefers vocalization over the vowel “A” and completes the B part in the shur-shahnaz step (Figure 14).

eş - qi mäs - ti va - qi - fi - key - fiy - yə-ti döv - ran de-yil! a -

- - - a - - a - - a -

Figure 14. B parts in the ghasal-romance by S.Rustamov “Deyil”

After that, the transition to section A1 begins in *Meno mosso*. The transition takes place through the topic. This topic is reflected again by referring to the shur-shahnaz step. After the sounding of A<sub>1</sub> and B<sub>1</sub> parts, the work ends on the E shur-shahnaz step.

In S. Rustamov's ghazal-romance "Deyil"

were used bayts 1, 2, 5, 6 bayts of the 6 bayts ghazal "This ghazal is Majnuni's heart" from M. Fuzulin's poem "Leyli and Majnun". Ghazal in type II of Ramal Bahr of Aruz style and structure is fa'ilAtün-fa'ilAtün-fa'ilAtün-fa'ilün. If we put the tefila juzv of this song into a musical rhythm, the following metrorhythmic structure is obtained.



Figure 15. Metrorhythmic structure in type II of Ramel bahr

In the ghazal-romances of Azerbaijani composers, attention is drawn to the use of folk music and the enrichment of the melodic line with the help of intonation shades. In ghazal romances we also find repetition of vocal performance in instrumental sound and other features.

The ghazal-romance "Vetenimdir" by composer S. Alesgarov was written for the 400th anniversary of the death of the great Azerbaijani poet M. Fizulin. In this ghazal-

romance, the above features are more pronounced. This work with a lyrical mood is written in *Allegro con moto* tempo. The introductory part of the work is based on the material of the refrain of the B section. The structure of the ghazal-romance is Intro+A+B+C+B1, in rondo couplet form. The theme in the introduction and the A part are on the shushtar intonation and corresponding to the voice consequences of the B shushtar. This part begins with the performance of the vocalist (Figür 16).



Figure 16. Introduction part in S. Alasgarov's ghazal-romance "Vetenimdir"

In section A, the composer used an attack in the transition to section B. The melody played instrumentally is used as a kind of refrain with the repetition of the last couplet having the nature of a refrain. This

part is built on shushtar intonation and has a half-cadence of a shushtar makham (lad).

In section C occurs the culmination of the ghazal-romance. There is manandi-



and 2nd bayts of the ghazal. The variable-based question and answer suggestions in this section are based on asymmetric periods. In this ghazal-romance, the intonation of mirze huseyn segah sounds from beginning to end.

There can be found cluster type sounds in the instrumental introductory parts of ghazal-romance and the syncopated bass ostinato in the left hand represents the root tone of A segah. In this work, the composer devoted ample space to connecting parts between musical sentences (Figure 19).



Figure 19. Cluster using in the introduction part in R. Mustafayev's ghazal-romance "Malahat sultani"

In section A, the interrogative sentence refers to the maya la segah makam in time signature 12/8. The response proposal is expanded in time signature 6/8. This phrase

begins with an appeal to the basic tone of A segah and ends with the shikaste-yi-fars step. Here there is a jump from the basic tone of la segah to the shakastei-fars step (Figür 20).



Figure 20. Part A in R. Mustafayev's ghazal-romance "Malahat sultani"

The 2nd phrase of the response sentence begins with the step of *mubarige* and ends with the main tone. The transition to the B section is carried out by combining sounds with instrumental piano accompaniment. After this, the vocalist's part is played. The period of part B is repeated 2 times. During the first use of the period, the interrogative sentence refers to the step of *irak*, which

belongs to the position of A *segah*. This interrogative sentence is complete in *shikasteyi-fars*. The response sentence ends on the basic tone of A *segah*. The culmination of the piece occurs in the vocal part in the 2nd repetition of the period. While repeating, the 2nd period is repeated twice (Figure 21).

Figure 21. Part B in R. Mustafayev's ghazal-romance "Malahat sultani"

Next comes the transition to section A1. This section is repeated twice depending on the 1st and 2nd volts in 12/8 time signature. Instrumental sounds are reflected in the 1st period, and syncopated vocal sounds are reflected in the 2nd period. The coda at the end is in 4/4 time signature. This ghazal-romance ends with the *shikasteyi-fars* step of A *segah* (Figure 22).

Figure 22. Transition to part A<sub>1</sub> in R. Mustafayev's ghazal-romance "Malahat sultani"

Composer R. Mustafayev composed the ghazal-romance "Malahat sultani" based on the 5 bayt ghazal of the genius poet M. Fuzuli "Ol parivash". The composer has used all the bayts here. Ghazal in type II of Ramal

Bahr of Aruz style and structure is fa'ilAtün-fA'ilAtün-fA'ilAtün-fA'ilün. If we put the tefila juzv of this song into a musical rhythm, the following metrorhythmic structure is obtained.

Figure 23. Metrorhythmic structure in type II of Ramel bahr

Ghazal-romances written after the 50s of the 20th century are different from the ghazal-romances of the previous period in a number of features. Thus, ghazal romances written after the 60s of the twentieth century are more developed in form, texture and intonation. It is clear that although composers continued the traditions laid down by U. Hajibeyli, development based on the requirements of the time was manifested both in ghazal-romances and in all genres.

The ghazal-romance "Ey Fuzuli", written in 1961 by composer A. Abbasov based on the ghazal of M. Fuzuli, is written in *tempe Lento con gran espressione*. This sad piece begins with a piano instrumental introduction. The work has the structure Intro+A+B+C+A<sub>1</sub>+Code, couplet-sonata form. The intro theme is based on the same thematic material from recurring episodes. In this part of the piece, both the melody and the accompaniment are rich in chords and octave sounds. After the *ritenuto* in the vocal part there is a transition

to A tempo. In general, the work is built on the intonations of humayun and shushtar. The interrogative sentence of the introductory

part first corresponds to maya humayun and the answer sentence corresponds to the G shushtar makham (lad) (Figure 24).



Figure 24. Introduction part in A. Abbasov's ghazal-romance "Ey Fuzuli"

Part A starts with melody in the solo part, which begins on the 1st bayt, in the form of a period. The question sentence of the period corresponds to maya humayun, and the answer sentence corresponds to the

sound of sol shushter steps. Here, intonation features are reflected in the background of shushtar and humayun intonations (Figure 25).



Figure 25. Part A in A. Abbasov's ghazal-romance "Ey Fuzuli"

The musical material of part B, which is based on the 2nd bayt and develops in a relatively different character, is based on shushter intonation. The question sentence

of this period refers to the do half cadence of the G shushtar step, and the ritenuto part of the answer sentence refers to the F full cadence of the A humayun (Figure 26).

The musical score for Figure 26 consists of two systems. The first system shows the vocal line with lyrics: "No-la qan\_ tók - mək-də ma - hir ol - sa çeş -". The piano accompaniment features a melody in the right hand and a bass line in the left hand. The second system continues the vocal line with lyrics: "mim\_mər - dü - mü, no -la qan\_ tók - mək də ma - hir ol-sa çeş". The piano accompaniment includes dynamic markings like *mf* and *p*, and a *rit* (ritenuto) marking at the end of the system.

Figure 26. Full cadence in part B in A. Abbasov's ghazal-romance "Ey Fuzuli"

This section, which is played in A tempo, ends with a half-cadence of the question sentence and the full cadence of the G shushtar intonation is heard. This is followed by the episodic part C. The C part begins in

the nuance *f*, in the G shushtar. The sentence endings of this part end in the D tarkib step of the shushtar makham. The question sentence is followed by the culmination in ritenuto in the answer sentence (Figure 27).

The musical score for Figure 27 consists of three systems. The first system shows the vocal line with lyrics: "us - ta - di var, nūf-te - yi - qa - bil - dü - rūr,". The piano accompaniment includes a *grac* (grace) marking. The second system continues the vocal line with lyrics: "qəm - zən ki - mi us - ta - di var,". The piano accompaniment includes a *mf* marking. The third system shows the vocal line with lyrics: "Qıl to - fa". The piano accompaniment includes a *f* (forte) marking.

Figure 27. Culmination in part C in A. Abbasov's ghazal-romance "Ey Fuzuli"



Starting with U. Hajibeyli, other Azerbaijani composers composed ghazal-romances of various contents based on the ghazals of outstanding Azerbaijani poets. Such poets include N. Ganjavi, M. Fizuli, A. Khagani, Kh. Shirvani and others. Among the mentioned poets there are many ghazal-romances written in ghazal by N. Ganjavi and M. Fizuli. These ghazal romances were mainly associated with the birth and death anniversaries of poets.

➤ Along with the three-part couplet form, the rondo form is also found in ghazal romances written by composers from the 50s of the 20th century to the present day. The ghazal romances written during this period reflected the originality of their form, rhythmic and intonation features, and rhythmic richness.

➤ There is rast, bayati-shiraz, shuster intonations in O. Zulfugarov's ghazal-romance "Yad Eylerem", and in the ghazal-romance "Janane yetmishem" there is also modulation to shikhesteyifars, irak and rak steps which belonging to rast.

➤ In the ghazal-romance "Afati jansan mene" by A. Rzayeva there is a reference to the Shur-shahnaz, Hijaz steps belonging to the shur maqam, and a reference to the segah maqam.

➤ In the ghazal-romance "Deyil" by S. Rustamov, shur-shahnaz is used, which refers to shur makam, in the ghazal-romance "Vetenimdir" by S. Aleskerov, segah, shushtar, in the ghazal-romance "Malahat sultani" by R. Mustafayev, segah (zabul intonation). A. Abbasov's ghazal-romance "Ey Fuzuli" is built primarily on the intonations of humayun and shushtar.

➤ When considering the works of Azerbaijani composers in the ghazal-romance genre, in addition to analyzing tone and intonation, it is necessary to note the poetic and rhythmic features of these works. As in tesnifs, the poetic

basis of ghazal-romances are ghazals written in style of Aruz. The unity of music and poetic text led to the creation of a variety of works in styles of different weights.

➤ Rhythmic features are individual in the ghazal-romances written by each composer. Thus, in the ghazal romances created by composers at different times, there is a variety of writing style, a variety of use of chord intonation, the harmony of the Aruz style with music, the principles of approach from different points of view in the modern era are manifested.

➤ Ghazal romances written after the 1940s exhibit some complexity in writing style, texture, and structure of form. The melody already plays a leading role; the rhythm of the ghazal used somehow follows the melody. In addition it is preferable to use ghazals written in Ramel bahr.

## **Recommendations**

### **Recommendations for Researchers**

Due to the limitations of this study due to the relatively short time frame presented by the author, the chosen study design provides recommendations for future research.

➤ This article represents the most detailed study, written in English, of the ghazal-romantic works of Azerbaijani composers, based on the ghazals of Muhammad Fizuli. From a similar point of view, one can consider other works of Azerbaijani composers written in this genre.

➤ Comparisons can be made by analyzing romances written by Azerbaijani composers based on the words of other poets in a given work.

➤ Based on the results obtained in this study, it is possible to conduct research on the issues of the unity of word and music in vocal education.

### **Recommendations for Practitioners**

This research is at a fundamental stage and contains information about the existence and use of mugham intonations in ghazal romances. The results of this study are referenced by those who work in the field of chamber-vocal performance. Musicologists and art historians may also refer to this study. However, researchers interested in the use of fret-intonation in ghazal-romances, as well as the unity of word and music, will be an interesting resource for academic readers and may find this study fundamental. This study still needs to develop more comprehensive data as a reliable basis for future research in the applied stages.

### **Acknowledgment**

In this case, we are indebted to Professor Nigar Iskenderova, head of the Department of Foreign Languages at Sumgayit State University. Ms. Nigar checked the English spelling in the extended abstract section. There is no conflict of interest in this study. This does not require ethics committee approval.

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**web 3.** <https://singlikeme.ru/blog/istoriya-russkogo-romansa/>

## Biodata of Authors



**Telman Geniyev** was born in 1970 in the city of Sumgait. In 1985-89, he graduated from the Sumgayit Music College, then from the Baku Music Academy named after U. Hajibeyli with honors diplomas. While BMA was a student, he worked as an artist in the choir chapel of the Azerbaijan State Philharmonic named after M. Magomayev. In 1994, he was appointed a teacher in the choir conducting department of Sumgayit Music College, and during his work there, the students he trained in his specialty were repeatedly awarded the highest places in republican competitions. He worked as a teacher at the Music Colleges of Baku and Sumgayit cities, and worked as a conductor in concerts of national and national importance together with the choral collectives he created in these institutions. For these activities, he received honorary degrees from local organizations and the Ministry of Education of the Republic. In 1997, he received the assistant-internship qualification at the graduate school of BMA, and in 2004, he defended his dissertation to receive a candidate of art studies degree. In 2010, he received the title of Associate Professor of General Sciences. In 2001-2012, he worked as a senior teacher and associate professor at the Sumgait branch of the Azerbaijan Teachers' Institute, in 2010-2011 as a senior researcher at the Institute of Culture and Art of ANAS, and since 2011 as an associate professor at the Azerbaijan National Conservatory. Currently, he works as an associate professor at Sumgayit State University. In 2007, he published the classifications created by the People's Artist of the Republic, singer Alibaba Mammadov, together with the Honored Worker of Art, professor G. Abdullazadeh as a teaching aid. In 2012, he recorded the songs composed by A. Mammadov and published them as textbooks. In 2015, by the order of the Heydar Aliyev Foundation, all the songs and classifications composed by A. Mammadov were recorded by T. Ganiyev, compiled in the form of an anthology called "Songs" and "Tasnifs" and included in the Golden Fund. He is the author of up to 50 scientific articles, subject programs and books.



**Afaq Ganiyeva** was born in 1979 in the city of Sumgait. After graduating from Sumgayit Music College in 1998, he completed his bachelor's degree in 2002 and master's degree in 2004 in the piano department of Baku Music Academy in the class of professor Elmira Aliyeva. During his studies, in 2002, he participated in the competition of pianists "The best performer of classical sonata and classical concert" held at the Baku Academy of Music and received a diploma. He also performed at more than 20 concerts and competitions held throughout the country. In 2011, he got his PhD thesis on Art Studies. Since 2000, he has worked as a teacher at Sumgayit Music College, since 2015 as a senior lecturer at Sumgayit State University, and currently works as an associate professor. The book "Arias and romances written to odes and ghazals of Nizami Ganjavi by Azerbaijani composers" dedicated to the 870th anniversary of Nizami Ganjavi's birth in 2012, "Musical world of Nizami Ganjavi" dedicated to the 880th anniversary of N. Ganjavi's birth in 2021, In 2023, teaching materials called "Tarzan Kamil Ahmadov's mugham performance school" were published. He is the author of up to 30 scientific articles, subject programs and books..



# Zeybeks in Greek music culture in Türkiye: the example of Imroz-Gokceada<sup>1</sup>

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## Abstract

The importance of Darülelhan and the subsequent compilation tours in the Republican period is of great importance for the creation of the Turkish Folk Music repertoire. These compilation tours constitute a large part of today's Turkish Folk Music repertoire. It is noteworthy that there were no non-Muslims as source persons in the compilation activities. We believe that Folk Music culture is not composed of people of a certain nationality or belief; but of the geography that is home to that culture; and that the sphere of influence of cultural elements is beyond the political borders that change in historical processes. Folk music genres with a wide range of performance areas have been more affected by this situation. As a result of our research, it was detected that most of the local people living in the Gokceada region of Çanakkale are non-Muslims and that no musical field research has been conducted in this region before. The lack of studies in the region has led to the lack of scientific determination of information such as the society's connection with music, which instruments they use, and which genres are performed more in this region. It is thought that this study conducted in Gokceada is important in terms of identifying and recording the musical characteristics of that region. The study was conducted with the field research method in the Gokceada region. The findings were obtained by using the interview method with the source person identified as a result of the research. The musical culture of the Gokceada region was analyzed by using a qualitative research model. Four findings were obtained in line with the works performed by Timoleon Caknis, a Turkish citizen of Greek origin who performs the traditional music of Gokceada, and it was determined that the findings were in the «zeybek» genre. The obtained works were recorded during the interview. After the interview with the source person was completed, dictations of the works were made. The notes were written with the MuseScore4 program. The study is considered to be important in terms of carrying out field research and compilation trips, which are relatively neglected today, in an area that has not been visited before; determining that the zeybek genre exists even in the westernmost part of the country; recording the collected works before they are forgotten by the people living in that region; and contributing the four zeybek works to the music culture of the region and the Turkish Folk Music repertoire. It is suggested that more studies should be conducted in this field and new field research should be created.

## Anahtar Kelimeler

*compilation, folklore, folk music, folk song, Imroz-Gokceada, zeybek*

## Introduction

The history of the Turkish Folk Music repertoire dates back to the compilation activities carried out in the pre-Republican Ottoman Empire. Starting from Republic Period, compilation tours were made by Dârü'l-Elhan and the foundations of the

Folk Music archive that we have today were laid in those periods. “Conducting studies by going to the community where

<sup>1</sup> To collect the study and the data in this study, a validation report was received from Sakarya University, Social and Human Sciences Ethics Committee under the decision dated 12.01.2024 and numbered E-050.99-0.

this information lives in order to attain information about the folk culture elements related to the research subject to be studied is called ‘field research’.” (Cobanoğlu, 1999: 45). Field research method was also applied in compiling the works that constitute the subject of this article. Although the city Çanakkale is among the compilation activities that have been conducted before in Türkiye, no source has been found indicating that a music compilation activity was implemented in Gokceada, the island district of Çanakkale, nor recorded melody or note has been found in the literature. There is no piece registered in the Gokceada district in the TRT Turkish Folk Music repertoire. According to the notes of the melodies that were recorded by us during the compilation trips performed in 2022, the first official records were published in the article entitled “A Research on Gokceada Music Culture: Compilations from Timoleon Caknis” (Orig. “Gökçeada Müzik Kültürü Üzerine Bir Araştırma: Timoleon Caknis’ten Derlemeler”).

“Music is a social activity that brings people together in special ways, whether as musicians, dancers or listeners” (Kaplan, 2013: 42). It is known that people from many nations and cultures live together in Türkiye and its neighbors. “Although the majority of Anatolian folk songs, other than classical Turkish and temple music, modestly belong to the Turks, due to our majority population and cultural success, the folk songs of the minority communities also constitute a significant part” (Gazimihal, 2006: 75). According to Turan (2020), the historical processes of the Greeks, who can be defined as the continuation of the Byzantine Empire, and the Turks, who can be defined as the continuation of the Ottoman Empire, indicate that have common characteristics that are beyond similarities in many issues. Their similarities in music and dance performances draw attention as a result of sharing their social life.

Nowadays, it is quite common to witness the

same melodies being performed with Turkish lyrics in Türkiye, and with Greek lyrics in Greece. It is clear that Zeybeks are also one of them. According to Reinhard (2002), this dance is played with great pleasure in the west of Asia Minor and the Greek islands. The same or similar zeybek melodies can be encountered principally Aegean and the settlements that have on the coast of the Aegean Sea in Greece. The impacts of war, migration, and exchange in this encounter are also factors that need to be addressed.

There are still Turkish citizens of Greek origins living in Gokceada. It is well-known that the island has a demographically mixed population at present. During our field research, it was determined that the entire folkloric culture has been maintained by the locals of the island since the past. The study has importance thanks to the distinction it creates in terms of compiling the Zeybek-type pieces, which are the common culture of two different nations, from a Turkish citizen of Greek origin living within the borders of the Republic of Turkey. Therefore, the old and the new names of the island were used together in the title of this article.

### **The History of Gokceada**

Gokceada, known as Imroz from ancient times to recent history, is one of the three islands of Canakkale province. The island, which has district status, is Turkey’s largest island regarding the surface area. “It is located at the mouth of the Dardanelles. It was built on an area of 290 square kilometers. The length of the coastline is approximately 95 kilometers. Its north-south length is 13 kilometers, and its east-west length is 29.5 kilometers. Gokceada Kuzu Port, where the ships board, is 32 miles from Çanakkale and 14 miles from Kabatepe Port on the Gallipoli Peninsula. Apart from the county town, the settlement is spread over Bademli, Derekoy, Kalekoy, Tepekoy, Zeytinli Koy, Sahinkaya, Sirinköy, Ugurlu, Yeni Bademli and Eselek” (web 1).

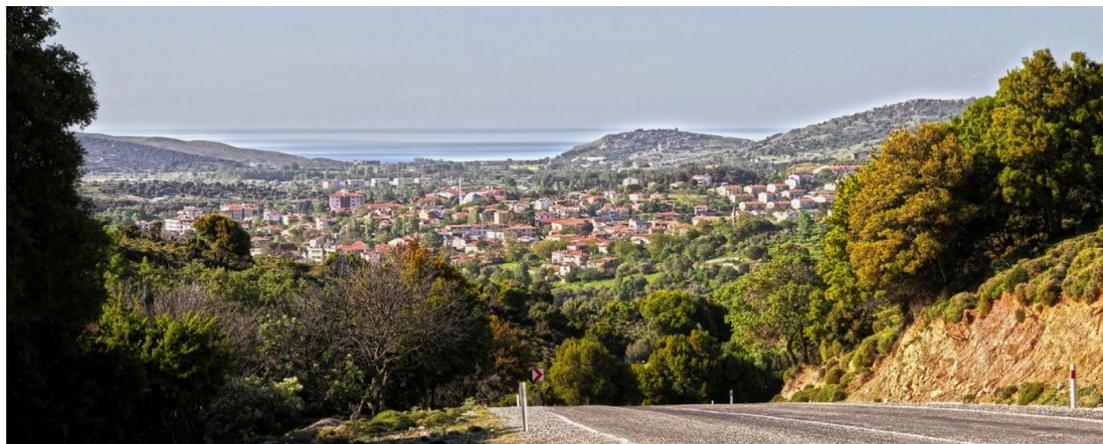


Photo 1. Imroz Gokceada Conty Town (web 2)

It is known that it was under the auspices of the Latin Empire in the 1200s. It became a part of the Byzantine Empire in the 1300s. The island of Imroz changed hands repeatedly between the Genoese and the Venetians until the Ottoman Empire conquered Istanbul in 1453. The island of Imroz, which came under the protection of the Ottoman Empire with the conquest of Istanbul, changed hands from time to time because of the wars

between the Ottomans and the Venetians. Although the administration changed hands until the 19th century, the inhabitants of the island were able to live in peace. As stated by Yurtseven (2006), during the first Balkan War in 1912, Greece invaded Gökçeada, and the Aegean islands were left to the sovereign powers with the Treaty of London in May 1913.

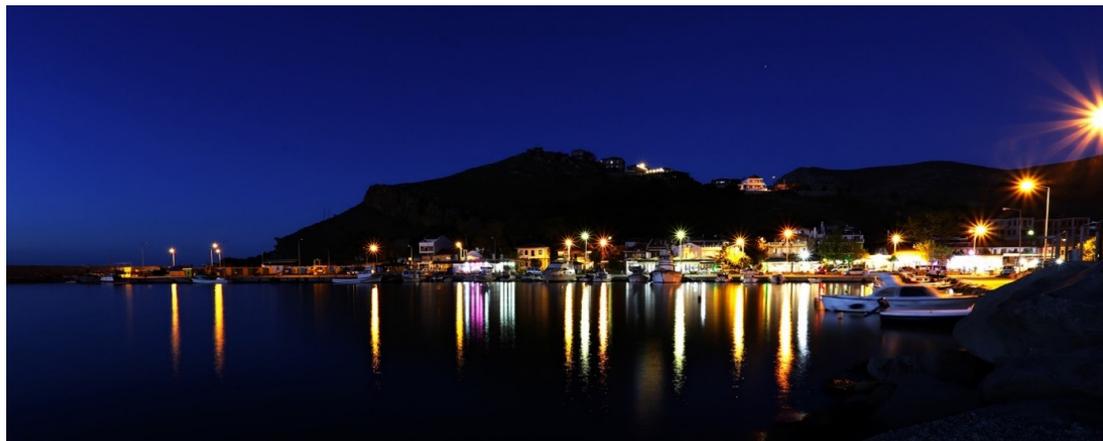


Photo 2. Imroz Gokceada Kalekoy (web 3)

Erim (1953) reports that despite the resistance that started under the leadership of Mustafa Kemal Pasha against the Allied Powers, which started to invade almost immediately, the government in Istanbul signed the Treaty of Sevres. According to Yurtseven (2006), two years later, the Turkish War of Independence started under the

leadership of Mustafa Kemal Atatürk, and in 1923, Türkiye signed the Treaty of Lausanne as the victorious state and Gökçeada joined the territory of the Republic of Türkiye.



Photo 3. Imroz Gokceada Kalekoy Beach (web 4)

It is acknowledged that the majority of the population of the island of Imroz, which was officially subject to the Republic of Türkiye with the Treaty of Lausanne, consists of Greek citizens. Alongside the emergence of the Cyprus island dispute in the 1960s, the demographic population structure of Imroz began to change. While some Greek citizens emigrated, Turkish citizens migrated to the island from various parts of the country

through domestic migration. “In 1970, the name of the island, where the Turkish Muslim population was majority, was translated into Turkish and changed to Gokceada. Before this date, the name “Gokceada” did not exist anywhere. It is possible that this name was chosen to be in accordance with the name of the neighboring island Bozcaada” (Munusoglu, 2021: 118).



Photo 4. Imroz Gokceada Harbour (web 5)

## Gokceada Music Culture

It is well-known that people of various nationalities, from Byzantines to Greeks, lived in Gokceada throughout history. “There is a demographic diversity, that is not common in other Aegean islands, on the island where people migrated here from every region of Anatolia, together with the Greeks, whose numbers have decreased greatly today.” (Ozozen Kahraman, 2005: 46). This demographic diversity also affects the folkloric structure of the island. From the Republic period until the 1970s, Greek culture dominated the island, in parallel with the population. It is recognized that in these respective years, the genres that were played as folk dances and performed as music were zeybek<sup>2</sup>, karsilama<sup>3</sup>, hora<sup>4</sup>, kasap havasi<sup>5</sup>, and sirtaki<sup>6</sup>. Especially with the influence of the change of demographic structure that happened after the migrations from Eastern Anatolia and the Eastern Black Sea regions, horon and halay genres began to be performed on the island. Dance and music are being performed in both communities living in Gokceada, such as circumcision feasts among Muslims, birth ceremonies among Christians, and marriage ceremonies as well as other religious ceremonies. Particularly Greek citizens gather among themselves, dancing and having musical entertainment even without a celebration. “During the interviews with Timoleon Caknis, it was revealed that instruments such as

violin, dulcimer, lute, oud, and trumpet were played on the island in the past. Based on information obtained from different sources, it has been established that instruments such as drum, flute, and clarinet were played in the old days” (Ince, 2022: 148). Nowadays violin, guitar, bouzouki, drum, flute, and clarinet are used. Music is performed in various locations in the Gokceada city center, Kalekoy, and Zeytinlikoy during the summer season, and there are three taverns in Tepekoy.

## Zeybek

Turkish Folk Music is an element of folklore that has spread over a wider area than the political borders of the Republic of Türkiye. It is affluent in terms of musical diversity. This richness consists of genres that come together with features such as different tempos, structures, and dialects. Some of the musical genres are the ones performed in a small region such as barak<sup>7</sup>, hoyrat<sup>8</sup>, deyiş<sup>9</sup>, horon<sup>10</sup>, hora, etc., whereas some are performed in larger areas. Zeybek can be presented as an example that spreads across wide regions. The existence of Zeybek type in the provinces is detected on the map of Türkiye, colored by us, in ‘Figure 1’.

<sup>2</sup> Zeybek: It is the general name of the 9-period melodies of the Southwestern Anatolia region and the plays that are performed with these melodies (Ozbek, 2014: 207).

<sup>3</sup> Karsilama: It is the play that is performed in two rows facing each other, which is popular in Thrace and Marmara regions, and Giresun and Ordu distinct; the 9 periodical music that accompanies this play (Ozbek, 2014: 102).

<sup>4</sup> Hora: It is a 7-periodical folk dance played mostly in Marmara, Thrace, Rumelia, and the Balkans... (Ozbek, 2014: 92).

<sup>5</sup> Kasap havası: Being called “kasapika”, “hasapikos” in Greek, and “kasapsko” in Bulgaria, the play is, similar to the bullies, Kasap havas are among the horo types that hold an important place in both Western and Eastern Thrace (Aykent, 2020: 41-62).

<sup>6</sup> It is a variety of folk dances in which the arm and leg movements are important and gradually accelerate (web 6).

<sup>7</sup> Barak: It is the name given to the entirety of the melodic repertoire within the traditional vocal culture of the Barak Turkmens. This repertoire which predominantly features free meter verses (does not have any fixed rule/measure), consists of folk songs that address migration and settlement matters of the thirteenth century, the social issues they experienced, the natural disasters, and the theme of love (Duygulu, 2014: 74).

<sup>8</sup> Hoyrat: It is the poems in pun forms; the whole of the music is related to these (Özbek, 2014: 93).

<sup>9</sup> Deyis: 1. Folk song, Türkü, Deme (saying). 2. A folk song composed for an important event, manit. 3. It is the name given to the poems of Alevi and Bektashi poets that discusses the subjects related to the lovers of the dervish order (Özbek, 2014: 58).

<sup>10</sup> Horon: It is the general name of the folk dances of the Eastern Black Sea region. It can be also called ‘Horan’ (Özbek, 2014: 92).



Figure 1. Zeybek region map (web 6)

As a term, Zeybek means Western Anatolian ‘efe’s. On the other hand, when considered culturally, it is defined as a folk dance and its music. Mahmut Ragıp Gazimihal indicates that the word zeybek is derived from the words ‘salbak’ or its different pronunciation, ‘saypak’.

Zeybeks are described among the society sometimes as a military force, or sometimes as bandits. It is also known as the armed military groups gathered from Turkmens who were sent to the west of Anatolia during the Seljuk Empire. According to some sources, during the Ottoman Empire period, zeybeks were called ‘Levent’. It is reported that Levents consisted of young people from western Anatolia who joined the Ottoman ships intending to become pirates. As per Yavuz (2012), the Zeybek culture observed in some provinces of our country is the concrete manifestation of a life process that dates back to 3000 BC in some sources.

When defining Zeybek, a genre of Turkish folk music, it is recommended not to consider it solely from a musical perspective. It is necessary to consider it as a whole with the folk dances. This ‘efelik’ culture which encompasses adjectives such as dignified, stern, and brave, reflects all its characteristics in both its music and dance. Ayşe Turan’s thoughts on this dance are as follows: “It is a dance typically performed

by male dancers. However, nowadays female dancers also perform it. Traditionally, this dance was played improvisationally by a single dancer, yet today we have the knowledge that it is performed by more than one dancer, and it is included in dance literature in the form of certain figure patterns (Turan, 2020: 22). Zeybek dances, which were thought to be played solely by efes in the past, are performed by almost all the local people in the regions where Zeybek dance has been kept alive as a culture and practiced musically. On the other hand, it is possible to address the presence of Zeybek culture, music, and dances in wherever the term zeybek could reach. “This is because Zeybek and Zeybek culture are the reasons for the emergence of Zeybek dances in Western Anatolia. It can be even claimed that Abdalikos and Zeybekikos, performed on the Greek islands, are influenced by this culture. Therefore, in the regions where Zeybek dances are common, the connection of the dances with the institution is clearly evident” (Karademir,2002;461).

When considered as dance and music, zeybek culture also exists among the Greeks with various examples: “...is being stated that the type of folk dance they play as ‘zeybekikos’ is a version of the zeybek dances that have been transmitted to them through the interactions with the Turks” (Ozbilgin, 2003: 145). In the studies conducted by Ozbilgin,

melodies similar to ‘kırık zeybek’, which can be considered a combination of Zeybek and Teke region melodies, have been recorded in Greece. The dance they play under the name ‘abdalikos’ which is similar to the dance steps of ‘Serenler zeybek’ and eight ‘Afyon zeybek’, is very typical evidence of how Zeybek dances have undergone a transformation and spread” (Ozbilgin, 2003: 145).

When discussing Zeybeks musically, the most notable characteristic is that they have a 9 tempo in terms of rhythm. It is all ‘kırık hava’<sup>11</sup>. When considered in terms of rhythm, delays and accelerations in tempo are observed, depending on the dancer’s foot movement. They are rich in respect of pitch range, with examples extending up to twelve pitches. They vary with regard to the sequence and tonic notes. Zeybek is performed in indoor and outdoor settings with shawm-and-drum. The study of Gidiz (2018) provides the following information about Zeybeks and the instruments used in their performances:

Chiefly in the Eskisehir region, kasikli Zeybek (lit. Zeybek with a spoon) is commonly encountered. In addition to these instruments, Zeybeks are also performed with clarinet, sipsi, and rebab, and it can be played even without any instrument accompanied, solely by singing the folk song. In Zeybek dances accompanied by shawm-and-drum, it is traditional to use two shawms. While one of the shamws plays the melody, the other stays in the tonic note, accompanying the other shawm. The number of shawms can be more, only if it remains an even number. In some regions, female artists may also accompany the dances with instruments like violin, and oud, in addition to shawm-and-drum.

Zeybeks are divided into two: agir (lit. heavy) and kırık yuruk-kıvrak (lit. kırık means broken). According to Ozbilgin (2003), agir

<sup>11</sup> It is the name given to melodies with tempo in Turkish folk music.

zeybeks are particularly common in Izmir, Aydin Mugla, Manisa, and Denizli provinces, played in 9/2, and 9/4 (3+2+2+2) tempos, with significantly low tempo. Another tempo structure of the agir zeybek genre is the folk songs played in a 9/4 tempo. They have 3+2+2+2, 2+2+2+3 rhythmic structure. The examples of 9/8 tempo are considered as kırık zeybek.

### Theoretical Framework

Music is one of the pivotal elements that reflects the cultural characteristics of societies and affects the conveyance of these features. Thus, it is a scientific discipline with connections to and exchanges with many other scientific fields. When the musical culture of a society is examined, the sociological and anthropological structure of that society forms the characteristic features of the music performed. In this sense, music can be a means of transmitting cultural heritage, becoming the common culture of different ethnic groups who share the same geographical area. As a result of cultural interactions of communities living in close locations, musical cultural transmission also occurs. At this point, the fact that the genre zeybek performed in many provinces of Türkiye and referred to as ‘zeybelikos’ and ‘abdalikos’ in Greece, carries the same musical characteristics that could be a result of this transmission. Thus, in our research, addressing the Greek-origin communities living in Gokceada, a distinct of Canakkale province, it was determined that they perform pieces identified as ‘zeybek’ genre.

### Literature Review

One of the studies related to Gokceada is Yurtseven’s book, entitled Gokceada: Stories of Ordinary People which uncovers the social and cultural structure of the period based on the stories of people living in Gokceada. Another study is the article of Turan (2020) entitled “Study on Greek Dance and Dance Music as a Cross-Cultural Example” which examines how the Greeks employ music and dance culturally in their lives, centralizing on their traditional dances, and the dances

played during ceremonies. Munusoglu's (2021) "The Ethnography of a Name: From Imbros to Gokceada" article provided insights into our study by analyzing the impact of the political reasons underlying the population exchange that started with the Treaty of Lausanne and the following renaming of Imbros to Gokceada on the cultural structure of the society.

### **The Importance of the Research**

The question of 'Is there any zeybek genre in Gokceada music culture' constitutes the main issue of this research.

As a result of the findings, the sub-issues of the research are listed as follows:

- What are the musical qualities of Canakkaleli (Re Zeybek) in the Gokceada region?
- What are the musical qualities of the Yula piece in the Gokceada region?
- What are the musical qualities of Sol Zeybek in the Gokceada region?
- What are the musical qualities Do Zeybek in the Gokceada region?

### **Method**

#### **Research Model**

In the study, a musical culture analysis, related to the field to be researched, was conducted by employing a qualitative research model. Accordingly, the findings obtained from the source person were detected.

#### **Participants**

In the field research carried out by us in Gokceada from January 25 to 28, 2024, the entire island was surveyed, and only a person who qualified as an informant was identified. It has been acknowledged that Timoleon Caknis was born in Gokceada, along with his parents and all of his older generation. This finding is considered to be significant for the validity of the data, and for achieving an efficient conclusion in the study.

Timoleon Caknis was born on December 6, 1941, in Zeytinlikoy, Gokceada. His parents were also born in Gokceada. He completed his education in Gokceada until the 6th grade of primary school. He studied Turkish, Greek, English, and some French at school. Although he wanted to continue his education and made preparations accordingly, his father, unable to manage the large amount of agricultural land he owned, did not allow Timoleon to continue school. Instead, he wanted Timoleon to undertake the workload of these mostly olive groves agricultural lands. Due to the fact that his older brother was a truck driver, he always lived off the island. Therefore, Timoleon had to shoulder the workload all alone. He noted that especially during the summer season, he was intensely busy with agricultural work. From the age of twelve to the age of twenty, when he left the island, he did not go to school and only engaged in farming. Timoleon Caknis, who approached this situation from a different positive perspective, comments: "If I had gone, I would not have known these songs. I am glad that I did not go. Because no one knows or plays these songs. Some people left and some died. It is only me who work on songs" (Ince, 2022: 149).

Caknis did his military service in Izmir. After that, he returned to Gokceada. Timoleon Caknis, who had no work left to do after the government of that period expropriated the agricultural lands owned by his family, went to Istanbul for a while and worked in various temporary jobs. When due to the Cyprus issue<sup>12</sup> and the related events, Caknis had difficulty finding a job in Istanbul, he went to Chad, an African country, with his older brother to work as a truck driver. He started working there, saving money and supporting his family. However, having lost all his

<sup>12</sup> A politically based issue that happened between the Greek Cypriots and the Turkish Cypriots on the island of Cyprus, located in the east of the Mediterranean, between 1955 and 1974.

fourteen years of savings as a result of the civil war in Chad, Caknis and his brother had difficulty leaving there and came first to the island and then to Athens: “After returning to Greece, he worked as a truck driver in a cement factory. During his spare time from trucking, he was always interested in music and played the violin and dulcimer at events such as concerts and social gatherings. In those years, their business was disrupted by the deterioration of the economy in Greece. After staying in Greece for thirty years, he returned to Gokceada permanently at

the age of seventy. He lives his life at his home in Tepekoy with his wife Maria. It conveys that life on the island is more friendly compared to life in Athens” (Ince, 2022: 149). Caknis, who started music by playing the mandolin when he was a child, also played the dulcimer, bouzouki, and violin. According to Ince (2022), Apostol from Gokceada, Klistario, Hirisostomos, Yani Banagos, and Niko Papatador have influenced him musically. Caknis, emphasizing that he makes the Imbros music, defines music as the sole element that connects him to life.



Photo 5. Timoleon Çaknis (Kenan Serhat Ince’s personal archive)



Photo 5. Timoleon Caknis (Kenan Serhat Ince’s personal archive)

## **Procedure**

The field research was conducted in Gokceada, Çanakkale province. It was implemented in Gokceada between 24-28 January 2024. As a result of the research and interviews with the local people, findings were obtained by interviewing Timoleon Caknis, the only musician living in that region. Four works of the zeybek genre, taken from the source person Caknis were recorded, their dictations were made, and their tunes were transferred to the digital media. The MuseScore4 program was utilized for notation. An interesting observation has been noted regarding the naming of the compositions. It has been noted that before performing the compositions compiled in the zeybek genre, he verbally referred to them by names such as ‘do zeybek’, and ‘sol zeybek’. When he was asked whether the compositions had different names, he indicated that the piece titled “Re Zeybek” could be also called “Canakkaleli”. The underlying reason for naming the pieces in this way was because there are many zeybeks and they are named according to the keynotes on the instrument. The names of the four recorded pieces are: “Re Zeybek/ Canakkaleli”, “Sol Zeybek”, “Do Zeybek” and “Yula”.

## **Ethics**

To collect the study and the data in this study, a validation report was received from Sakarya University, Social and Human Sciences Ethics Committee under the decision dated 12.01.2024 and numbered E-050.99-0.

## **Findings**

In this section, as a result of the field research, the works identified as the zeybek genre, taken from Timoleon Caknis, are presented. The pieces performed by the source person on the violin were dictated and written by using the musescore4 program.

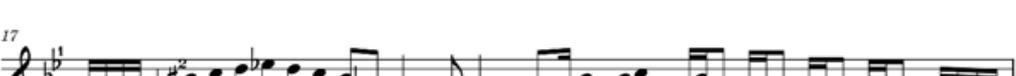
## **Re Zeybek - Canakkaleli**

The piece titled ‘Re Zeybek-Canakkaleli’ was compiled on 28.01.2024. This piece recorded in 9/2 tempo is considered to be agir zeybek (lit. means heavy/slow zeybek). It was reported by the source person that this piece is performed as a dance at weddings, festivals, and other celebrations in Gokceada. As can be understood from the name of the piece, the final sound/tune is in Re. All ‘mi’ tunes are performed with a mi $\flat$  1 comma. Si $\flat$  is employed in the form, and sometimes sol $\sharp$  is used. The metronome of the work is measured at 100 bpm for a quarter note (♩).

Table 1. Canakkaleli (Re Zeybek) notation 1

| Region  | Gokceada/ÇANAKKALE | Compiler                | Kenan Serhat INCE |
|---|--------------------|-------------------------|-------------------|
| Source  | Timoleon CAKNIS    | The date of compilation | 28.01.2024        |
| <b>Canakkaleli (Re Zeybek)</b>  |                    |                         |                   |
| <p>The musical notation consists of ten staves, numbered 1 to 10. Each staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/8 time signature. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. The melody is written in a single voice on a five-line staff.</p> |                    |                         |                   |

Table 2. Canakkaleli (Re Zeybek) Notation 2

| Region   | Gokceada / ÇANAKKALE | Compiler                | Kenan Serhat INCE |
|--|----------------------|-------------------------|-------------------|
| Source   | Timoleon ÇAKNIS      | The date of compilation | 28.01.2024        |
| <b>Canakkaleli (Re Zeybek)</b>   |                      |                         |                   |
| 2  |                      |                         |                   |
| 11   |                      |                         |                   |
|    |                      |                         |                   |
| 12   |                      |                         |                   |
|    |                      |                         |                   |
| 13   |                      |                         |                   |
|    |                      |                         |                   |
| 14   |                      |                         |                   |
|    |                      |                         |                   |
| 15   |                      |                         |                   |
|    |                      |                         |                   |
| 16   |                      |                         |                   |
|  |                      |                         |                   |
| 17   |                      |                         |                   |
|  |                      |                         |                   |
| 18   |                      |                         |                   |
|  |                      |                         |                   |
| 19   |                      |                         |                   |
|  |                      |                         |                   |
| 20   |                      |                         |                   |
|  |                      |                         |                   |

**Sol Zeybek**

The piece titled ‘Sol Zeybek’ was compiled on 24.01.2024. This piece recorded in 11/2 and 9/2 tempos is considered to be *agir zeybek* (lit. means heavy/slow zeybek). The characteristics of the zeybek tempo were addressed in the relevant part above. It partially carries the feature of having 9 tempo. It was affirmed by the source person that this piece is zeybek and it is performed with dance. The work was registered in his place without performing the dance. It can

be possible that there is a problem related to the source person’s age, and accordingly, his memory loss or the ability to perform. It was reported by the source person that this piece is performed as a dance at weddings, festivals, and other celebrations in Gokceada. As can be understood from the name of the piece, the final sound/tune is in Sol. La<sup>b</sup>, mi<sup>b</sup>, and fa<sup>#</sup> are used in the form. The metronome of the work is measured at 95 bpm for a quarter note (♩).

Table 3. Sol Zeybek notation

|                          |                    |                         |                   |
|--------------------------|--------------------|-------------------------|-------------------|
| Region                   | Gokceada/ÇANAKKALE | Compiler                | Kenan Serhat INCE |
| Source                   | Timoleon CAKNIS    | The date of compilation | 24.01.2024        |
| Canakkaleli (Sol Zeybek) |                    |                         |                   |
|                          |                    |                         |                   |

### Do Zeybek

The piece entitled ‘Do Zeybek’ was compiled on 28.01.2024. This piece recorded in 9/2 tempo is considered to be ağır zeybek (lit. means heavy/slow zeybek). It was reported by the source person that this piece is performed as a dance at weddings, festivals,

and other celebrations in Gökçeada. As can be understood from the name of the piece, the final sound/tune is in Do. Sib accidental is used in the form. The metronome of the work is measured at 50 bpm for a quarter note (♩).

Table 4. Do Zeybek notation

| Region  | Gokceada/ÇANAKKALE | Compiler                | Kenan Serhat INCE |
|---|--------------------|-------------------------|-------------------|
| Source  | Timoleon CAKNIS    | The date of compilation | 28.01.2024        |
| <b>Canakkaleli (Do Zeybek)</b>  |                    |                         |                   |
|  |                    |                         |                   |

**Yula**

The piece titled ‘Yula’ was compiled on 27.01.2024. The piece that was recorded in 9/8 tempo is considered to be kırık/kıvrak zeybek (lit. means fast/quick zeybek). It was reported by the source person that this

piece is performed as a dance at weddings, festivals, and other celebrations in Gokceada. The final sound/tune of the work is in La. Si $\flat$  accidental is used in the form. The metronome of the work is measured at 78 bpm for a quarter note (♩).

Table 5. Yula notation

| Region      | Gokceada/ÇANAKKALE | Compiler                | Kenan Serhat INCE |
|-------------|--------------------|-------------------------|-------------------|
| Source      | Timoleon CAKNIS    | The date of compilation | 27.01.2024        |
| <b>Yula</b> |                    |                         |                   |
|             |                    |                         |                   |

**Conclusion and Discussion**

Culture has the ability to influence beyond political borders. Communities living in the same geographical locations share certain characteristics as a result of their cultural interactions. The fact that some Turkish Folk Music genres exceed the borders of Türkiye can be seen as an example of this. It is acknowledged that Greeks, who have been living together with the Turks in the same

geography since the Ottoman Empire, have been performing the zeybeks as a dance and music variety. Similarly, in this study, it was determined that Turkish citizens of Greek origin, who are living among the borders of Türkiye, also perform and keep this culture alive. It is addressed that the pieces compiled from Timoleon Caknis, one of the locals of the island, have contributed to the finding and shaping of the musical culture of Gokceada.

We conducted field research in the district of Gokceada in Çanakkale between January 24th and 28th, 2024. In this study, ten pieces were compiled, and four of them were in the zeybek genre. These four zeybek works were the subject of this article. In the survey, before analyzing the findings, background geographical information of the Gokceada region was given. Afterward, information obtained about the history and the musical culture of Gokceada was addressed. It is a pivotal step to know the region where they perform the pieces that are composed. Therefore, the history of Gokceada was examined as a separate section. The source person Timoleon Caknis was interviewed, and the information he provided regarding his life and the music culture in Gokceada was included in the study.

In the findings section, the tunes of the works were dictated and transferred to the digital media, and their images were included to serve as a source for the researchers who would like to perform these pieces. The bibliographic information of the works, the way are performed in the region and their melodic examinations were made. When all the works are examined:

- It is detected that the zeybek genre has a 9 tempo in accordance with its tempo structure.
- It was determined that three of these works are played in “Agir zeybek”, one with a 9/2 tempo, one work in “kıvrak/kırık zeybek” type with a 9/8 tempo.
- It was observed that they have melodic structures exceeding one octave in terms of pitch range.
- It was noted that the three works are named according to their final pitch.
- It was detected that they are performed without lyrics.
- It was determined through the interviews with the source person that the four pieces are performed as a

dance at weddings, festivals, and other celebrations in Gokceada.

This field research in the scope of music is thought to be the first study conducted in Gokceada, in which the pieces compiled were notated. No record of pieces collected from the island has been found, neither in TRT Turkish Folk Music, being in the first place, nor in any other literature. Thus, this study is significant for being the first of its kind.

Zeybeks, as a sort of Turkish Folk Music, have vital importance concerning the width of the region where the works are played, and their significant number in our corpus. Thanks to this study, it has been recognized that zeybeks also exist in the Folk Music repertoire in the westernmost part of Türkiye, in Gokceada. Four more pieces were included in the Folk Music repertoire. Besides, it is reflected that these works will also contribute to the Çanakkale Folk Music culture.

It is known that some of the Turkish Folk Music genres are performed beyond the borders of Türkiye. Again, it is understood that the Greeks who have lived together in the same geography since the Ottoman Empire have also performed zeybeks as a genre of music and dance. It is thought that the works compiled from Timoleon Caknis, one of the island’s locals, contributed to the detection and shaping of the musical culture of Gokceada.

## **Recommendations**

### **Recommendations for the Further Research**

To gather other findings, it is recommended to conduct a new field research in Gokceada, which is stated as the study area. It is considered that, with the new field research, different genres that are performed in the region, other than zeybek, can be identified and hence, can be added to the Folk Music repertoire. Since the pieces and the genres that would be identified through research may bring different perspectives to the Folk

Music culture, it is suggested to conduct new studies in this inadequate in terms of field studies region.

In field research, it is suggested to be attentive to the features of the performance of the studied region and take into account the pitch/keynote (semitone) characteristics of the compiled information.

The re-examining of different geographical regions from this perspective, as in the Gokceada example, may enable the emergence of new works that were unrecorded and have been sinking into oblivion. Thus, implementing new studies in different regions is recommended.

### **Recommendations for Practitioners**

It is recommended that music-performing institutions and communities, as well as the music schools that teach at the undergraduate level, include the folk songs compiled from Gokceada in their studies on zeybek.

### **Limitations of Study**

This research was limited to Gokceada district within the scope of the field research. The study is limited to the findings in the zeybek genre.

### **Acknowledgement**

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**Web 4.** <https://gokceada.bel.tr/wp-content/uploads/2021/09/Kaleko%CC%88y-Kastro1.jpeg>

**Web 5.** <https://gokceada.bel.tr/wp-content/uploads/2021/09/Kaleko%CC%88y-Kastro2.jpeg>

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**Web 7.** [https://paintmaps.com/vector\\_png/217vb.png](https://paintmaps.com/vector_png/217vb.png)

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# Understanding gender roles and stereotypes through song lyrics in Kosovar society

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## Abstract

This paper, through the lyrics of the song, presents the representation of gender roles and stereotypes in Kosovar society. On the other hand, this study aims to shed light on music and the opportunities it offers for the transmission of social values that help in overcoming gender stereotypes in the cultural context of Kosovo. The importance of this study is undeniable because this study was done at a time when discussions about gender equality were at the center of attention. Therefore, the study of gender issues, not only through music but also from other perspectives, is of great importance because it affects social transformation regarding equality, as a requirement for developing a real democratic society. To realize this research, the text (content) analysis method was used, through the ethnographic research approach. Through this method, the lyrics of certain songs have been analyzed to discover how they carry or challenge gender stereotypes in our society. For analysis, we have chosen some of the most popular songs. In the analysis results, we have identified gender stereotypes expressed with a special emphasis. This includes the praise of the man as the head of the house and the one who takes care of all, including some texts that praise the son as the honor and pride of the family. On the other hand, some songs describe the man in a derogatory way, calling him stupid, owl, and using other negative insulting terms. In particular, current modern music such as rap and hip-hop, especially, tends to go even further in creating gender stereotypes, belittling women with different terms such as fraudsters, traitors, whores, etc. The results obtained from this research will serve as a basis for discussions on the improvement of the gender image in the media that offer songs, especially in the lyrics of the songs to promote positive changes in Kosovar society related to gender roles and stereotypes, as well as help to raise awareness of to the general public about the role of songs in creating and cultivating a culture in favor of improving gender equality. At this point, we recommend a deeper awareness in Kosovar society about the impact of these texts on the formation of gender perceptions. Also, artists and music creators are invited to be proactive in changing this reality, to create music that reflects a more equal perspective.

## Anahtar Kelimeler

*gender roles, gender stereotypes, Kosovo, lyrics, music, society*

## Introduction

Music, apart from entertainment, is a powerful socializing tool that conveys the values, beliefs, and social norms of a given culture. For a very long time, it has been an important component through which social and socio-economic circumstances have been manifested in different temporal and social contexts. Music also has a tremendous impact on the formation of social perceptions, including gender roles and stereotypes. It acts as a

mirror that presents how they are seen and portrayed in a certain community. The use of music as a medium of artistic expression is closely related to the interpretation and construction of shared images about gender in a society. Starting from the role that music has for society and knowing that music is an inexhaustible source of scientific studies, we focused on researching song lyrics to clearly understand the gender roles and stereotypes they display in our society. In this context, Kosovo is a country with a rich cultural and musical heritage, and of

course, studies in the field of music about gender issues are of great interest because, in the lyrics of the songs that circulate in our society, we find enough discussion material on them. So, the idea and purpose of our research started precisely based on the argument that addressing gender issues through music contributes enormously to the direction of social education towards gender equality (Lemos, 2011: 200).

Even in Kosovo, as in all the different societies and cultures of the world, music has been an important socializing tool for its people. In addition to its melody and characteristic rhythms, music has been created, preserved, and passed down through different generations. In this way, folk songs and not only, during all historical periods have followed and presented the changes and general social developments of the country. In this respect, songs have been and will remain an important source that can be researched and studied, to illuminate our culture, whether it is past or present. This is why different researchers consider music as a good opportunity to study society from different perspectives. In this context, music through song lyrics as well as melodic and harmonic nuances, among others, also reflects gender roles and stereotypes that have been created over the centuries in Kosovar society, with patriarchal tendencies. Often, through music, the figure of a woman who has experienced discrimination and is therefore the result of the division of gender roles appears (Daku & Arifi, 2021). This division has created gender stereotypes, which tend to stop progress towards gender equality. Unfortunately, until now, these stereotypes still represent a challenge for Kosovar society. It is difficult to discriminate against the man similarly, except in a few cases (Hoxha, 2020). This situation of discrimination against the man finds an exhibition, especially in the songs of today's time. In this context, to emphasize the issue of gender roles and stereotypes in Kosovar society, we are involved in a cause, "gender war", conditionally if we can say.

Also, based on the fact that music has an important role in the field of education, the contents of the song lyrics should convey messages through which, especially the young, should be educated in the direction of gender equality. It should be noted that in addition to songs, the video clips that appear on television, various online platforms, and social networks also have a great impact on the cultural context. Television as a mass media continues to have a wide audience, among whom, unfortunately, a large number of teenagers are included, who watch video clips of songs and music shows. At this point, focusing on the reality of Kosovo, this study aims at some of the challenges and opportunities for the advancement of gender equality in this cultural context, therefore, research of this nature is of great interest for the Kosovar context for the reason that the division of gender roles as well as gender stereotypes, which are a consequence of these divisions, continue to remain a challenge for our society (lajmi.net, 2022).

### **Literature Review**

Music throughout its existence has been used to reflect norms and behaviors in various cultural and social contexts. Many researchers have focused on studies of different disciplines to illuminate different social issues, making efforts to understand the ways and nuances of the influences that music has on human life. Scientifically, it has been established that music is a universal language that attracts artists, composers as well and the general audience causing strong feelings (Hunter & Schellenberg, 2010), (Cooke, 1989), therefore, its importance for society is very great and multidimensional. Regarding this, the researcher Spahiu, in her book, claims the song, with its expressive power, does not play its function only in the musical-educational plane, but the song also affects general education (Spahiu, 2012). According to researcher Howell, through the analysis of historical songs, students can build a deeper understanding of the past, examining truth claims and adding deep context to enhance their critique of

historical events (Howell & Callahan, 2016: 86). Another author goes even further with his ideas saying that to be human is to be musical” (Mithen, 2009: 3), therefore, such thoughts strengthen even more the importance of music for human life.

Well-known music researchers and theorists such as Adorno and Attali argued that music reflects (Adorno, 1976), the society in which it exists (Attali, 1985). Also, according to the sociological point of view, music is produced and affects the daily life of man. At this point, researcher Petrušić asserts that music is a social phenomenon that is present everywhere and, as a medium with which we shape our environment, it has a great impact on society (Petrušić, 2021: 138). People use music as a symbol and label of their values, attitudes, and self-perceptions influenced by the psychological functions of music such as emotional expression, aesthetic pleasure, entertainment, communication, physiological response to music, and symbolic representation (Hargreaves & North, 1997). According to such a theory, music has the power in the sense that it affects and conveys social changes, that is, to affect the general mass emotionally. It is known that music is a social phenomenon and that musical meanings are socially and culturally constructed (Olsson, 2007: 989). The influence of music is so strong, especially for the younger generations, and it has become an essential socializing and educational component. In this context, some authors have expressed their convictions saying that today’s struggle among young people for the creation of personal identity and their worldviews is too complex to be resolved within the boundaries of a family unit (Musai, Godole, & Abdurrahmani, 2011). Therefore, instead of this, other additional factors should be taken into account, such as the media, part of which is also music, where through songs it conveys messages that affect the lives of every listener, and that often they become a model for young people.

Song lyrics are important socializing materials that can influence the context of changing social mentality. They include certain ideas, meanings, values, and functions related to society. Since young people listen to music of different genres, it offers them opportunities to change their beliefs and attitudes through the content of the lyrics. According to some researchers, the main reasons why teenagers in America listen to music are to reduce stress, divert attention from various problems, spend free time, and relieve boredom or various concerns (Grantz, Gartenberg, & Pearson, 2008). In addition, as some researchers claim, music is a component of connection that can then materialize into positive actions and behaviors (Gonzalez, 2021: 2), and at this point, young people listening to the messages of their songs favorite, also create their gender identity. In this aspect, the removal of pronounced gender stereotypes affects the fading or even the elimination of gender barriers. For a long time, underprivileged communities have used music as a powerful instrument to advocate for social change and express their distinct identities. From the early 20th century movements of the blues and jazz genres, continuing through the punk, new wave scenes of the 1960s-1990s, and then rap, hip-hop, and beyond, musicians have used music as a platform to question social conventions, thus creating texts with different social themes. Diverse musical expressions should be welcomed and valued to promote an inclusive society that respects and values individual and group identity.

On the other hand, through the lyrics of the songs, the music tells the stories of people. It is used to convey the most intense feelings, to explain interpersonal relationships, and to narrate historical and social phenomena, part of which are issues of fertility or gender inequality. On the social level, music is an essential component of national identity and culture (Subotnik, 1995). Among other things, music has historically fueled many discussions about feminist movements and

gender equality. Thus, using their platforms, celebrities such as Beyoncé, Lady Gaga, and Alicia Keys have presented the issues of women's rights and sexual assault. The Riot Girl movement of the 1990s, led by groups like Bikini Kill, used music as a weapon against patriarchy and misogyny (Lamodi, 2020).

Since the beginning of the new century, efforts have been made to address various issues related to the improvement of gender equality, and laws have been created that ensure equal opportunities and full equality between men and women, at this point, a more serious commitment is still needed. Thus, music can be a powerful voice to express dilemmas and demands for a fairer and more equal society.

At the national level, in the field of social science research, an essential component has been the examination of gender roles and stereotypes through a variety of cultural media, which have provided insights into social norms and attitudes. Examining gender roles through the prism of music is an intriguing research option in the context of Kosovo. Kosovar music has explored many dimensions of life, including gender relations in the historical and cultural context of the country. In some cases, it has reflected traditional male and female roles, while in others it has shown a strong awareness of the need for change and gender equality. In this context, we can see how music creators in Kosovo have used their art to express visions and attitudes about gender issues. Through the analysis of the lyrics and melodies of the songs, deep reflections on the role of women and men in Kosovar society can be identified. Regarding this, researcher Nettl claims that music is a powerful communication tool that offers opportunities to understand how gender roles and stereotypes appear in this specific socio-cultural environment since music is a global language that reflects and influences narratives culturally (Nettl, 2014). These reflections can range from the idealization of a strong and independent

woman to the emergence of various challenges and pressures that accompany traditional gender roles.

### **Reinforcing Traditional Gender Roles and Stereotypes Through Songs**

Music in the Albanian years evolved and expanded over the centuries, decades, and years in different genres, although traditional folk music continues to have importance and maintain its primacy. Albanian folk music currently serves as the most qualitative indicator of musical folklore and as the greatest wealth of the cultural heritage of our people (Tusha, 2021). Traditional Kosovar music has a history of reflecting patriarchal standards through melodies and lyrics that depict stereotypical gender roles. These traditional songs usually extolled gender values, portraying women as caring servants and men as masterful and powerful. Despite having a strong cultural heritage, these representations have also helped to limit society's expectations and perpetuate gender stereotypes. So, in other words, musical creativity as a culture in our society, through song lyrics, has imposed gender stereotyping and this is in full accordance with the study of the authors Unger and Crawford, where in their book they claim that gender and gender stereotyping are imposed by cultural forces (Crawford & Unger, 1992).

In our Kosovar society, many songs present clear elements of gender stereotypes, which give a certain picture of the roles of men and women. In some lyrics, women are often portrayed as weak and unimportant in many areas of life, while men are presented as the dominant force of society. On the other hand, some songs favor women. Meanwhile, some of the contemporary song lyrics contain harsh language and negative expressions to characterize men. At this point, to see the clear elements of gender stereotypes as we have mentioned above, we have brought some examples from the popular melos, created since time immemorial, but which continue to be preferred and performed in different manifestations, even very popular,

while others are from different genres, recent creations.

### Gender Stereotypes in Kosovo Songs

One of the most popular songs in our society, which favors men, is the song “My son was born and I am very happy”. The first part of the text “My son was born and I am very happy”, “My heart is alive”, and “Mountains and fields have bloomed”, basically talks about the joy and happiness of the parents and the great importance of the birth of a son for the family. At this point, referring also to the traditions and culture of our society, from the text it can be seen that the boy was more important than the woman and unfortunately, still in a large part of society it continues to be like this, the boy symbolizes power and pride. In the second part, “Oh I wish you a happy birthday”, “I wish you to grow up respected”, “I wish you to become famous in the world”, and “Be the first for Kosovo”. This fragment talks about the two wishes of Kosovar’s parents. First, this is a desire that has been in almost all our families, because being always under the rule of different occupiers throughout history, the idea has been for women to give birth to as many sons as possible and to have the power to become the god of the homeland and second, to know the world through boys, because according to the logic of our society, only men are the ones who fight, ensure survival and knowledge of the world.

Another example is the song “There’s nothing like the boy “. The text of this song clarifies some aspects regarding gender roles and stereotypes in Kosovar society. The verses “Oh, if you give me a son, Oh for father and mother”, suggest a special expectation or appreciation for a son, highlighting him as a precious asset to parents. Also the following verses “Boy boy boy come on dance Lum lum lum (the expression “lum” in the Albanian language expresses joy for his existence), mother thanks God for having him” “, transmit an exalted image of the son, connecting him with the happiness and

pride of the mother. Another line “everyone should know that there is nothing like a boy, a boy is like gold”, is seen as an expression of gender discrimination, implying that the boy is much more precious compared to a girl, so he is like gold.

Another text of the folk song where some elements that can be related to gender stereotypes can be observed is also in the song “God of the House is honored”. The text speaks of a festive atmosphere (wedding), where men play a key role, they are the masters of the house and only they are thanked for the hospitality and arrangements. The fragment “Long conversations in this oda (the men’s room)”, shows an environment of discussions and conversations between men. This environment, the “oda”, according to Kosovar tradition, is a place for men only, and in this place, women have been strictly forbidden to enter, let alone be part of the conversation about organizations or decision-making. Unfortunately, men even today in a part of society symbolize an authoritarian, patriarchal figure. At this point, this can be interpreted as a classic behavior where the man is the active and key part of every event.

In current creations, especially in the genres of rap, hip-hop, and various commercial and mixed mutations, we have a mountain of creations with insults and degradations directed at the female gender. Let’s take as an example the singer Getinjo in the fragment “You know that I love you, why are you being a bitch”, the song “bitch”, or even Gjiko with the fragment “Whenever you cry, I’ll buy you a bag”, the song “Ana”, “If you don’t like Abeja (Abeja is a male name, here the author says with irony that it means if you like this boy then you like his car), you will like BMW (Abeja-Bemveja), If you don’t like Avnija ( the same meaning, only a different male name), you will like Audi (Avnija-Audija)”, the song “X5”. Some other degrading titles for women that have millions of views on social networks are Yll Limani & Loredana “Criminal”, Don Xhoni “Murderer”, Yll Limani “Liar” etc...

An interesting fact that can be discussed in some current songs whose lyrics reflect negative images of women is that surprisingly the same ones are sung and created by women. About these songs, we have the example of the song "Single Girls", by Shyhrete Behluli and Engjëllusha Salihu. In the song's first verses, an interweaving of the traditional role of women is presented. Shyhretja addresses her daughter saying "Ah, my daughter, we have taught you badly", "You wake up when you want to", and "You will not find it like with your mother". These expressions represent a social expectation that women should be subservient to men and have lives dependent on their marital role. In the second verse, Angel replies to her mother saying that "You, my mother, don't be upset", "I've been single for days", and "The time will soon come to marry me". These verses present a traditional perception that one of the main goals of a woman is to marry and take care of her family, but in the meantime, she must also have other responsibilities, including work. In the last verses, Shyhretja shows that "at the other door it is a law that they ask for service from the bride". This expression refers to societal expectations of brides that involve a servile and submissive role, requiring service.

On the other hand, as we mentioned above, in the songs that live in our society, we also come across texts that tell us the opposite. At this point, we can also take the lyrics of the song "Whoever has a daughter, has the world". This song's lyrics favor girls, appreciating them as sources of pleasure and happiness in life. However, some elements can be analyzed about gender stereotypes and how girls and boys are presented in this context. The use of the phrase "Whoever has a daughter, has the world", conveys a positive assessment of girls, presenting them as an important asset and resource for society. However, there is a danger that this expression conveys the idea that girls are valued only for their role potential as future parents or for their family ties, in other words, here the girl is described as the

most sensitive and loved in the middle of the family breast. Further, the fragment "Oh they are for sister, they are for brother, oh they are for mother and father", shows a high appreciation for girls by associating them with different family roles. As well as having a positive aspect, it can be argued that this can also reinforce traditional stereotypes about the role of girls and certain social expectations. "Children are the joy of the house, when they are the fruit of love" This passage fits into a positive concept of family and love, but at the same time, it can create pressure on girls to be seen mainly as parents and as a gift of love in the family.

Among the new creations, some texts severely ridicule and humiliate the male gender. One of the typical examples is Gil's song "Oh You are a Fool", the lyrics of which show negativity toward a man, characterizing him as a fool. So it is a negative label and conveys a poor perception of the male figure. This type of language can reinforce negative stereotypes and create an unbalanced image of men in society. The text focuses on love relationships and accuses the man of unsatisfying actions. Using expressions like "she's provoking you" and "she's making you nervous", can reinforce the idea that women manipulate or control men in their relationships. In another case, we can also take Dafina Zeqiri's song, which song published now in 2024, which is titled "Owl". The use of terms such as "owl" and "stupid" to describe the male can be interpreted as a form of content of negative stereotypes towards the male gender. One of the most banal examples can be found in the song "Sinner" by Melinda Ademi. The artist, in addition to the curses she directs at the man through the text, uses insulting expressions without censorship.

The further depiction of the male as someone who has no regard for a love affair is problematic, so this idea should be removed as it may reflect a generally negative view of them. The combination of these elements can form a negative perception towards

men, reflecting them in a disadvantageous light compared to women. The use of these negative expressions can influence public opinion. In general, the song in our Kosovar society, as we have said, includes examples that promote negative stereotypes, not only for women but also for men.

### Striving for Gender Equality Through Music

The music includes a wide variety of musical styles and genres. As a subgenre of the broader feminist movement, music of this type, commonly referred to as women's music or music with feminist themes, first emerged in the 1970s (Lont, 1992: 242). It contains messages that focus on women's empowerment, gender equality, questioning gender roles, and addressing social and political concerns that affect women. In the case of Kosovo, modern Kosovar musicians have used music to express doubts about conventional gender roles as a result of globalization and the influence of Western music. Kosovo's music scene has changed, just like in many other regions of the world. In the field of music, especially women are focused on the lyrics of songs which are characteristic of feminist music. The lyrics of the songs are used as tools for sensitizing the general public to improve the social position of women in Kosovar society. They have spoken about topics such as women's empowerment, gender equality, and escape from backward and patriarchal social norms. The successes and achievements of Kosovar performers such as Rita Ora, Dua Lipa and Era Istrefi, who have received numerous international awards, are important examples that motivate the public to support gender equality policies. At this point, the artists in question, through their creativity, promote the empowerment of women, contributing to the advancement of gender equality. These and many other musicians have challenged gender norms through their music, drawing courage, support, and strength from within. The new generation and aspiring artists are inspired by their success in pursuing their talents

regardless of gender and fighting prejudice, signifying a change in the perception of gender roles in Kosovo. In addition, male and female musicians have collaborated in Kosovo's music scene, thus encouraging inclusivity and dismantling limitations based on gender or social norms. Musical collaborations have demonstrated equality and togetherness, highlighting the fact that creativity transcends gender boundaries.

However, despite these positive developments, difficulties remain. It takes time for cultural norms and social attitudes deeply rooted in society to change. While attitudes are changing in the music domain of Kosovo, many aspects of society continue to adhere to conventional gender stereotypes. Beyond the music industry, activists and lawmakers must also continue their efforts to support gender equality. It is important that music in Kosovo, with its lasting influence, signals social change by encouraging dialogue and opening the door to a future that is more inclusive and that offers equality and equal opportunities for all.

Improving the aspect of gender equality in music lyrics can be a complex process, but there are certainly some possible steps that can help in this direction. Our efforts in this study address the challenges and opportunities that lyrics present regarding how they can help overcome stereotypes and promote values that encourage a more equal and just society. First of all, it brings awareness and education. In this regard, lyricists can engage in recognizing the impact of their words and messages on society. Educating and raising their awareness about the importance of gender equality can also bring about positive changes. In this respect, musical texts should use language that respects both genders. Of course, using conscious language can help avoid gender stereotypes and discrimination. Also, including different perspectives and multiple stories in music lyrics can help create a richer and more equal cultural landscape.

Another very important thing to discuss is not only the lyrics but also the role of the music. In this regard, some researchers claim that listening to music is an emotional and educational experience that potentially shapes an individual's values, actions, and worldview (Levy & Byrd, 2012: 64). Since music is an accepted and accepted phenomenon in society, it often reflects cultural values and norms, but it can also be used to influence social change by challenging or changing stereotypes. The music has reinforced the discrimination made in the lyrics. Starting from the power of music, the use of song as a melody from folk melodic, or even from pop and other modern mutations, to emphasize a special value for a gender, can be seen, we say, as an additional element that has been used against the female gender, but also vice versa. This element, through discussions, can be addressed from the side of social transformation towards a fairer and more equal society.

In other words, building a gender-equal culture in song lyrics is a long-term process and requires extensive collaboration from artists, songwriters, creators, and listeners. However, this is an important and possible effort to contribute to the change and improvement of the aspect of gender equality in our Kosovar culture.

### **Research Problem**

Music, as a powerful socializing tool for all ages, within the complex cultural structure of Kosovo, in general, affects the creation and preservation of cultural, national, and gender identity, etc. Also, music reflects social norms and how it reflects and perpetuates gender prejudices and stereotypes in the mosaic of Kosovar culture. As gender roles and stereotypes continue to remain an integral part of this mosaic of cultures, we encounter them everywhere. Texts, performance techniques, artists' identities, and audience views all reflect these roles, which can either challenge or reinforce gender biases. Deciphering

the complex framework of social ideas and expectations in Kosovo requires an understanding of the music in which gender norms are represented, supported, or subverted.

The research problem related to the highlighting of gender stereotypes from song lyrics in Kosovar society may include certain challenges and aspects. The first is the general representation of many song lyrics from a wide range of genres and artists to reflect the cultural and musical reality in Kosovo as accurately as possible. The second is contextual analysis, which implies that in some cases, a song's lyrics can be understood differently by listeners, so a careful analysis of the context and interpretation of the lyrics is needed. The third is related to the relationship with the culture and social context, which means that the researcher must deeply understand Kosovo's social, cultural, and historical context to get the best out of the lyrics of the songs about the creation of gender stereotypes. Fourth, is the use of adapted methodology, which means the state of an adapted methodology that can cope with the complexity of the analysis of song lyrics and the identification of gender stereotypes. The fifth and last one is research ethics, which means respect for ethical standards and the involvement of researchers in an appropriate manner in contact and analysis with research subjects.

### **Method**

#### **Research Model**

The research was conducted through a combination of methods, including document analysis and an ethnographic research approach. The methodology has resulted in the identification and presentation of gender roles and stereotypes displayed in a wide range of musical texts in the context of Kosovar society. First, the use of content analysis has allowed for an in-depth examination of song lyrics, identifying and documenting deeply embedded gender views in the populace. This method has enabled a deep understanding of how song

lyrics reflect and influence gender norms and perceptions in Kosovar society. Second, the research included an ethnographic research approach, focusing attention on the social environment where this phenomenon takes place. This approach has played a key role in improving the full understanding of the representation of gender roles in the cultural context of Kosovo. Thus, by integrating ourselves into the social environment, we have been offered the opportunity to better understand the norms and patterns of behavior in this society.

The combination of these two methods has enabled a rich and in-depth analysis of

gender roles, aiming to decipher the complex dynamics of their creation and continuity within the unique cultural context of Kosovo through the analysis of the lyrics of the songs.

**Songs examined within the scope of the research**

As we have emphasized above, to analyze the gender stereotypes in Kosovar society as clearly as possible, we have chosen the lyrics of some well-known songs of the Albanian folk music repertoire, as well as songs of modern music, including the genres of hip-hop and rap.

Table 1. Songs selected for analysis

| Song                                    | Artist                                  | Release Year | Genre   |
|---|---|--------------|---|
| "My son was born and I am very happy"   | Many folk music artists sing it         | Unknown      | Folk song   |
| "There's nothing like the boy"          | Many folk music artists sing it         | Unknown      | Folk song   |
| "God of the House"                      | Many folk music artists sing it         | Unknown      | Folk song   |
| "Whoever has a daughter, has the world" | Many folk music artists sing it         | Unknown      | Folk song   |
| "Single Girls"                          | Shyhrete Behluli and Engjëllusha Salihu | 2020         | These songs in our society are known as "wedding songs" (mixed folk and modern) |
| "Oh You are a Fool"                     | Gili                                    | 2013         | Mixed "folk-funk"   |
| "Owl"                                   | Dafina Zeqiri                           | 2024         | Mixed "pop-Latin reggae"  |
| "Sinner"                                | Melinda Ademi                           | 2021         | Hip-Hop   |
| "Bitch"                                 | Getinjo                                 | 2015         | Rap   |
| "Ana"                                   | Nora Istrefi ft Gjiko                   | 2019         | Pop   |
| "X5"                                    | Gjiko x Melinda                         | 2020         | Hip-Hop   |
| "Criminal"                              | Yll Limani & Loredana                   | 2022         | Pop   |
| "Murderer"                              | Don Xhoni                               | 2022         | Hip-Hop   |
| "Liar"                                  | Yll Limani                              | 2021         | Flamenco  |

At this point, we have chosen the lyrics of popular songs such as “My son was born and I am very happy”, “There’s nothing like the Boy”, “God of the House”, “Whoever Has a Daughter, has the world”, because these represent a part of the cultural and social heritage of Kosovar society. These songs have a great impact and are popular with the public, and they clearly express gender stereotypes. Through them, we have perpetuated traditional representations and certain gender traits, which affect our perception of gender roles and identity.

On the other hand, modern music songs such as “Single Girls”, “Oh You Are a Fool”, “Bitch”, “Owl”, “Sinner”, “Cheater”, “Criminal”, “Ana”, “X5”, “Murderer”, “Liar”, express similar stereotypes, but through them also show changes in the way today’s society experiences and expresses the role of gender. The lyrics of these songs often use ugly terms to describe women and men, bringing attention to the contradictions and gender tensions of modern Kosovar society. These songs try to reflect the reality of today’s society and bring attention to the gender stereotypes and divisions that still exist.

For this reason, the selection of these songs for analysis is important, as they provide a complete overview of gender perceptions and concepts in Kosovar society, allowing us to better understand and analyze changes and continuity in this area.

### **Method of study analysis**

The analytical method we used to explain the formation of gender stereotypes in the lyrics of the songs of Kosovar society is a structured process of examining the content of the lyrics to identify and interpret the elements that contribute to the formation and spread of gender stereotypes. This method uses a systematic and objective approach to analyze the content of texts, including the analysis of words, themes, images, and the social and cultural context in which these texts operate. In the beginning,

as we have mentioned above, selecting texts for analysis is an important step, where different folkloric and modern songs have been chosen to reflect the extent of gender stereotypes through time and in different ways. After selecting the texts, the content analysis has begun, which is an important part of this analysis. This section includes identifying the use of language, symbols, and images that reinforce traditional gender stereotypes and evaluating how female and male characters are presented and treated in these texts.

In addition to identifying stereotypes, the content analysis is also focused on identifying alternative representations of gender roles and progressive messages in song lyrics. This includes assessing how certain texts may challenge or change traditional gender stereotypes.

The use of this method has allowed for a holistic approach to understanding how song lyrics in Kosovar society reflect and influence the formation of gender stereotypes. At this point, through content analysis, it has been possible to identify the complex social and cultural dynamics that shape and change gender stereotypes in this specific context.

### **Findings**

In the following, we have brought some fragments from the selected songs where we have focused on the use of language and the semantic structure of the text.

#### **The Song “God of The House”**

The melody of the song is based on the Albanian folkloric melody. The excerpt is taken from the beginning of the song. In the text, the term “master of the house” is used, this term describes a dominant and authoritative role for the man, reducing the role of the woman in the home. This reinforces traditional gender stereotypes. The prayer to have an open door always describes a total commitment to the husband as the head of the household.

## Zoti i shtëpisë [God of the House]

[Fragment from the Albanian folk song]

Transcribed by: Armend Xhoni

Oh— zo - ti shpisë tu rrit ne- ra, gjith' me  
 Oh— god(of)- house more honoru you, [I hope that the

3  
 gzi- me o tu qelt de ra.  
 door of your house will open with joy]

Figure 1. Fragment from the song “God of the House”

### The Song “There’s Nothing Like The Boy”

The melody of the song is also created by Albanian folkloric melodrama centered on the musical style of Central Albania. The text praises the son. At this point, the text expresses positive terms to reinforce the

son’s role as the leader of the family and as a model of success and love. The use of “MaeshAllah” reinforces the idea of blessed happiness and blessing from god for the son’s presence in their lives.

## Folk song - Ska si cuni [There's nothing like the boy]

Fragment from the song's chorus

Transcribed by: Armend Xhoni

Cun çun çun, haj - de mea - sh - Allah,  
 Boy boy boy come as God willed

5  
 lum lum lum no - na që të ka.  
 [we are full of love with you] [mother is very happy to have you.]

Figure 2. Fragment from the song “There’s nothing like the Boy”

### The Song “Oh You Are a Fool”

The melody of the song combines the folk music of southern Albania with the funk genre. The excerpt is taken from the chorus of the song. The use of the expression “Oh you are a Fool”, describes the man as a person of limited intelligence and naive. As the song continues, “She makes a fairy tale through the city”, here men are described as easy-cheating and without control over relationships.

## Gili - Oh sa budalle [Oh You are a Fool]

Fragment from the song's chorus

Transcribed by: Armend Xhoni

Oh sa bu-dall bu - dall bu-dall, me mu -aje tall e un;tkam dasht vertet.  
Oh you are a fool fool fool, you made fun of me, I was really love with you

5  
Oh sa bu-dall' bu - dall' bu-dall', ajo pot ban' prall', prall' në për qy- tet.  
Oh you are a fool fool fool, she make you a fairy tale throught the city.

Figure 3. Fragment from the song “Oh you are a Fool”

### The Song “Owl”

The melodic type of the song is created in the spirit of modern pop music. The excerpt is taken from the chorus of the song. Initially, the title “Owl” describes the

male as inappropriate and evil. The lyrics in the chorus reinforce the idea of the man’s indifference and idiocy, presenting him as an uninteresting and inadequate person.

## Dafina Zaqiri - Huti [Owl]

Fragment from the song's chorus

Transcribed by: Armend Xhoni

Ku ku çfar' hu - ti sdi çka ke me - nu ti,  
Oh what an owl, I don't know what you were thinking

5  
për mu mos u nal ti jo ma mir' pa mu.  
don't stop for me, no it's better without me.

Figure 4. Fragment from the song “Owl”

### Conclusion and Discussion

In recent times, researchers of musicology and sociology have increasingly focused on the close connection between music and its influence on the formation of gender stereotypes in society. The contribution of music to the creation of concepts of gender and sexuality is evident, and for this matter, a concrete researcher has pointed out that music can be analyzed and criticized as a form of gender discourse (Werner, 2019: 3). In this context, our study, as its main goal,

has focused on the role of music in Kosovar society and the impact of song lyrics on the formation and expression of the combination of roles and gender stereotypes.

On the other hand, the role of the media, especially television and video clips on social networks, has a significant impact on the formation of public perceptions and beliefs. A study states that “social media does not reflect the wide diversity of genders at all, but mainly conveys traditional images of men and women. Existing gender stereotypes are

even reinforced (ISS, 2022: 1). This non-reflection of diversity in social media may express a concentration of certain gender standards, conveying a conservative and traditional image of the role of men and women. Meanwhile, the expression “existing gender stereotypes are even reinforced” emphasizes that social media not only does not challenge existing stereotypes but also contributes to maintaining and reinforcing them. This may include presenting men and women in a limited way, relegating them to traditional roles, and not reflecting their true diversity and variability in society.

Furthermore, the analysis of song lyrics in Kosovar society has revealed a wide range of deep gender stereotypes embedded in their lyrics. Songs such as “My son was born” and “There is nothing like a son”, have conveyed a traditional image and have reinforced the stereotypes created about the role of men and women. Despite some attempts by new songs, especially in the hip-hop and rap genres, to challenge these prejudices and express a critical perspective on male and female roles, most songs still maintained a mirrored image of gender roles. However, highlighting the difficulties and challenges that still exist in this context, prompts a call for a continued effort by musicians, activists, and legislators to support gender equality and change deeply rooted norms in Kosovar society.

This study highlights the importance of using conscious language and the inclusion of different perspectives in song lyrics. These are certainly critical steps towards changing stereotypes and promoting a fairer and more equal society. In this context, music, as a tool accepted and loved in society, has an important role in positively affecting social change. In this regard, a researcher claims that music is one of the most important forms of social change in cultural history and the study of society has always been related to music (Spencer-Espinosa, 2022: 62).

## Recommendations

### Recommendations for Researchers

- To focus on the most in-depth analysis of musical texts to reveal gender stereotypes at the level of their depth;
- To conduct longitudinal studies to monitor the change of gender stereotypes over time and to observe the effects of social changes in popular music;
- Use different, including qualitative analysis and field studies to understand the context and influence of the musical text in the formation of gender stereotypes.

### Recommendations for Applicants

- Create conscious music and lyrics that promote a more equal reflection of gender roles in society;
- Use music as a tool to challenge gender stereotypes and raise awareness of the harm they can cause;
- Focus on creating a music culture that respects and represents gender diversity in encouraging ways.

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# Ney çalgısının çağdaş müzikte kullanım olanaklarının incelenmesi<sup>1</sup>

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### Öz

Yirminci yüzyılın ikinci yarısından günümüze uzanan süreçte sınırsız dünya anlayışı ve teknolojik gelişmelerin de etkisiyle özellikle kültürlerarası çalışmalar önem kazanmıştır. Çağdaş Müzik alanına da yansıyan bu yaklaşımla birlikte kullanılan ses yelpazesi içerisinde, farklı kültürlere ait çalgıların bir arada aynı sahneyi paylaşması, kültürlerarası bariyerlerin aşılmasına ve ondan daha fazla çağdaş müziğin ifade olanaklarının artmasına olanak sağlamaktadır. Çağdaş Müzik, müzik tarihinin hiçbir döneminde olmadığı kadar geniş tınısal veri olanaklarına ve bunların birbirleri ile melezleştirilmesi yoluyla elde edebilecek pek çok biçimsel çeşitliliğe sahip olmuştur. Türk Makam Müziği çalgıları da bu veri potansiyeline dâhildir. Son yıllarda daha sıklıkla Türk Makam Müziği çalgılarının Çağdaş Müzik sahnesinde yer aldığı da gözlenmektedir. Özellikle Ney çalgısı, ifade olanakları ve tınısal özelliklerinin yanında temsil ettiği dini ve felsefi miras sebebiyle de çağdaş ve kültürlerarası müzik alanında kendine özel bir alan açmıştır. Ülkemizden ve dünyadan birçok besteci, Ney çalgısının özgün tınısını çağdaş müziğin ses olanakları içerisinde ele alarak «Yerel» ile «Çağdaş» arasındaki estetik geçişkenliğin imkanlarını araştırmaktadır. Bu araştırma ney çalgısının Çağdaş Müzik alanındaki kullanım olanaklarını detaylı bir biçimde ele alması açısından önem taşımaktadır. Nitel araştırma yöntemi ile ele alınmış olan bu çalışma, ülkemizde ve dünyada Ney çalgısını yapıtlarında kullanmayı amaçlayan bestecilere, bu yapıtları seslendirmek isteyen icracılara ve bu alanda çalışan araştırmacılara kaynak oluşturacak bir tür teorik altyapı sunmayı hedeflemektedir. Bu bağlamda Ney çalgısının çağdaş müzikte kullanım olanaklarını örnekleyebilmek için bu alanda çalışmalar yapan yedi çağdaş bestecinin yedi yapıtı frekans, süre, artikülasyon, dinamik ve tını olmak üzere müziği oluşturan beş temel parametre üzerinden analiz edilmiştir. Bu eserlerde Ney kullanımı ve Ney'in teknik imkanlarının Çağdaş müziğin müzikal dokuları ile karşılaşmasında ortaya çıkan sonuçlar mercek altına alınmıştır. Bu çalışmada Ney çalgısının tarihsel gelişimi içinde, Ney'in Batı Müziği ve o türe ait çalgılarla olan ilişkisi incelenmiş, diğer yandan Türk Müzik Tarihi içindeki kullanımlarına da ayrıca yer verilmiştir. Böylece Ney çalgısının konvansiyonel kullanım ve konvansiyonel dışı kullanım olanakları aynı parametrelerle detaylandırılarak açıklanmıştır. Ney'in çağdaş müzik içinde farklı bir perspektifle ele alınması, yeni ifade biçimleri ve ses düzenlemeleri geliştirilmesine fırsat sunan, yalnızca geleneksel boyutla sınırlı kalmayıp, aynı zamanda yenilikçi ve deneysel bir yaklaşımın ortaya koyduğunu göstermektedir. Böylece Ney, ses ve tını özellikleri bakımından bestecilere benzersiz bir ifade aracı sunabilmektedir. Geleneksel çalgıların konvansiyon dışı kullanımları yerel müzik pratiklerine yeni bir perspektif kazandırabilir. Bu sayede geleneğin küresel müzik entegrasyonu ile Çağdaş Müziğin sınırlarının genişlemesi de söz konusu olabilir.

### Anahtar Kelimeler

*çağdaş müzik, kültürlerarasılık, ney, ney çalım teknikleri, tahta üflemeli çalgılar*

### Giriş

Çağdaş müzik ses yelpazesi içerisinde, yirminci yüzyılın ikinci yarısından başlayıp günümüze uzanan süreçte kültürlerarası çalışmalar önemli bir yer tutmaktadır. Farklı kültürlere ait çalgıların bir arada

aynı sahneyi paylaşması, kültürlerarası bariyerlerin aşılmasına hizmet ettiği kadar ve ondan daha fazla Çağdaş müziğin ifade olanaklarının artmasına imkân vermektedir. Çağdaş müzik sahnesi, tarihin hiçbir döneminde olmadığı kadar geniş tınısal veri olanaklarına ve bunların birbirleri ile melezleştirilmesi yoluyla elde edebilecek

<sup>1</sup> Bu çalışma birinci yazarın yüksek lisans tezinden üretilmiştir.

biçimsel çeşitliliğe sahip olmuştur. Türk Makam Müziği çalgıları da bu veri potansiyeli içinde yer almaktadır. Son yıllarda artan bir oranda Türk Makam Müziği çalgıları, Çağdaş müzik sahnesinde görülmektedir. Özellikle Ney çalgısı; ifade olanakları, tınısal özellikleri yanında temsil ettiği dini ve felsefi miras sebebiyle, çağdaş ve kültürlerarası müzik sahnesinde kendine özel bir alan açmıştır. Son yıllarda sayıları gitgide artan oranda Türk ve yabancı besteciler Ney için müzikler bestelemiş, hatta içerisinde Ney çalgısı barındıran ses toplulukları ile çeşitli yaratıcı deneyler gerçekleştirmişlerdir (Ellison, 2019: 34-37; Turan & Oğul, 2023: 62).

Bu çalışma kapsamında yedi besteciden solo Ney ve içerisinde Ney çalgısını barındıran Oda Müziği türünde çeşitli çalgı kombinasyonları için yapıt bestelemeleri istenmiştir. Bu yapıtların altı tanesi 2016-2021 yılları arasında Ondokuz Mayıs Üniversitesinde düzenlenen ulusal ve uluslararası etkinlikler çerçevesinde seslendirilmiş olup yapıtların tamamı işitsel olarak kayıt altına alınmıştır. Bu çalışmada yedi yapıt üzerinden Ney çalgısının Çağdaş müzikte kullanım olanakları incelenmektedir. Bu bağlamda, öncelikle Ney çalgısının Batı Müziği çalgıları ile birlikte sahnelenmesinin tarihçesi sunulmuş, ardından Türk Çoksesli Müziğinde Makam temsiliyeti ve yirmi birinci yüzyıl Çağdaş müziği hakkında da genel bir çerçeve çizilmiştir. Ney çalgısının Çağdaş müzikte kullanım olanakları başlığı altında Ney çalgısına uyarlanabilecek Çağdaş müzik teknikleri maddeler halinde verilmiştir. Bu araştırma kapsamında gerçekleştirilecek analizlere bir kuramsal çerçeve oluşturması amacıyla müziği var eden temel beş kategori, frekans-süre-artikülasyon-dinamik-tını başlıkları altında belirlenip tanımları yapılmıştır. Bu çalışmada konvansiyonel terimi, alışılmış olan, genel kabul görmüş sözcük anlamıyla ele alınmaktadır. Çağdaş müzikte kullanılan teknikler ile konvansiyonel olan teknikleri ayırt edebilmek amacıyla, konvansiyonel Ney yazısının sınırlarını çerçeveleyebilmek için teknik ve müzikal bakımdan ileri düzeyde icra pratiğini koşullayan bir örnek olarak,

Tanburi Cemil Bey'in Şedd-i Araban Saz Semaisi adlı eseri, müziği var eden bu temel beş kategori üzerinden incelenmiştir. Bu çalışmanın temelini oluşturan yedi bestecinin yedi yapıtı ise müziği oluşturan temel beş parametre üzerinden detaylı analize tabi tutularak, bu yapıtlarda konvansiyon dışı Ney yazısının temel özellikleri tespit edilmiş, elde olan bulgular sonucu Ney çalgısının Çağdaş Müzikte kullanım olanaklarına bir yorum getirilmiştir.

## **Kuramsal Çerçeve**

### **Müziğin Beş Temel Unsuru**

**Frekans:** Müzikte, parti hareketlerinin yoğunluğu (armonik, melodik, kontrpuantal, vs.) parti çizgilerinin yönü (inici, çıkıcı, vs.), parti hareketlerinin niteliği (bitişik, atlamalı vs.) özetle perdeyi içine alan ve onunla ilgili her şey frekans kategorisi altında toplanmaktadır. Analizlerde karşılaşılan ileri çalma tekniklerinden frekans kullanımına etki edenler bu kategori altında örneklendirilmiştir.

**Süre:** Müzikte zaman boyutunu ilgilendiren her şey süre ile ilgilidir. Bu bağlamda ritmin alt kategorileri (vuruşlar, tartımlar, ölçü zamanları vs.) ve tempoyu ilgilendiren tüm hız hareketleri (sabit-değişken hızlar, genel tempo veya tek tek partilerin hızları) zaman boyutu içerisinde var olduklarından süre kategorisine dâhildirler.

**Artikülasyon:** Müzikte sesin telaffuzunu ilgilendiren her şey artikülasyon kategorisi altında değerlendirilir. Bir sesin nasıl çalınması gerektiğini ifade eden imler yoluyla içinde uzunluk, dinamik, bağlantı ve vurgu gibi öğeleri barındıran artikülasyon, eserin nasıl çalınacağına dair talimatlar vermesi ve müzikal ifadeyi zenginleştirmesi bakımından müzikte yorumculuk açısından oldukça önemli bir unsurdur. Bu açıdan bağlı (legato), bağısız (non legato), kesik (staccato) ve bunların alt dallarında yer alan (tenuto, staccatissimo vb.) uzunluk ve çalınış biçimleri ya da (*sfz* vb.) vurgu ifadeleri içeren müzikal direktifler artikülasyon kategorisine dahildirler.

**Dinamik:** Müzikte gürlük ile ilgili tüm veriler dinamik kategorisi altında toplanmaktadır. Piyano ve Forte ve bunların alt kategorileri (ppp-pp-mf-sf-sfz-ff-fff) dinamik kategorisi altında toplanır.

**Tını:** Müzikte sesin rengini belirleyen her şey tını kategorisi içerisinde ele alınır. Buna göre farklı çalgı renkleri (yaylılar, tahta üflemliler, bakır üflemliler, vurmaliılar vs), aynı çalgıların farklı renkleri (sul ponticello, sul tasto, doğuşkanlar, surdinler, vokalize sesler, multionikler vs.) müzikte tını kategorisi içerisinde değerlendirilir.

### Ney Çalgısının Batı Sanat Müziği Çalgıları ile Birlikte Sahne Almasına Dair Tarihsel Çerçeve

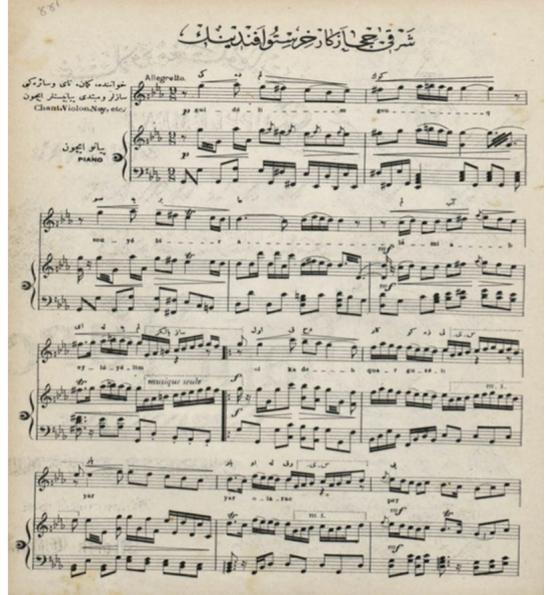
Alimdar (2011), on dokuzuncu yüzyıldan başlayarak ilkin Osmanlı Sarayında daha sonra aşama aşama toplumsal ölçekte benimsenmeye başlayan Batı Müziği kültürünün izlerini sürer ve Batı Müziği'nin çok seslilik unsurunun çeşitli yollarla Makam müziğine aktarıldığına dikkat çeker (s.405).

Bu yollardan bir tanesi her dönem müzikseverler tarafından sıklıkla tercih edilen armonizasyondur. Geleneksel Makam Müziğine ait örnekler armonize edilerek Batılılaşan bir formatta sunulmuştur. On dokuzuncu yüzyılın ikinci yarısında kendini gösteren bu yaklaşıma Dikran Çuhacıyan, Osman Efendi gibi bestecilerin yaptığı çalışmalar örneklendirilebilir.

Malumat dergisinin eklerinde Melik Efendi'nin çok seslendirdiği ve aşağıda geçen dört şarkının notalarında ise üç parti dikkat çeker: Rıza Efendi'nin Hüseyini "Bak Şu Güzel Köylüye", Civan Ağa'nın Uşşak "Ey Dil Ne Oldun Feryad Edersin", Rıza Bey'in Beyati "Aman Ey Yar-i Cefa", Hristo Efendi'nin "Kürdilihicazkâr Gidelim Göksu'ya Bir Alem-i Ab Eyleyelim". Bu eserlerdeki ilk parti şan, keman, Ney gibi çalgılara ve yeni başlayan piyanistlere ayrılmıştır (Alimdar, 2011: 385-86).

Başta Ney olmak üzere Türk Makam Müziği'ne ait çalgıların Batı Müziği çalgıları

ile beraber çalma pratiği en azından yüz yılı aşkın bir geçmişe sahiptir (Alimdar, 2011). Malumat dergisinde 1895 yılında yayınlanmış piyano düzenlemesi Melik Efendi tarafından yapılmış "Gidelim Göksu'ya Bir Alem-i Ab Edelim" adlı şarkıya ait nota Figür 1' de verilmiştir. Notada görüleceği üzere üst partide eserin orijinal haliyle Ney, Keman, Şan vb. tarafından icra edilmesi beklenirken alt partilerde bir piyano eşliği yazılmıştır.



Figür 1. Gidelim Göksu'ya Bir Alem-i Ab Eyleyelim adlı şarkının Melik Efendi tarafından yapılmış piyano aranjmanı (Alimdar, 2011:548)

Cumhuriyet'in ilk birkaç on yılında çoksesli müziğin kurumsallaşma süreci içerisinde Türk Makam Müziği'ne ait çalgılar ile Batı Müziği'ne ait çalgıların aynı sahneyi paylaşmasına pek rastlanılmamaktadır. Ulusal kimlik inşası sürecinde yerel olan ile evrensel olan arasında melez türlerin ortaya çıkması, dönemin müzik anlayışı için tercih edilebilir bir yaklaşım olarak görünmemektedir. Ancak 1960'lardan itibaren dünyada siyasal, sosyokültürel, ekonomik ve teknolojik planda yaşanan gelişmelere paralel olarak türler arasında geçirgenlik artışı yaşanmaya başlamıştır. Bu durumun Türkiye'ye yansması, müzik endüstrisinin de katkılarıyla 60'lardan itibaren ortaya çıkan Anadolu Rock ve Arabesk gibi türlerin de etkisi üzerinden

de görülebilmektedir. Bu yeni oluşan müzik türlerinin yapısı ve özellikleri müzik endüstrisinin de beklentisi üzere Türk Makam Müziği ile Batı Müziği arasındaki bariyerleri kaldırma hedefi içermektedir. Bu bağlamda hem Anadolu Rock hem de Arabesk'in Cumhuriyet'in çoksesli müzik politikasının bir devamı olmaktan çok ondan bir kopuş niteliği taşıdığı görüşü bulunmaktadır. Özellikle müzik endüstrisinin gelişmesiyle ve yeni dünya ekonomi düzeniyle birlikte ortaya çıkan global etkilenim sonucu türlerin iç içe geçmesi ve yerel kimliklerin müzik endüstrisi içerisinde ve ona uyumlanarak kendini ifade etmesi konseptinin ortaya çıkması, bu türlerin oluşumuna zemin hazırlamıştır (Stokes,1992: 183; Özbek,1999: 126).

Somut olarak, 30'ların bestecilik geleneğinin yerel kimliğin transformasyonu yoluyla soyutlanmasına dayalı bütüncül tavrından farklı olarak yerel çalgıların ve o çalgıların yarattığı ses dünyasının (tavır, perdeler vs) Batı'dan ithal endüstrinin standart çalgıları ile birlikte, (aynı arabesk örneğinde olduğu gibi) sonik bütünlük gözetmeyen, parçalı bir yapı ile sunulması bu yeni yaklaşımın ayırt edici özelliği olarak karşımıza çıkar (Arın, 2014: 132).

Anadolu Rock ya da Arabesk dışında daha deneysel türler içerisinde Ney çalgısını görebilmekteyiz. 70'lerde World Music (Dünya Müziği) kategorisi içerisinde Okay Temiz'in Aka Gündüz ile yaptığı Etnik Caz projeleri bu türün en önde gelen örneklerindedir. Ünlü Neyzen Kudsi Ergüner 80'lerden itibaren World Music alanında dünya çapında yaptığı çalışmalar ile Ney müziğini melez formların içerisinde kullanan ilk müzisyenlerden biri olma unvanını taşır. Dahası *Turkish World Music: Multiple Fusions And Authenticies* isimli çalışmasında Koray Değirmenci ünlü Neyzen Süleyman Ergüner'in 1993 yılında bir Caz Müzik festivali kapsamında Amerikalı Caz müzisyeni Butch Morris ile aynı sahneyi paylaşmasına örnek verir (Değirmenci, 2008: 142).

Ney çalgısının Caz Müziği ve World Music

(Dünya Müziği) türlerine ait çalışmalarda kullanılmasından başka, Klasik Batı Müziği orkestraları içerisinde kullanımına son 20 senedir rastlanılmaktadır. 2000'lerle birlikte Fazıl Say ve İlyas Mirzayev gibi bestecilerin de senfonik yapıtlarında Ney enstrümanına yer verdikleri görülmektedir. Fazıl Say'ın "İstanbul Senfonisi" ve İlyas Mirzayev'in "Ney Konçertosu" bu tür içerisinde yapılan çalışmalara örnek teşkil eder.

### Türk Çoksesli Müziğinde Makam Temsiliyeti

Türk Çoksesli Müziği'nin aşağı yukarı 150 yıllık tarihsel serüveni geleneğin temsiliyeti noktasında inişli çıkışlı bir seyir izlemiştir. Gelenekselcilik/Modernlik karşıtlığı çerçevesinde özetlenebilecek bu seyir farklı estetik eğilimlerin tarih sahnesine çıkmasıyla somutlanmıştır. Bu bağlamda ortaya çıkan estetik eğilimleri iki genel kategori altında toplayabiliriz. *Geleneğin Ulusal Kimlik İnşası Amacıyla Uyarlanması* başlığı altında çerçeveleyebileceğimiz ilk kategori, Cumhuriyetin ilanı (1923) ve inşası süreci içerisinde ortaya çıkan ulusal bestecilik okullarının geleneksel olana, daha özelden Makam Müziğine yaklaşımlarının temelini oluşturur (Arın, 2019: 8). Cumhuriyet sonrası ilk kuşak Türk bestecilerinin (Rey, Alnar, Saygun, Erkin, Akses, Ün, Atrek, Koral, Abed, Bilgen ve İlerici) genel eğilimleri Türk Makam Müziği'nin ister "şehirli" isterse "kırsal" iki koluna dair dizisel kodları kendi estetik kavrayışları içerisinde eritmek ve Batı Müziği'nin formal, dokusal, tınısal ses evreni içerisinde sunmak şeklinde özetlenebilir.

Her ne kadar bestecilik stilleri birbirlerinden farklılık gösterse de bu besteciler arasında ortak nokta Makamların Batı dünyasına ait 12 seslik eşit tamperemana adapte edilmesi ve böylelikle Çoksesli dokular içerisinde kullanışlı hatta makul hale getirilmesiydi. Bu bağlamda şehirli ve kırsal makam müziklerinin karakteristiği olan karmaşık dokusal ve tınısal özellikleri göz ardı edilmiş, mikro aralıklardan oluşan armonik gramer 12'lik eşit tampereman sisteminin limitleri içerisinde icra edilebilir hale getirilmişti (Arın, 2019: 279).

Hiç kuşkusuz o dönemin bestecilik eğilimleri içerisinde Makam Müziği Temsiliyetine daha esnek yaklaşımlar da mevcuttur. Altınbüken ve Adlin'in *The Use Of the Classical Kemençe By Contemporary Composers* isimli ortak çalışmalarında, esnek yaklaşımlara örnek olarak birinci kuşak Türk Çoksesli Müzik Bestecilerinden Ulvi Cemal Erkin'in "Köçekçe"si ve yine birinci kuşak Türk Çoksesli Müzik Bestecilerinden Hasan Ferit Alnar'ın "Kanun Konçertosu" örnek olarak verilmektedir (Altınbüken ve Adlin, 2017: 273). Her iki besteci de dönemlerinin genel estetik eğilimlerinin biraz dışına çıkarak yapıtlarında Batı Müziği çalgıları ile birlikte darbuka ve kanuna yer vermiş, böylelikle makamsal müziğin tınısal temsiliyetinin kapılarını aralamışlardır. Öte yandan gerek bu çalgıları ele alış biçimleri gerekse onlara orkestra içerisinde biçtikleri rol, Batı Sanat Müziği'nin konvansiyonel yapısı ile oldukça uyumludur. Özet olarak cumhuriyetin ilk kuşak bestecilerinde ve onların takipçilerinde makam müziğinin ele alınışı ve temsiliyeti konusunda farklılıklar gözlemlense de bu farklılıklar genel estetik eğilimden gözle görülür bir kopuş göstermediği için, bu bestecilik anlayışının tamamını *Geleneğin Ulusal Kimlik İnşası Amacıyla Uyarlanması* başlığı altında toplayabiliriz.

Bunun karşısında ise Geleneğin mümkün olduğu kadar orijinal haliyle temsiliyetini öncülleyen bir başka bestecilik anlayışı bulunmaktadır. Bu anlayışa göre makam müziğine ait malzemeler mümkün mertebe tınısal, armonik, formal özelliklerini koruyarak sahnelenmelidir. Bu anlayışın somut karşılığı makam müziğine ait çalgıların kendi ses dünyalarından en az tavizle Batı Müziği çalgıları ile birlikte aynı sahneyi paylaşması sonucunda ortaya çıkan melez müzikal dokulardır (Gunca, 2007: 93).

Melez dokular 60'lardan itibaren tüm dünyada Çağdaş müzik repertuarı içerisinde Post Modern bir anlayışla kendilerine yer bulmaya başlamışlardır. Demirel, Post modern müziğin yerellik olgusunu yeniden tanımladığına işaret eder. Müzikte

Modernizmin yerellik ile kurduğu ilişkiden farklı olarak, Post modernin, yerel değerleri olduğu gibi benimseyerek onu değiştirmek yerine doğrudan kullanıp, yereli referans aldığını ya da alıntılıdığını belirtir (Demirel, 2015: 89).

Ulusal dillere dönüş, tekleştirici sistemlerden uzaklaşmak kadar modernizmin temsil ettiği bireycilik ve seçkinciliği de yadsımak demektir. Yerele dönüş salt yereli kullanmak demek de değildir; sanat müziği çerçevesindeki toplulukları kullanıp yereli stilize ederek, onu yenileştirerek, ona göndermeler yaparak, deyim yerindeyse, yerellikten uzaklaştırarak ona başvurmaktır söz konusu olan (Demirel, 2015: 89).

Post Modernizmin ihtiva ettiği çok stillilik, eklektizm, melezlik ve bunun gibi olguların müzikal malzemeler ile ele alınmasında da belirleyici nitelik taşımaktadır. Türkiye'de müzik sahnesine 80'lerden itibaren girmeye başlayan dördüncü kuşak Türk bestecilerinin yapıtlarında da bu eğilimlerin izleri gözükmemektedir.

Türk Polifonik Müziği'nin daha önceki bestecilik kuşaklarının bestecilik metotlarını belirleyen, soyut imaların transforme edilerek müzikal dokuya uyarlanması yerine, Makam malzemesi hemen her zaman temsili ses kaynakları olarak kullanılmışlardır. Bir başka deyişle, geleneksel makam çalgısı sıklıkla doku içerisinde kendi ses dünyasında duyulduğu gibi kullanılır (karakteristik perdeleri/çeyrek sesleri icra kodları aynen korunarak) ve Batılı estetik zevke göre adapte edilmez (Arın, 2019: 281).

Hasan Uçarsu, Kamran İnce, Evrim Demirel, Uğraş Durmuş, Onur Türkmen, Tolga Özdemir, Turgay Erdener, Oğuzhan Balcı, Eray Altınbüken, Ayşegül Kostak, Revnak Yengi, Enis Gümüş, Boran Mert, Ayşe Hatipoğlu, Gizem Alaver gibi dördüncü ve beşinci kuşak bestecilerin yapıtlarında Türk Makam Müziği'ne hem kırsal hem de şehirli türüne ait çalgıların (kanun, ud, kemençe,

Ney, tanbur, bağlama, zurna, asma davul vs.) kendi müzikal gramerlerini muhafaza ederek kullanımına dair birçok örnek bulunmaktadır. Günümüz bestecilerinin kullandıkları yerel/geleneksel malzemenin tınısını korumak konusunda oldukça duyarlı bir yaklaşım içerisinde oldukları gözlemlenmektedir. Bu bağlamda müziğin temel parametrelerinden birini oluşturan tınının günümüz besteciliğinde başat bir rol üstlendiği düşünülmektedir.

### Yirmi Birinci Yüzyılın Çağdaş Müzik Panorasına Genel Bakış

Yirmi birinci yüzyılın çağdaş müzik panoramasına kabaca baktığımızda, Neo Complexity ya da Post Spektral bestecilik okullarının takipçisi bestecilerin sıklıkla tercihi olan perde çeşitliliği-ritmik çeşitlilik ve çalgısal renk kullanımı açısından oldukça karmaşık müzikal dokuları barındıran yapılardan Post Minimalist eğilimler içerisinde müzik besteleyen bestecilerin oldukça yalın müzikal dokularına kadar çok geniş bir yelpaze ile karşılaşırız. Bir başka deyişle yirmi birinci yüzyılda çağdaş sanat müziği, tarihin hiçbir döneminde olmadığı kadar çeşitlilikte farklı bestecilik stilleri ve eğilimleri bünyesinde barındırmaktadır.

*A History Of Western Music* isimli kitapta günümüz çağdaş müziğinde ortaya çıkan bu stil farklılaşmasına dikkat çekilmiştir. Kitapta serializmden, oldukça sade armonik dokulara, Pop ve Batı Müziği dışından geleneklerle melezleşmelerden, avant-garde deneyselciğe kadar uzanan çok geniş spektrum içerisinde her şeyin mümkün olabilirdiği vurgulanmıştır. Aynı kaynakta “Yaşadığımız yüzyılda klasik gelenek içerisinde çalışmalar yapan besteciler daha önce görülmemiş kadar çok geniş bir aralıkta seçim yapma özgürlüğüne sahipler” denilmektedir (Burkholder, Grout ve Palisca 2019: 1004).

Bununla beraber tüm bu farklı stil ve eğilimlerin en göze çarpan ortak paydası hiç kuşkusuz tını olgusunun ele alınma şeklidir. Yirmi birinci yüzyıl bestecilik pratiği

(bünyesinde barındırdığı stiller ve okullardan bağımsız olarak) daha önce örneği gözükmemiş bir biçimde tınıyı yani çalgıların ses üretme biçimlerini çeşitlendirmiş ve olanaklarını artırmıştır. “*Composing the Sound Itself*” *Secondary Parameters and Structure in the Music of Ligeti* isimli makalesinde Amy Bauer Ligeti’nin 1968 tarihinde bestelenmiş ünlü orkestral eseri Lontano üzerinden Batı Müziği’nin bestecilik pratiğinde yaşanan bir kırılmaya işaret eder. Bu bağlamda müzik tarihinde Batı Müziğini var eden temel beş parametreye: frekans-süre-artikülasyon-dinamik-tını, kabaca Geç Rönesanstan Yirmi Yüzyılın ikinci yarısına kadar kendi içinde bir önem sırası atfedilmiştir. Bu önem sırasına göre frekans ve süre birincil, diğerleri ise (artikülasyon-dinamik-tını) ikincil kategoriler halinde değerlendirile gelmiştir. Ancak bu değerlendirme Yirmi Yüzyılın ikinci yarısından itibaren değişmiş, ikincil kategoriler (artikülasyon, dinamik-tını) ön plana çıkmıştır (Bauer, 2001: 38-43). Bauer, bestecilik pratiğinde yaşanan bu değişimin izini Ligeti’nin “Lontano” isimli eserinde sürer. Bir başka deyişle Batı Müziğinin tarihsel serüveni boyunca kuşaktan kuşağa aktarılarak şekillenen melodi-armoni ve ritmi ön plana alan ancak bunların destekleyici unsuru olan gürlük, artikülasyon ve orkestrasyonu arka plana atan dinleme alışkanlığının, son 60 senedir bir değişim içerisinde olduğu görülmektedir. Bu değişim 70’lerden itibaren Fransız Spektral Müziği’nin ortaya çıkışı ile kendini göstermiş ve sonrasında onu devam ettiren bestecilik akımları ile Çağdaş Müziğin yönünü tayin etmiştir.

Bu bağlamda Fransız Spektral Müziği ve onu izleyen eğilimler, müziğin temel beş parametresinden olan tınıyı bu hiyerarşinin en üstüne yerleştirmiştir. Bu yönüyle bu değişim, Batı Müziği Tarihi açısından özel bir öneme sahiptir. Burkholder, Grout ve Palisca, Bir müzik perdesinin tınısının onun temel sesi ve doğuşkanlarının bileşiminden oluştuğunu ve her birinin frekans ve gürlüklerinin hem temel sese hem de birbirlerine göre farklı olduğunu vurgulamışlardır. Böylelikle

doğuşkan bileşenleri farklı olduğundan, aynı notayı çalmalarına rağmen bir kemanın sesi bir klarinetin sesinden farklı duyulmaktadır (Burkholder, Grout ve Palisca, 2019: 979).

Her bir frekans ve o frekansa ait gürlük, rakamsal olarak ifade edilebildiği için, bir çalgının tınısı bir ses spektrum veya sonogram yardımıyla tanımlanabilir ve matematiksel olarak analiz edilebilir. Böylelikle elektronik müziğin ring modulation tekniğinde olduğu gibi karmaşık sesler, üst üste bindirilen spektrumlar sayesinde yaratılabilir. Spektral müzik bu tür analizler neticesinde ortaya çıkan sesin özelliklerini merkeze alır ve akustik enstrümanlar kullanarak analiz edilmiş seslerin armonik ilişkilerini tekrar yaratır (Burkholder, Grout ve Palisca, 2019: 979).

### Ney Çalgısının Çağdaş Müzikte Kullanım Olanakları

#### Tahta üflemeli çalgılarda en sık rastlanılan Çağdaş Müzik teknikleri

#### Tahta üflemeli çalgılarda kullanılan temel artikülasyonlar

Alfred Blatter, Instrumentation/Orchestration isimli kitabında, Tahta Üflemeli Çalgılarda artikülasyon olgusunu nefes ve dil kullanımı açısından üç evrede kategorize etmektedir. Birinci evrede icracının “ta” sözcüğü ile sesi başlatmasına atak (Attack),

ikinci evrede icracının ciğerlerinden sağlanan hava akışı ile kamış ve hava borusunun titreşime girmesine durağan-durum (steady state) üçüncü evrede ise durdurma (release) ile hava akışının kesintiye uğrayarak sesin sustuğunu belirtmiştir (Blatter, 1980).

Yukarıda açıklanan üç evrenin kullanımından çeşitli artikülasyon çeşitleri ortaya çıkmaktadır. Uzun sestem kısa sese uzanan geniş bir spektrum içerisinde var olan artikülasyon çeşitleri üç başlık altında toplanmaktadır (Blatter, 1980: 76).

**Legato:** (Bağlı notalar): Birbiri ardına çalınan notalar arasında boşluk bırakmadan çalmak. Birbirine bağlanan notalar içerisinde sadece birinci notaya dil vuruşu yapılır.

**Non-Legato:** (Bağsız notalar): Birbiri ardına çalınan notalar arasında boşluk bırakılarak her bir notaya dil vuruşu gelir. Legato ile Staccatto arasında Non Legato (bağsız notalar) bulunmakla beraber bu artikülasyon çeşidinde dil vuruşlarının uzunluğundan kısalığına doğru uzanan (tenuto, noktalı legato gibi vb.) çeşitli alt bileşenler vardır.

**Staccatto:** (Kesik kesik notalar): Birbiri ardına çalınan notalar arasında en uzun boşluklar bırakılarak yapılan artikülasyondur. Non legato da olduğu gibi her bir notaya bir dil vuruşu gelir ama ondan farklı notalar kesik kesik duyulur.



Figür 2. Artikülasyon çeşitleri

#### Dil teknikleri:

Tek vuruşlu dil (single tonguing)

Çift vuruşlu dil (double tonguing)

Üç vuruşlu dil (triple tonguing)



Figür 3. Dil vuruşları

### Tril:

Tril, mikro-aralıklar dahil bir ikiliyi aşmayan komşu notalar arasında yapılan hızlı dönüşümlü nota tekrarıdır (Sevsay, 2015:134).



Figür 4. Tril

### Tremolo:

m3' lüden büyük aralıkla yapılan triller tremolo sınıfına girer (Sevsay, 2015: 134).



Figür 5. Tremolo

### Glissando:

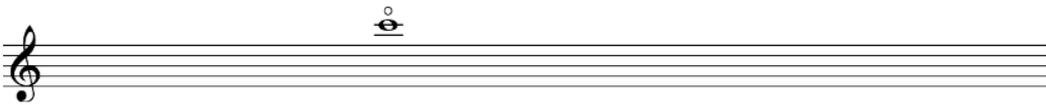
Bir notadan diğerine kaydırma hareketiyle geçiş demektir. İki teknikle genellenebilir. Yaygın olarak kullanılan birinci teknikte, dudakların şekli değiştirilerek, parmakların hızlı hareketi ile elde edilir. Daha az yaygın olan ikinci teknikte ise çalgının kamışı ileri-geri oynatılarak elde edilir.



Figür 6. Glissando

### Doğuşkanlar:

Tahta nefesli çalgılarda üflenen temel sesin doğuşkanları (oktav,oktav+beşli veya iki oktav yukarısı) aşırı üfleme yoluyla elde edilebilir. Ortaya çıkan ses temel sestem daha cılız ve karakersizdir.



### Vibrato:

“Vibrato bir sesin frekans ve veya/gürlüğünün belirli derece ve sistemde değişen amplitüd çerçevesinde periyodik salınımıdır.” (Sevsay, 2015: 134). Vibrato tüm tahta nefeslilerde diyafram, çene kontrolü veya enstrümanın mekanik hareketleri ile uygulanabilir (Blatter, 1980: 76).



Figür 8. Vibrato

**Mikro Aralıklar:**

Tahta nefesli çalgılarda farklı parmak kullanımı, farklı üfleme teknikleri veya çalgının akordunun değiştirilmesi yoluyla 12 lik eşit tampereman dışı mikro aralıklar elde edilebilir.



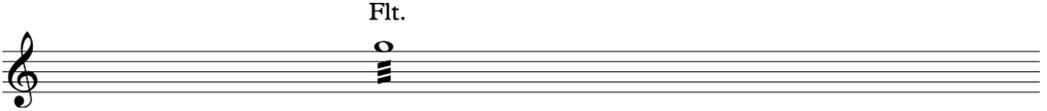
Figür 9. Mikro aralıklar

**Multifonikler:**

Bu teknik çalgıdan aynı anda iki veya daha fazla ses elde edilebilmesi için kullanılır. Arzu edilen ses kombinasyonları oluşabilmesi için alışlagelmişin dışında parmak pozisyonları, dudak pozisyonları, hava basıncı ayarlamaları ve bunun yanında üfleme tekniği değişikliklerine gidilerek farklı ses perdelerin ve ses renklerinin kullanılması sağlanır (Sevsay, 2015: 141, Önerürk, 2015: 12).

Figür 10. Multifonik<sup>2</sup>**Frullato:**

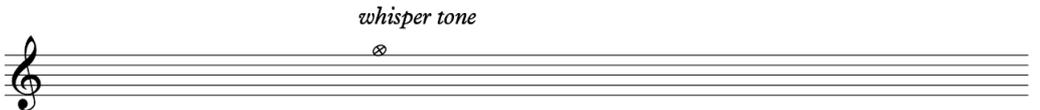
“Kurbağa dil” de denen bu özel üfleme tekniğinde hava akımı sırasında dil veya damağın kimi zaman da boğazın titreştirilmesi yordamıyla devamlılığı olan “r” sesinin müzikal telaffuzunun çeşitlerinin elde edilmesi söz konusudur. Bu teknik oktavlara ve bütün seslere uygulanabildiği gibi yüksek ya da alçak dinamiklerle de kullanılabilir. Nota üzerinde “Flz”, “Flt” ya da “Frull” simgeleriyle gösterilmektedir (Sevsay, 2015: 133; Önerürk, 2015: 15).



Figür 11. Frullato (kurbağa dil)

**Nefes Sesleri:**

Nefes sesleri ile çalgının içerisine hava üflenir ve belirsiz bir frekans hedeflenir. Bu teknik çalgının ağızlığı takılı ya da çıkartılmış olarak gerçekleştirilebilir (Blatter, 1980: 80).



Figür 12. Nefes sesleri

<sup>2</sup> Farklı perdelerin aynı anda çalınarak elde edilen Multifoniklerde, tekniğin uygulandığı çalgıya ait parmak pozisyonlarının (flüt, obua, klarnet vs.) notanın üstüne yazılması beklenir.

### Vokalize Sesler:

Çalgıdan normal bir perde çalarken icracı bir yandan ağızıyla bir başka perde mırıldanır. Ortaya çıkan sonuç iki sesin aynı anda duyulmasından başka frekansların ortaya çıkması şeklindedir, bu bakımdan multifonikler ile benzerlik gösterir.<sup>3</sup>

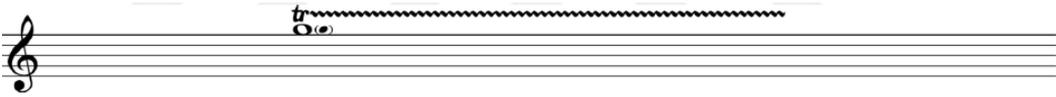
M.P ( Play G4 while humming D4)



Figür 13. Vokalize sesler

### Anarmonik Tril:

Buna tını tremolosu, teksestli tril, ünison tremolo, kapak vibratosu ve *bariolage* da denir. Aynı notayı arka arkaya değişik parmak pozisyonuyla çalma esasına dayanır (Sevsay, 2015: 142).



Figür 14. Anarmonik tril (bariolage)

### Perküsif Sesler:

Tahta üflemeli çalgıların akustik olanaklarını kullanarak perküsif sesler çıkarmak. Bu seslerin büyük çoğunluğu belirsiz frekanslardan oluşur. En sık karşılaşılan perküsif sesleri beş başlık altında toplayabiliriz. Bu seslerin notasyonunda sıklıkla frekansı belirsiz perküsyon aletlerinde olduğu gibi çarpı şeklinde nota başlıklı simgeler kullanılır. Portenin üzerinde kullanılacak teknik yazıyla yazılır (slap tongue, pizz, key slaps vs.)

Dil darbesi (slap tongue)

Dil tıkaçı (tongue ram)

Dil pizzicattosu

Çalgıya vurmak suretiyle, çalgının akustik olanaklarından yararlanılarak elde edilen sesler

Perde sesleri



Figür 15. Perküsif sesler

Tahta üflemeli çalgılarda en sık kullanılan Çağdaş müzik teknikleri, Blatter (1980) Instrumentation / Orchestration, Sevsay (2015) Orkestrasyon Çalgılama ve Orkestralama Sanatı Groves Dictionary (web 2) ve Britannica aerophones (web 3) maddeleri gibi çeşitli kaynaklarda benzer biçimde ele alınmıştır. Onur Türkmen, Türk Makam Müziği Çalgılarına Çağdaş müziktekniklerinin adapte

edilmesi üzerine yazdığı “Contemporary Instrumental Techniques Applied To Turkish Music Instruments Kemençe-Ud-Kanun-Ney” kapsamlı çalışmasında ise bazı farklı tekniklere yer verilmiştir. Türkmen’in yer verdiği teknikler, incelenen “Tahta Üflemeli Çalgılarda En Sık Karşılaşılan Çağdaş Müzik Teknikleri” ile büyük oranda örtüşmektedir. Tahta üflemeli çalgılarda kullanılan teknikler

<sup>3</sup>Farklı Ney çalgısı üzerinden multifonikler incelenirken esas olarak bu tekniğe referans verilecektir.

genel olarak 13 başlık altında toplanırken Türkmen, Ney çalgısına uyarladığı bu teknikleri sırasıyla olmak üzere şu olmak üzere 15 başlık altında toplar (Türkmen, 2009: 193-207).

Ajelite (*Agility*)

Bağlı çalma (*Legato playing*)

Artikülasyon: Tenuto-Kesik kesik çalma (*Articulation: Tenuto-Staccato*)

Marcato-Martellato: *Vurgulu-Martellato*

Triller ve Tremololar (*Trills and Tremolos*)

Vibrato (*Vibrato*)

Kaydırarak çalma (*Glissando*)

Kurbağa dil (*Flutter tongue*)<sup>4</sup>

Nefes Sesleri (*Breath tones*)

Hortlatma<sup>5</sup>

Aynı anda hem çalıp hem söyleme (*Simultaneous singing*) bkz: Vokalize sesler

Başpareyi çıkartarak çalma (*Playing without başpare*)

Çeyrek sesle (*Microtones*)

Kromatik icra (*Chromatic playing*)

Delik tıkrıtları (*Hole clicks*)

Bu çalışma kapsamında, Ney çalgısı için çağdaş yedi bestecinin yedi yapıtı üzerinden incelenen örneklerde bu tekniklerin bazılarını rastlamaktayız. Bununla beraber örneklerde karşılaşılan bu tekniklerin, genel manada müziği var eden beş kategori içerisinde, (frekans - süre - artikülasyon -

dinamik - tını) farklı kategorilerin altında sıralandıkları gözlemlenmiştir. Sözelimi, bağlı çalma (*legato*)-kesik kesik çalma (*staccato*) vb. **artikülasyon** kategorisi altında toplanmaktayken, çeyrek sesler (*microtones*) - kaydırarak çalma (*glissando*) - kromatik icra (*chromatic playing*) vb. teknikler **frekans** kategorisi altında, vokalize sesler-nefes sesleri vb. teknikler ise **tını** kategorisi altında toplanmaktadır. Dahası bu tekniklerin neredeyse tamamı Ney çalgısının konvansiyonel yazısının dışında kalmaktadır. Bir başka deyişle Ney çalgısının konvansiyonel (Ney eğitiminde kullanıldığı haliyle) nota yazısında ve icra pratiğinde bu tekniklerin büyük kısmıyla karşılaşılmamaktadır.

Bu bağlamda Ney çalgısının konvansiyon dışı yazı örnekleri üzerinden analizlerine geçmeden önce, bu çalgının konvansiyonel yazısından seçilmiş bazı örnekleri, müziğin temel beş kategorisi (frekans-süre-artikülasyon-dinamik-tını) üzerinden incelenecektir. Böylelikle Ney çalgısının konvansiyonel ve konvansiyon dışı kullanımının çerçevesi belirlenerek, incelenen yedi yapıtın analizlerinde karşılaşılan Çağdaş Müziğe için teknikler, temel kategoriler içerisinde konumlandırılmaya çalışılacaktır.

### Araştırmanın Amacı ve Problemi

Son yıllarda Kültürlerarası Çağdaş müzik literatüründe Ney çalgısı hatırı sayılır bir yer tutmaya başlamıştır. Bu çalışma kapsamında ülkemizden ve dünyadan son 10 sene içerisinde Ney çalgısının dâhil olduğu oda müziği formatında ve solo yapıtlar üreten yedi bestecinin (Eda Er-Aslı Kobaner-Okan Yaşarlar-Jeremy Woodruff-Attila Kadri Şendil-Mustafa Eren Arın-Toivo Tulev) üretimleri üzerinden Ney çalgısının Çağdaş Müzikte Kullanım Olanaklarının saptanması amaçlanmaktadır. Bu kapsamda ortaya konan teknik verilerle ileride bu alanda yapılacak sanatsal/akademik üretilere katkı sunmak hedeflenmektedir.

Ney çalgısı için yazılmış Çağdaş müzik yapıtlarında konvansiyon dışı icra teknikleri gözlenmektedir. Bu tekniklerin kullanıldığı

<sup>4</sup>Türkmen kurbağa dil tekniğinin çift vuruşlu dil (*double tonguing*) ve üç vuruşlu dil (*triple tonguing*) tekniklerinin mümkün olmamasından dolayı Ney çalgısında mümkün olmadığını belirtir (Türkmen, 2009: 209).

<sup>5</sup>“Hortlatma” Türkmen tarafından ney çalgısına özgü bir teknik olarak belirtilmiştir. Öte yandan konvansiyon içerisinde bu tekniğe daha çok kaval çalgısının icra pratiğinde rastlanmaktadır (Türkmen, 2009: 209).

yapıtlar konvansiyon dışı Ney yazısı başlığı altında toplanmaktadır. Ney çalgısının Çağdaş Müzikte kullanım olanakları nelerdir konusu temel problemdir. Konvansiyon dışı Ney yazısının konvansiyonel Ney yazısı ile arasındaki farklılıklar ya da ayrışmalar yedi bestecinin yedi yapıtı üzerinden araştırılacaktır.

### **Alt Problemler**

- Ney çalgısının konvansiyonel kullanım teknikleri nelerdir?
- Ney çalgısının konvansiyon dışı kullanım teknikleri nelerdir?
- Konvansiyon dışı Ney yazısının konvansiyonel Ney yazısı ile arasındaki farklılıklar ya da ayrışmalar nelerdir
- Besteciler konvansiyon dışı teknikleri eserlerinde nasıl kullanmışlardır?

### **Sınırlılıklar**

Bu çalışma, 2016-2021 tarihleri arasında bestelenmiş içerisinde Ney çalgısının bulunduğu dört adet Oda Müziği yapıtı ve üç adet solo Ney yapıtı ile sınırlıdır. Temel beş kategori üzerinden yapılan analizlerde her yapıttan her kategori için bir örnek seçilmiştir.

### **Yöntem**

#### **Araştırmanın Modeli**

Bu araştırma, nitel araştırma modeli çerçevesinde ele alınacaktır. Ney çalgısı için Oda Müziği ve Solo olarak bestelenmiş yedi Çağdaş müzikörneğinin, müziğin temel beş kategorisi üzerinden (frekans-süre-artikülasyon-dinamik-tını) analizi yapılacaktır. Analizler sonucunda elde edilen bulgular tablo halinde verilecektir.

#### **Veri Toplama Teknikleri**

Bu çalışmada kullanılan görsel ve işitsel veriler Ondokuz Mayıs Üniversitesi bünyesinde 2016-2021 tarihleri arasında düzenlenen ulusal/uluslararası akademik/sanatsal etkinliklerden elde edilmiştir. Çalışma kapsamında analiz edilen yedi yapıtın altı tanesi OMU etkinliklerinde

sahnelenmiş ve bunların konser kayıtlarından yararlanılmıştır. Bir yapıt ise sahnelenmemiş ancak ses kayıt teknolojisi ile kayıt altına alınmıştır.

### **Beş Temel Kategori Üzerinden Konvansiyonel Ney Yazısının Değerlendirilmesi**

Ney çalgısının konvansiyonel nota örneklerine geçmeden önce konvansiyonel Ney yazısından ne anlaşıldığının ve bunun “gelenek” ile olan farkının çerçevesi gerekmektedir. Bilindiği üzere tarih boyunca Ney eğitimi sözlü bir aktarma geleneği olan Meşk yoluyla usta-çırak içerisinde süregelmiştir. 19. Yüzyılın ikinci yarısından itibaren Türk Makam Müziği’nde yaşanan Modernleşme süreci ile beraber yazılı aktarım aracı olarak nota kullanımı çok sınırlı oranlarda başlamış olsa da nota yazısı kullanımının Türk Makam Müziği’nde yaygınlaşması gerçek anlamda 20. Yüzyıldan itibaren görülmektedir. “Meşk” eğitimi sözlü kültür ürünüdür ve odağın işitsel algıyı ve işitsel hafızayı koyar, öte yandan nota eğitimi yazılı kültür ürünüdür ve odağın görsel algıyı ve görsel hafızayı koyar. Bir başka deyişle meşk geleneksel toplumun kültürel hafızasını temsil ederken, nota yazısı modern toplumun sanatçı bireyini temsil eder. Meşk sisteminin vazgeçilmezi olan usta-çırak ilişkisi nota yazısıyla beraber kurumsal bir kimlik kazanmış ve öğrenci-öğretmen ilişkisine dönüşmüştür. Bu bağlamda örgün müzik eğitimi (Konservatuvar-Müzik Akademisi vs.) meşk sisteminin devamı olmaktan çok ondan uzaklaşmayı öngörür. Öğretmenler, öğrencilerini sözlü aktarım yoluyla besleyen “ustalardan” çok, onlara önlerindeki yazılı metni icraya dökülebilmelerinde (nota yazısı) rehberlik eden uzmanlara dönüşmüşlerdir. Nota yazısının, Türk Makam Müziği eğitim kurumlarında başlıca aktarım sistemi olmasından hareketle, bu sistemin artık konvansiyonel olana dönüştüğü (kabul edilen, mutabık olunan, norm olan) belirtilebilir. Özetle Türk Makam Müziği’nin sözlü aktarıma dayanan icra geleneği, yerini nota yazısına bırakan icra konvansiyonuna dönüşmüştür.

Bilindiği üzere Türk Makam Müziği'nde nota yazısı sadece bir tane partiyi gösterir ve toplulukta bulunan bütün diğer icracılar (şarkıcı, Ney icracısı, kanun icracısı, kemençe icracısı, ud icracısı, tanbur icracısı, kudüm icracısı vb.) aynı partiyi seslendirir. Bu çalgıların hepsinin farklı çalgı ailelerine ait oldukları (nefesli [aerofon], yaylı- mızraplı [kordofon], vurmali [membranofon]) ve farklı icra pratikleri bulunduğundan (artikülasyon farkları, nota dışı icra geleneği, süslemeler vb.) hepsi aynı partiyi okusa bile ortaya heterofonik bir müzikal doku çıkar. Bu bağlamda Türk Makam Müziği icra pratiği içerisinde her çalgıya özel yazılmış notaya pek rastlanılmaz.

Bununla beraber Türk Makam Müziği'nin konvansiyonu içerisinde yetişen öğrencilerin mezun olabilmeleri için kendilerinden beklenen, icracı olarak kapasitelerinin sınırlarını ve müzisyenliklerinin seviyesini temsil eden bazı üst düzey saz eserleri vardır.<sup>6</sup> Bu eserler Türk Makam Müziğinin icra konvansiyonunun sınırlarını tayin eder.

Bu çalışma kapsamında aşağıda Türk Makam Müziği'nin Ney repertuarında geçen ama çalgının teknik ve müzikal sınırları bakımından üst düzey olarak kabul edilen birkaç eserden yazılı örnekler verilmiştir.<sup>7</sup> Bu örnekler Ney çalgısının icra konvansiyonunun sınırlarını belirlemek amacıyla müziğin beş temel kategorisi üzerinden incelemeye tabi tutulmuştur.

<sup>6</sup> Türk Makam Müziği repertuarının büyük bölümünü sözlü eserler oluşturmaktadır. Kuşkusuz bu eserler bu çalışmanın kapsama alanı dışındadır. Bununla birlikte hala yeterli oranda olmasa da kayda değer sayıda saz eseri de repertuarda yer almaktadır. Peşrev ve Saz Semaları bu türün en önde gelen formlarıdır.

<sup>7</sup> Türk Makam Müziği'nde emprovizasyon Taksim icrası çok önemli bir yer tutar. Geleneksel olarak Türk Makam müzisyenlerinden, yazılı müziklerin icrasından önce veya duruma göre sonra kendi müzikal kapasitelerini sergileyebilecekleri Makamsal ya da melodik yetilerini sunabilecekleri ikna edici «Taksimler» gerçekleştirmeleri beklenir. Dahası Taksim icracılığı müzik eğitiminin ayrılmaz bir parçasıdır. Bununla birlikte bu çalışma kapsamında incelemeye konu olan yazılı kaynaklar olduğundan, analizler için sadece icradan önce bestelenmiş ve repertuara girmiş yazılı notalardan örnekler verilmiştir.



## Tanburi Cemil Bey “Şedd-i Araban Saz Semai” Beş Temel Kategori Üzerinden İncelenmesi<sup>8</sup>

**Frekans:** Eserin armonik dili ait olduğu makamın (Şedd-i Araban Makamı) sınırları içerisinde gerçekleşir. Eserin melodik sınırları kalından inceye yegâh (nota üzerinde D4<sup>9</sup>) ile tiz hüseyni (nota üzerinde E6) perdeleri arasında belirlenmiştir. (2 oktav+1 tam seslik bir alan) Melodik yapı eserin büyük bölümünde bitişik seyretmektedir. (Geleneksel Türk Makam Müziği'nin tamamına yakınında melodik yapılar bitişik seyreder.) Melodinin kesintiye uğrayıp atlamalar kullanıldığı zaman (üçlü-dörtlü-beşli-altılı-yedili-sekizli aralıklar) çoğu zaman melodik hareket geldiğinden ters yöne doğru bitişik olarak ilerler. Atlamadan sonra aynı yöne ilerlediği durumlar ender olarak bulunmakla beraber bu tür melodik hareketler genelde içerisinde karar sesini ve güçlüsünü (yegâh [D4]-rast[G4]) veya onların üst oktavlarında bulunan perdelerle (neva[D5]-gerdaniye[G5]) ilişkilidir. Üçlü aralıkların peşi sıra aynı yönde kullanımında yer yer kısmi bir elastiklik olsa da bu tür hareketler lokal düzeyde gerçekleşip geneli belirlemez. Özetle melodik kurgunun tamamında az çok ağızla eşlik edilebilirlik ilkesinin geçerli olduğu belirtilebilir.

**Süre:** Eserin ritmik dokusu eserin zamanı tarafından belirlenir. Geleneksel repertuarın tamamına yakınında olduğu üzere Saz semaisinin ilk üç hanesi (10/8 aksak semai) son hanesi ise (6/8 yürük semai) usullerindedir. Aksak semai zamanı (usulü) 10/8= 3 (sekizlik) + 2 (sekizlik) + 2 (sekizlik)

+ 3 (sekizlik) şekilde gruplandırılmışken; yürük semai zamanı (usulü) 3 (sekizlik) + 3 (sekizlik) şekilde gruplandırılmıştır. Eser boyunca karşılaşılan ritmik hiyerarşiler (32lik - 16lık -sekizlik - dörtlük, noktalı vuruşlar, üçlemeler) ve onlardan meydana gelen tartımsal yapılar eserde kullanılan zamanın (usul yapısının) sınırları içerisinde varlık gösterirler. Bir bakıma tüm tartımsal ilişkiler hiyerarşik olarak genel zamana tabidirler. Eserin son hanesinde gelenekte karşılaşıldığı üzere zamanla beraber (usul) tempo da hızlanır.

**Artikülasyon:** Eserde herhangi bir artikülasyon hareketi (bağ, staccato vb.) notada belirtilmemiş dolayısıyla yorum icracılara bırakılmıştır.

**Dinamik:** Eserde gürlük işaretleri notada belirtilmemiş yorum icracılara bırakılmıştır.

**Tını:** Ney çalgısının konvansiyonel ses üretme yolları dışında herhangi bir farklılık bulunmamaktadır.

Özetle, Ney yazısının konvansiyonu içerisinde değerlendirilen bu örnekte frekans kategorisi içerisinde armonik dil ilgili makamın yapısı, melodik hareketler çoğu zaman bitişik, süre kategorisi içerisinde kullanılan ritmik elemanlar zamansal bölünmelere tabi olup, artikülasyon ve dinamik ile ilgili konular notada belirtilmemiş ve tınısal planda normal çalım tekniklerinin dışında herhangi bir değişiklik ya da yenilik saptanmamıştır.

<sup>8</sup> Tanburi Cemil Bey'in Şedd-i Araban Saz Semaisi Ney çalgısında makamın ihtiva ettiği perdelerin basımında belli bir icra seviyesi gerektirdiği için konvansiyonel ney yazısına geçerli bir örnek oluşturmaktadır.

<sup>9</sup> Bu çalışma kapsamında notaların ait oldukları ses bölgesinin belirtilmesi için kullanılan terminoloji (dördüncü oktavdaki do=C4 beşinci oktavdaki re D5 vb.), piyano çalgısı üzerindeki yerlerine göre belirlenmiştir. Bu kapsamda C4 sol anahtarı üzerinde portenin hemen altındaki do notasını belirtirken (piyanoda dördüncü oktavdaki do) sözgelimi sol anahtarı çizgisi üzerindeki sol notasını ifade etmek için G4 (piyanoda dördüncü oktavdaki sol) kısaltması kullanılmıştır.

## Bulgular ve Yorum (Konvansiyon dışı Ney yazısına örnekler)

Eda Er “Het Leven is Net Een Krentenbol, Met Af En Toe Een Hard Stukje”

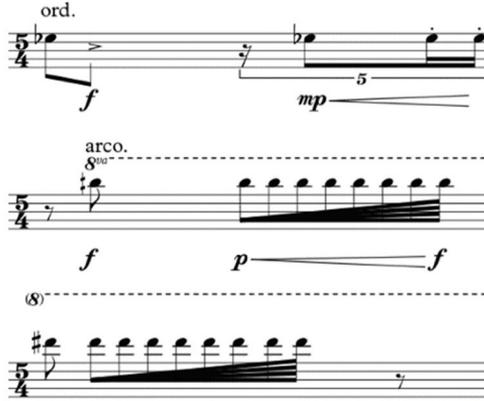
Çalgılama: Ney, Cello, Piyano

Frekans kategorisi içerisinde konvansiyon dışı yazı



Figür 17. 42 ile 44. ölçüler arasında Ney partisinde (üst parti) üçlemelerle tekrar eden Db4-C5 (M7)li aralığı konvansiyonel Ney yazısının sınırları dışındadır.

Süre kategorisi içerisinde konvansiyon dışı yazı



Figür 18. 24. ölçüde Ney partisinde (en üst parti) 16'lık sus ile başlayıp bir adet 8'lik ve iki adet 16'lık notalarla tekrar eden Eb 5 notası bir beşleme tartımı içerisindedir. Bu pasaj ritmik olarak konvansiyonel Ney yazısının dışındadır.

Artikülasyon kategorisi içerisinde konvansiyon dışı yazı



Figür 19. 25-26'cı ölçülerde Ney partisinde (en üst parti) ölçüsüz tremolo Bb4 notası kaydırarak (gliss) B4 notasına varıyor ve buradan legato bağıyla bir ikilik nota daha uzatılıyor. Bu kadar kısa sürede yapılan artikülasyon değişimleri konvansiyonel Ney yazısının dışındadır.

## Dinamik kategorisi içerisinde konvansiyon dışı yazı

Figür 20. 31-32'ci ölçülerde Ney partisinde (en üst parti) yer alan pasajda niente den(mutlak sessizlik) piyanoya açılmaktadır. Bu tür bir gürlük hareketi konvansiyonel Ney yazısında bulunmaz.

## Tını kategorisi içerisinde konvansiyon dışı yazı

Figür 21. Ney partisinde 6. Ölçüde başlayıp 5 ölçü boyunca devam eden pasaj boyunca Ney icracısından belli belirsiz bir ses elde etmek için enstrümanın içine üfleme istenir. Neyden elde edilen bu tür bir efekt tını kategorisi içerisinde konvansiyon dışı yazıya örnektir.

## Aslı Kobaner “Karacahmet- Üsküdar Bir İki”

Çalgılama: Ney-Gitar-Piyano

Frekans kategorisi içerisinde konvansiyon dışı yazı

16

öksürün/cough

öksürün/cough

Figür 22. Ney partisinde (en üst parti) 16-17 ölçülerde beliren melodik hareket armonik dili bakımından (D5-E5 [çeyrek ses bemol]-D5-C#5-F4) konvansiyon dışıdır.

Süre kategorisi içerisinde konvansiyon dışı yazı

5

B

mp

Çıkarabildiğimiz en pest seslerde, uzun nefeslerle iç çekiniz. D'ye kadar sürdürünüz. /sigh with long breaths at your lowest possible register until RN D.

B

Çıkarabildiğimiz en pest seslerde, uzun nefeslerle iç çekiniz. D'ye kadar sürdürünüz. /sigh with long breaths at your lowest possible register until RN D.

Figür 23. Ney partisinde 5.ölçüdeki F4 notasında farklı ritmik değerlerle bir ısrar söz konusudur. Üçüncü vuruşta karşılaşılan düzensiz üçleme (bir dördlük bir sekizlikten oluşan üçleme) konvansiyonel Ney yazınının dışındadır.

**Dinamik kategorisi içerisinde konvansiyon dışı yazı**

28

*ff*

*ff*

*ff* *mf* *ff*

Figür 24. 28-29'uncu ölçülerde Ney partisinde karşılaşılan fortissimo (ff) pasaj gürlük açısından konvansiyon dışıdır.

**Okan Yaşarlar “Wir Verstehen Euch Nicht”**

Çalgılama: Ney-Çello-Piyano

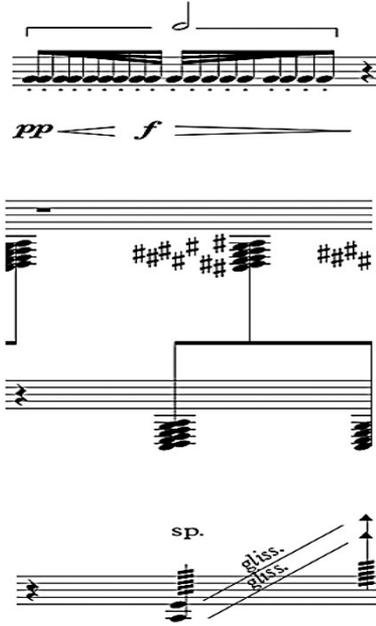
**Frekans kategorisi içerisinde konvansiyon dışı yazı**

51

*mp*

Figür 25. Ney partisinde (en üst parti) 51-52 ölçülerde karşılaşılan çıkıcı melodik hareket (E5-F-5-G5-G#5-G [3 çeyrek diyez] B6-B#6-B6) armonik dili bakımından konvansiyon dışıdır.

### Süre kategorisi içerisinde konvansiyon dışı yazı



Figür 26. 19. ölçüde Ney partisinde (en üst parti) karşılaşılan G4 perdesinde gerçekleşen notaya alınmış accelerando-ritardando (written out accelerando-ritardando) figürü konvansiyonel Ney yazısının dışındadır.

### Artikülasyon kategorisi içerisinde konvansiyon dışı yazı



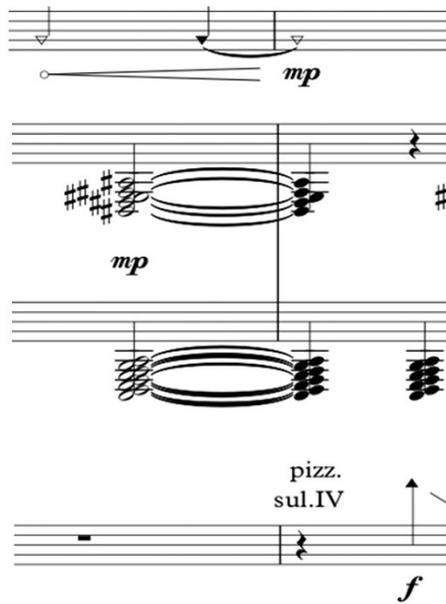
Figür 27. 52-53'cü ölçülerde Ney partisinde (en üst parti) D#6 ile başlayan 16'lık notalardan oluşan figür çok kısa süreli staccato olarak belirtilmiştir. Bu tür bir artikülasyon kullanımı konvansiyon dışıdır.

**Dinamik kategorisi içerisinde konvansiyon dışı yazı**



Figür 28. 20. ölçüde Ney partisinde G4 perdesinde tekrar eden notaya alınmış accelerando-ritardando figür *mp-f-mp* gürlükleriyle hareketlendirilmiş. Bu tür bir dinamik kullanımı konvansiyon dışıdır.

**Tını kategorisi içerisinde konvansiyon dışı yazı**



Figür 29. İkinci ölçüden başlayıp üçüncü ölçüye devam eden üçgen başlıklı notalarla ifade edilen Ney hareketi bir tür nefes sesidir. (blow without tone/pitch) Bu tür bir ses konvansiyon dışıdır.

## Jeremy Woodruff "Untitled For Turkish Ney"

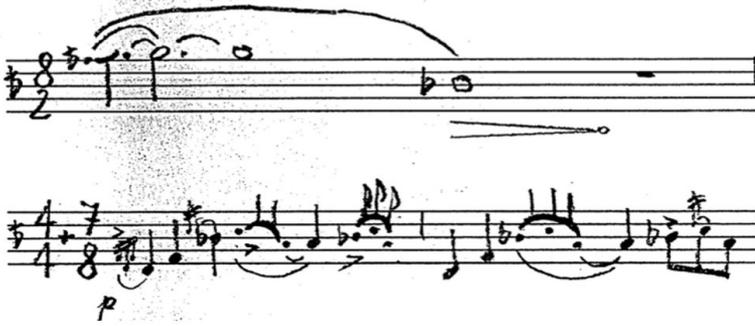
### Çalgılama: Solo Ney

### Frekans kategorisi içerisinde konvansiyon dışı yazı



Figür 30. 43. ölçüde ki pasaj armonik dili bakımından (C4-A4-Bb4-G4-C#5-C4-A4-Bb4-C5-C#5 notalarından oluşmuş) konvansiyon dışıdır.

### Süre kategorisi içerisinde konvansiyon dışı yazı



Figür 31. 12-13'cü ölçülerde ard arda gelen zaman değişimlerine konvansiyon içerisinde rastlanılmaz. Dahası 13. Ölçüde karşılaşılan 4/4 + 7/8 şeklinde bir ritmik zaman Türk Makam Müziği konvansiyonuna dahil değildir.

### Artikülasyon kategorisi içerisinde konvansiyon dışı yazı



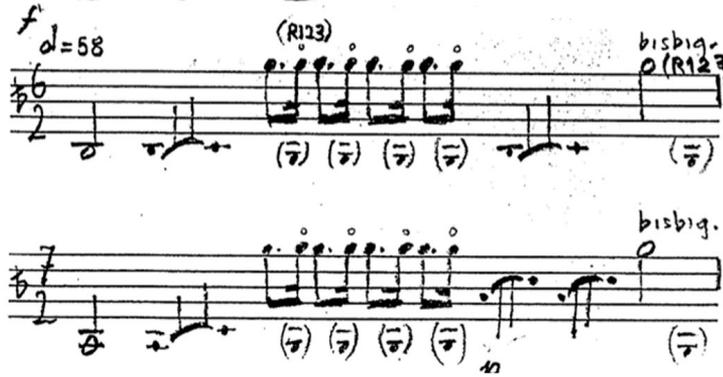
Figür 32. 39. ölçüde tenuto başlayan pasaj 40. ölçüde legato olarak (Bb4-C5-A4 notalarından oluşmaktadır) devam eder. Bu tür bir artikülasyon kullanımına konvansiyon içerisinde rastlanılmaz.

### Dinamik kategorisi içerisinde konvansiyon dışı yazı



Figür 33. Yapıtın ilk iki ölçüsünde karşılaştığımız forte gürlükten niente'ye (mutlak sessizlik) sönümlenme hali konvansiyonel Ney yazısında karşılaşılan bir durum değildir.

**Tını kategorisi içerisinde konvansiyon dışı yazı**

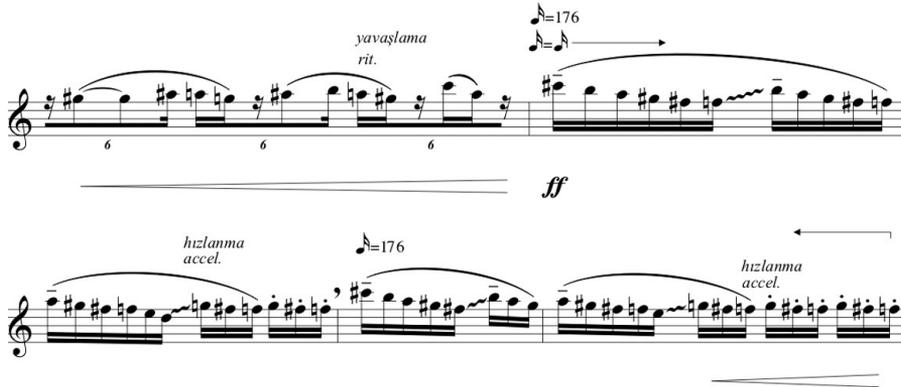


Figür 34. Beş ve altıncı ölçülerde karşılaştığımız G5 perdesi üzerinde tekrarlı pasaj bu perdenin hem normal yerinden hem de başka perdenin armoniğini elde ederek yazılması bakımından dikkat çekicidir. Bu tür tınısal değişiklik son ikilik vuruşlarda gelen tını trili (bisbigliando) ile perçinlenmiştir. Bu tür tını değişiklikleri konvansiyonel kullanımda karşılaşılan bir durum değildir.

**Attila Kadri Şendil “Zamanın Ruhu: Bir Ses”**

**Çalgılama: Solo Ney**

**Frekans kategorisi içerisinde konvansiyon dışı yazı**



Figür 35. 15-19. ölçüler arasında karşılan pasaj, inici figürlerden oluşmakta armonik dil açısından yoğun kromatizm barındırmaktadır. Bu tür bir yazı Ney konvansiyonu dışında kalır.

**Süre kategorisi içerisinde konvansiyon dışı yazı**



Figür 36. Yapıtın ilk ölçüsünden itibaren zaman belirtilmemiştir. Buna ek olarak tempo işaretleri hızlı değişmektedir. Metrik planda ve hız boyutunda gerçekleşen bu tür yeniliklere konvansiyonel Ney yazısı içinde rastlanılmaz.

### Artikülasyon kategorisi içerisinde konvansiyon dışı yazı

The musical score for Figure 37 consists of two staves. The first staff is in treble clef and features a tempo marking 'hızlanma accel.' and a metronome marking of 176. It contains a series of eighth notes with slurs and accents. The second staff is also in treble clef and has a tempo marking of 76. It features dynamic markings 'f' and 'mp' and includes slurs, accents, and a 'ses ile with voice' instruction. The score is written in a key with one sharp (F#).

Figür 37. 18-24'cü ölçüler arasında bağlı (legato) ile staccato (kesik kesik) çalım arasında gidip gelen oldukça enerjik bir pasaj bulunmaktadır. Bu tür hızlı artikülasyon değişiklikleri konvansiyon dışıdır.

### Dinamik kategorisi içerisinde konvansiyon dışı yazı

The musical score for Figure 38 is a single staff in treble clef. It features a tempo marking 'yavaşlama rit.' and a metronome marking of 176. The score includes slurs, accents, and a 'ff' dynamic marking. The key signature has one sharp (F#).

Figür 38. 16. ölçüde başlayan crescendo açılarak 17. ölçüdeki fortissimo (ff) varmaktadır. Bu tür bir gürlük kullanımı konvansiyon dışıdır.

### Tını kategorisi içerisinde konvansiyon dışı yazı

The musical score for Figure 39 consists of two staves. The first staff is in treble clef and has a tempo marking of 76. It features dynamic markings 'f' and 'mp' and includes slurs, accents, and a 'ses ile with voice' instruction. The second staff is also in treble clef and has dynamic markings 'f' and 'mp'. It includes slurs, accents, and a 'ses ile with voice' instruction. The score is written in a key with one sharp (F#).

Figür 39. 21.Ölçüde başlayan tınısal değişiklikler 27. ölçüye kadar devam etmektedir. Bu pasaj içerisinde her iki ölçüden birinde A3 ile başlayan figür "ses ile (with voice)" talimatı ile belirtilmiştir. Burada icracıdan çaldığı figürü ağızla söylemesi istenir. Daha önce gördüğümüz gibi bu teknik bir tür multifoniktir ve doğal sesi değiştirip tınıya etki eder. Özetle bu tür bir teknik konvansiyon dışı yazıya dâhildir.

Mustafa Eren Arın “*Liquid Identities No: 3 (Segâh-Uşşak) For Solo Ney*”

## Çalgılama: Solo Ney

## Frekans kategorisi içerisinde konvansiyon dışı yazı



Figür 40. 46 ve 47’ci ölçülerde karşılaşılan pasajda makamsal melodik hareketler kesintiye uğrattılıp atlamalı bir figüre çevrilmiştir. (A#4-F4-G5-F#5 notalarından oluşmaktadır). Makamsal hareketi kesintiye uğratan bu tür atlamalı pasajlar konvansiyonel Ney yazısının dışındadır.

## Süre kategorisi içerisinde konvansiyon dışı yazı



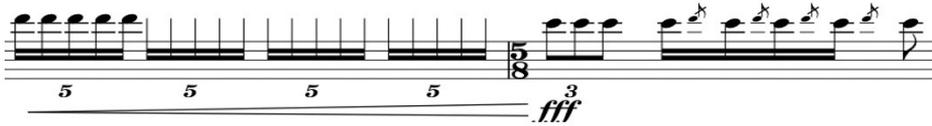
Figür 41. 54-59 ölçüler arasında karşılaşılan pasajda çok hızlı zaman değişimleri gözlemlenmektedir. Bu tür bir yazı konvansiyon içerisinde değerlendirilemez.

## Artikülasyon kategorisi içerisinde konvansiyon dışı yazı



Figür 42. 43-45 ölçüler arasında karşılaşılan pasajda bazı notaların(E5) staccato (kesik kesik notalar) çalınması istenmiştir. Bu kadar hızlı artikülasyon değişimleri konvansiyon sınırları dışındadır.

## Dinamik kategorisi içerisinde konvansiyon dışı yazı



Figür 43. 102. ölçüden başlayan crescendo 103. ölçüde üç forte (fff) gürlüğe çıkmaktadır. Bu tür bir gürlük kullanımı konvansiyon dışıdır.

## Tını kategorisi içerisinde konvansiyon dışı yazı

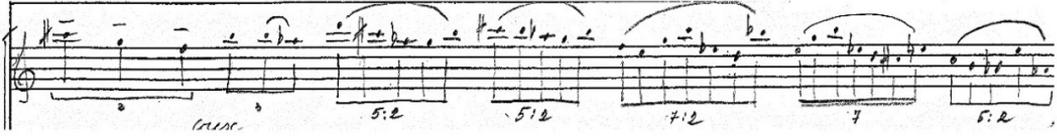


Figür 44. 90-95 ölçüler arasında karşılaşılan pasajda icacının dönüşümlü olarak vokalize sesler (Notada M.P olarak gösterilmiş) ve normal çalım arasında hızı geçişler yapması beklenmektedir. Bu tür tını değişikliklerine konvansiyon içerisinde rastlanmaz.

### Toivo Tulev "Untitled"<sup>10</sup>

#### Çalgılama: Solo Ney

#### Frekans kategorisi içerisinde konvansiyon dışı yazı



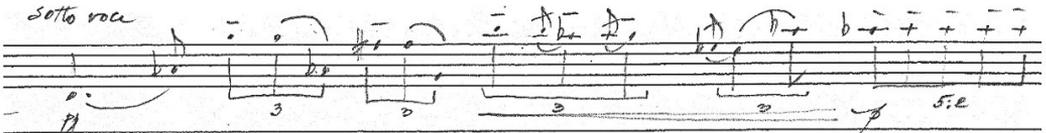
Figür 45. 10. Satırda karşılaştığımız yazı dili gerek armonik dilinin yoğunluğu (9 notalık bir küme: Eb-E-F-G-Ab-Bb-B- C#-D) gerekse arpej benzeri zigzag yapısı nedeniyle konvansiyon dışıdır.

#### Süre kategorisi içerisinde konvansiyon dışı yazı



Figür 46. 11. Satırda j-karşılaşılın hızlı tartım değişimleri (dörtlük içerisinde yedileme, sekizlik, ikilik içerisinde beşleme, dörtlük içerisinde beşleme... vs.) konvansiyon dışıdır.

#### Artikülasyon kategorisi içerisinde konvansiyon dışı yazı



Figür 47. Altıncı satırda karşılaşılan aynı tartım içerisinde tenuto ve bağlı (legato) artikülasyonlardan oluşan yazı konvansiyon dışıdır.

#### Dinamik kategorisi içerisinde konvansiyon dışı yazı



Figür 48. Birinci satırda karşılaştığımız gürlük değişimleri (pianissimo' dan [pp] forte' ye [f] açılma konvansiyon dışıdır.

#### Tını kategorisi içerisinde konvansiyon dışı yazı



Figür 48. 22. satırda karşılaştığımız yazıda Ney partisi için iki satır kullanılmıştır. Üst partide normal sesler çalınırken alt partide icracıdan "khu" hecelerinden oluşan perküsif vokalize sesleri çalgının içerisine söylemesi beklenmektedir. Bu tür bir tını kullanımı konvansiyon dışıdır.

<sup>10</sup>Bu örnekte bestecinin el yazısı kullanılmıştır. Yazıda zaman işaretleri ve ölçü numaraları belirtilmemiştir. O yüzden analizlerde örnekler satırlar halinde verilmiştir.

Tablo 1. Analizlerde karşılaşılan Beş temel kategori içerisinde konvansiyon dışı yazı örnekleri (karşılaştırmalı)

| Besteciler / Yapıtlar  | Frekans  | Süre  | Artikülasyon                | Dinamik                          | Tını   |
|--|--|---|-----------------------------|----------------------------------|--|
| Eda Er<br>“Het Leven Is Net Een Krentenbol, Met Af En Toe Een Hard Stukje” | Peşi sıra tekrar eden M7’li aralığı            | Düzensiz beşleme tartımı  | Hızlı artikülasyon değişimi | Niente’den piyanoya (p) açılma   | Nefes sesi   |
| Aslı Kobaner<br>“Karacahmet- Üsküdar Bir İki”                              | Armonik dil (kromatizm + çeyrek ses)           | Düzensiz üçleme tartımı   | Yok                         | Fortesimo (ff)                   | Yok  |
| Okan Yaşarlar<br>“Wır Verstehen Euch Nicht”                                | Armonik dil (kromatizm + çeyrek ses)           | Yazılmış accelerando - ritardando                                   | Hızlı artikülasyon değişimi | Hızlı dinamik değişimi           | Nefes sesi   |
| Jeremy Woodruff<br>“Untitled” For Turkish Ney                              | Armonik dil (yoğun kromatizm)                  | Ani zaman değişimleri (4/4-7/8 vb.)                                 | Hızlı artikülasyon değişimi | Aşırı gürlük değişimi (f-niente) | Tını trili (bisbigliando)                          |
| Attila Kadri Şendil “Zamanın Ruhu: Bir Ses”                                | Armonik dil (yoğun kromatizm)                  | Zaman işareti yok + hızlı tempo değişimleri                         | Hızlı artikülasyon değişimi | Gürlük açılımı + fortissimo (ff) | Vokalize sesler (Multifonik)                       |
| Mustafa Eren Arın<br>“Lıqıd İdentities No:3”                               | Peşi sıra atlamalı pasajlar                    | Ani zaman değişimleri (4/4-5/4-5/8 vb.)                             | Hızlı artikülasyon değişimi | Gürlük açılımı üç forte (fff)    | Vokalize sesler (Multifonik)                       |
| Toivo Tulev<br>“Untitled”  | Armonik dil (yoğun kromatizm + kullanım şekli) | Hızlı tartım değişimleri (yedileme - beşleme - normal sekizlik vb.) | Hızlı artikülasyon değişimi | Aşırı gürlük değişimi (pp-f)     | Perkusif vokalize sesler (khun hecesi ile yapılan) |

## Sonuç ve Tartışma

Yirminci yüzyılın ikinci yarısından başlayıp günümüze uzanan süreçte global dünya anlayışı ve teknolojik gelişmelerin de etkisiyle özellikle kültürlerarası çalışmalar önemli bir yer tutmaktadır. Çağdaş Müzik, müzik tarihinin hiçbir döneminde olmadığı kadar geniş tınısal veri olanaklarına ve bunların birbirleri ile melezleştirilmesi yoluyla elde edebilecek pek çok biçimsel çeşitliliğe sahip olmuştur. Türk Makam Müziği çalgıları da bu veri potansiyeline dâhildir. Son yıllarda

Türk Makam Müziği çalgılarının Çağdaş müzik sahnesinde daha sıklıkla yer aldığı bilinmektedir. Özellikle Türk Makam Müziği’ne ait bir çalgı olan Ney çalgısı, ifade olanakları ve tınısal özelliklerinin yanında temsil ettiği dini ve felsefi miras sebebiyle de çağdaş ve kültürlerarası müzik alanında kendine özel bir alan açmıştır. Kültürlerarası Çağdaş müzik repertuarı içerisinde Ney için bestelenmiş yapıtlarda son yıllarda gözle görülür bir artış gözlemlenmektedir. Ülkemizden ve dünyadan birçok besteci, Ney çalgısının özgün tınısını çağdaş müziğin ses olanakları içerisinde ele

olarak “Yerel” ile “Çağdaş” arasındaki estetik geçişkenliğin imkanlarını araştırmaktadırlar. Bu araştırmada Ney çalgısının tarihsel gelişimi içinde kullanım olarak Ney’in müzik tarihinde Batı Müziği ve o türe ait çalgılarla olan ilişkisi incelenmiş, diğer yandan Türk Müzik Tarihi içindeki kullanımlarına da ayrıca yer verilmiştir. Ney çalgısının Çağdaş Müzikte kullanım olanaklarının yedi örnek üzerinden gösterildiği bu çalışmada; sırasıyla Neyin Batı Müziği enstrümanlarıyla ilişkisinin tarihsel serüveni irdelendikten sonra Çağdaş Müziğin genel bir çerçevesi çizilmiştir. Ney çalgısının da dâhil olduğu tahta üflemeli çalgıların organolojik sınıflandırılması içerisinde Ney çalgısının ses üretme özellikleri ve Çağdaş Müzikte kullanılan tekniklerin tahta üflemeli çalgılarda en sık karşılaşılan halleri, Ney çalgısının Çağdaş Müzikte Kullanım Olanakları başlığı altında öncelikle Ney çalgısına uyarlanabilecek Çağdaş müzik teknikleri olarak maddeler halinde verilmiştir. Sonrasında bu çalışma kapsamında gerçekleştirilecek analizlere bir kuramsal çerçeve oluşturması amacıyla müziği var eden temel beş kategorinin: frekans-süre-artikülasyon-dinamik-tını’nın tanımı yapılmıştır. Konvansiyonel Ney yazısının ileri icra aşamasını gösterebilmek için Tanburi Cemil Bey’in *Şedd-i Araban Saz Semaisi* örnek olarak seçilmiş olup, bu eser müziği var eden temel beş kategori üzerinden incelenerek konvansiyonel Ney yazısının sınırları çerçevelenmiştir. Bu çalışma kapsamında, solo Ney ve içerisinde Ney çalgısını barındıran Oda Müziği türünde çeşitli çalgı kombinasyonları için bestelenmiş yedi bestecinin yedi yapıtı üzerinden Ney çalgısının Çağdaş müzikte kullanım olanakları araştırılmıştır. Bu araştırmada bu bağlamda Ney çalgısının Çağdaş müzikte kullanım olanaklarını örneklendirebilmek için bu yedi çağdaş bestecinin yedi yapıtı, frekans, süre, artikülasyon, dinamik ve tını olmak üzere müziği oluşturan beş temel parametre üzerinden analiz edilmiştir. Bu eserlerde Ney kullanımı ve Ney’in teknik imkanlarının Çağdaş müziğin müzikal dokuları ile karşılaşmasında ortaya çıkan sonuçlar mercek altına alınmıştır. İncelenen

eserlerde konvansiyon dışı yazı tespit edilerek örneklendirilmiştir. Bu yapıtlar sırasıyla Eda Er “*Het leven is net een krentenbol, met af en toe een hard stukje*”, Aslı Kobaner “*Karacaahmet-Üsküdar Bir İki*”, Okan Yaşarlar “*Wir Verstehen Euch Nicht*”, Jeremy Woodruff “*Untitled for Turkish Ney*”, Attila Kadri Şendil “*Zamanın Ruhü: Bir Ses*”, Mustafa Eren Arın “*Liquid Identities no: 3 (segâh-uşşak) for solo Ney*”, Toivo Tulev “*Untitled*” isimli çalışmalardır. Bu çalışmalar, müziği var eden temel beş kategori üzerinden analize tabi tutulmuş ve Çağdaş müzikte karşılaşılan Ney yazısının özellikleri saptanmaya çalışılmıştır. Bulgular her yapıt için her kategoriden bir örnekle sınırlandırılmıştır. Bu kapsamda yapılan analizler sonucunda çalışmaya örnek oluşturan yedi bestecinin altı eserinde kullanılan müzik yazısı temel beş kategori bakımından konvansiyonel Ney yazısının dışında olduğu tespit edilmiş, ancak Aslı Kobaner’in “*Karacaahmet-Üsküdar Bir-İki*” yapıtında, frekans-süre-dinamik kullanımı bakımından konvansiyonel Ney yazısının dışında olmakla beraber, artikülasyon ve tını kategorileri bakımından ise konvansiyon dışılığa rastlanılmamıştır.

Ney’in Çağdaş müzikteki kullanımı, geleneksel ve çağdaş müzik arasında bir köprü görevi görerek çağdaş ve kültürlerarası müzik alanında kendine özgü bir alan açmıştır. Böylece müzik kültürünün küresel tını çeşitliliğine katkıda bulunmaktadır. Ney çalgısının Çağdaş müzikteki kullanımı, teknik ve estetik açıdan çeşitli yenilikleri beraberinde getirmiştir. Geleneksel Ney tekniğinin yanı sıra, günümüz bestecilerinin Ney’i farklı bir perspektifle ele alarak yeni ifade biçimleri ve ses düzenlemeleri geliştirmesi, Çağdaş Müzikte deneysel seslerin oluşturulmasında önemli bir rol oynamaktadır. Bu durum, Ney’in çağdaş müzikteki kullanımının sadece geleneksel değil, aynı zamanda yenilikçi ve deneysel bir yaklaşımı da içerdiğini göstermektedir (Turan & Oğul 2023: 66). Ney çalgısının Çağdaş müzik repertuarındaki artan kullanımı, bu coğrafyanın müzik kültürünün küresel ölçekte

tanıtımı ve kültürlerarası etkileşimine bir örnek oluşturmaktadır. Ney'in çağdaş müzikteki ses ve tını özellikleri, bestecilere benzersiz bir ifade aracı sağlamaktadır. Bu durum, Ney'in sadece Türk müziğiyle sınırlı kalmayıp dünya müziği sahnesinde de yer alabileceğini gösterir niteliktedir. Ancak bu tür uygulamaların yerel çalgı pratiklerini değişime zorladığı hatta küresel anlamda standart bir duyuş merkezine çektiği yönünde görüşler de bulunmaktadır (Sandu, 2021: 543).

Bu çalışma nitel araştırma yöntemi ile ele alınmış olup, ülkemizde ve dünyada Ney çalgısını yapıtlarında kullanmayı amaçlayan bestecilere, bu yapıtları seslendirmek isteyen icracılara ve bu alanda çalışan araştırmacılara bir tür teorik altyapı sunmayı hedeflemektedir. Bu incelemenin, Ney çalgısının Çağdaş Müzikte kullanımı konusunda kuramsal bir literatürün gelişmesine katkı sunduğu da düşünülmektedir. Bu araştırma, bundan sonra yapılacak çalışmalara kaynak oluşturması bakımından önem arz etmekte ve Ney çalgısının Çağdaş Müzikte Kullanım alanlarını genişletme ve Kültürlerarası Çağdaş Müziğin gelişimine katkı sunma temennisi taşımaktadır.

## Öneriler

### İlerideki Araştırmalara Yönelik Öneriler

Bu çalışmada belirli bir zaman diliminde belirli sayıda bestecinin Ney çalgısı için yazmış oldukları eserlerin konvansiyon dışı kullanım özellikleri ortaya koyulmuştur. İleride bu alanda yapılmış çalışmaların genişletilmesi gerekmektedir. Özellikle, Ney'in teknik özellikleri ile Çağdaş müzik kompozisyon teknikleri arasındaki etkileşimi daha derinlemesine anlamak için kapsamlı çalışmalar yapılmalıdır. Ney çalgısının farklı müzikal tür ve yaklaşımlar doğrultusunda kullanım olanakları üzerine de çalışmalar yapılabilir. Ney'in diğer müzik kültürleri ve çalgıları ile etkileşimine yönelik çalışmaların genişletilmesi ile kültürlerarası müzik alanında yeni anlatım biçimleri keşfedilmesine yardımcı olunabileceği düşünülmektedir.

## Uygulamalara Yönelik Öneriler

Ney çalgısının Çağdaş Müzikte kullanım olanakları ile ilgili farklı çalışmalar yapılabilir. Ney için yazılmış Çağdaş müzik yapıtlarını çalmak isteyen icracıların çalgının teknik özelliklerini özenli biçimde araştırmaları, Çağdaş müzikte kullanım teknikleri ile ilgili literatür taramaları yapmaları, bestecilerin icra önerilerini titizlikle ele almaları önerilmektedir. Besteciler için; dünyada farklı geleneksel çalgıların tını özelliklerinin, bilhassa Çağdaş Müzikte yeniyi aramanın gelenek üzerinden geçen farklı boyutlandırmaları doğrultusunda, Ney çalgısının kullanımı ile ortaya çıkan ifade olanakları, yeni bir dil oluşturma bağlamında bestecilere yeni yollar sunabilir. Geleneksel çalgıların konvansiyon dışı kullanımları, yerel müzik pratiklerine yeni bir perspektif kazandırabilir. Böylece geleneğin küresel müzik entegrasyonu ile çok çeşitli müzikal ifade biçimlerini uygulama alanı oluşabilir. Bu sayede yerel ve uluslararası müzikal elementler arasında bir köprü kurularak Türkiye'de Çağdaş Müziğin sınırlarının genişlemesi söz konusu olabilir. Dolayısıyla Besteciler ve icracılar, Ney'in çağdaş müzik repertuarını genişletmek üzerine çalışmalar yapabilir. Ayrıca farklı müzik türlerinden esinlenerek Ney için yeni eserler bestelenmesi, çalgının repertuarının zenginleştirilmesine katkı sağlayacaktır.

## Bilgilendirme

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## **An examination of the possibilities of using the ney instrument in contemporary music**

### **Extended Abstract**

In the process extending from the second half of the 20th century to the present day, intercultural studies have an essential place in the influence of global understanding and technological developments. Contemporary Music has a more comprehensive range of timbral data possibilities than at any other time in the history of Music. Therefore, many musical formal variations can be achieved by hybridising these tones with each other. Turkish Maqam Music instruments are also included in this data potential. In recent years, it has been seen that Turkish Maqam Music instruments have appeared more frequently in the Contemporary Music scene. The Ney, an instrument belonging mainly to Turkish Maqam Music, has opened a special space for itself in contemporary and intercultural music due to its expressive possibilities, timbre characteristics, and the religious and philosophical heritage it represents. It has been observed that there has been a noticeable increase in the works composed for the Ney in the Intercultural Contemporary Music repertoire in recent years. Many composers in our country and globally are investigating the aesthetic transition possibilities between “local” and “Contemporary”, taking into account the unique characteristics of the Ney instrument among the sound options of contemporary music. This research is significant in terms of revealing the usage possibilities of the Ney instrument in the field of contemporary music. It provides an essential contribution to the literature by providing examples of the conventional use of the Ney instrument and its use in contemporary music and by examining and analysing them in the context of the five basic categories that make up music as it pioneers studies in the field. In this context, it is also essential to provide resources for future studies. It aims to provide a theoretical background to composers who want to use the Ney instrument in their works in our country and around the world, to performers who want to perform these works, and to researchers working in this field. In this study, which is handled with a qualitative research method, the use of Ney and the results of the encounter between the technical possibilities of the Ney and the musical textures of Contemporary Music are examined. The Ney’s relationship with Western Music and instruments belonging to this genre, its international and local uses in music history, and its conventional structure are examined through examples. In this context, the possibilities of using the Ney instrument in Contemporary Music are shown through seven examples. Within the organological classification of wind instruments, including the Ney instrument, the sound production characteristics of the Ney instrument and the most common techniques used in woodwind instruments in Contemporary Music are exemplified as a result of the data obtained from the literature review. It has been adapted to the Ney instrument under the title Possibilities of Using the Ney Instrument in Contemporary Music. Then, to create a theoretical framework for the analyses to be carried out within the scope of this study, five basic categories that make up music, frequency-duration-articulation-dynamic-timbre, were defined. To reveal the advanced performance stage of the traditional Ney writing, Tanburi Cemil Bey’s Şedd-i Araban Saz Semai was taken as an example, and this work was examined through the five basic categories that make up the Music. The boundaries of the traditional Ney writing were drawn in this direction. In this research, to exemplify the possibilities of using the Ney instrument in contemporary music, seven works by seven contemporary composers working in this field were analysed based on the five basic parameters that make up music (frequency, duration, articulation, dynamics and timbre). Non-conventional writings were identified and exemplified in the works discussed. These works are respectively “Het Leven is Net Een Krentenbol, Met Af En Toe Een Hard Stukje” by Eda Er, “Karacaahmet-Üsküdar Bir İki” by Aslı Kobaner, “Wir Verstehen Euch Nicht” by Okan Yaşarlar, “Untitled for Turkish Ney” by Jeremy Woodruff, “Zamanın Ruhü: Bir Ses” by Attila Kadri Şendil, “Liquid Identities No:3 (Segâh-Uşşak) For Solo Ney” by Mustafa Eren Ann, “Untitled” by Toivo Tulev. These studies were examined according to the five basic categories that make up Music, and the characteristics of the Ney script encountered in Contemporary Music were tried to be determined. In addition to the traditional Ney technique, today’s composers’ development of new forms of expression and sound arrangements by considering the Ney from a different perspective plays an essential role in creating experimental sounds in Contemporary Music. This reveals that the use of the Ney in contemporary music includes both a traditional and an innovative and experimental approach. It is thought that expanding studies on the interaction of the Ney with other musical cultures and instruments will help discover new forms of expression in the field of intercultural music. Non-conventional uses of traditional instruments can bring a new perspective to local musical practices. Thus, with the global musical integration of tradition, a field of application of a wide variety of musical expression can be created, expanding the boundaries of Contemporary Music by establishing a bridge between local and international musical elements. Composing new works for the Ney inspired by different musical genres will enrich the instrument’s repertoire.

### **Keywords**

*contemporary music, interculturalism, ney, ney playing techniques, wind instruments*

## Yazarların Biyografileri



**Ayça Arın**, ilkokuldan sonra İstanbul Teknik Üniversitesi Türk Musikisi Devlet Konservatuvarı Çalgı Eğitim Ney Bölümüne kabul edilmiştir. Orta-Lise ve Lisans Eğitimini Çalgı Eğitim Bölümünde tamamlamıştır. Eğitimi boyunca Salih Bilgin, Niyazi Sayın gibi ustaların Ney talebesi olmuştur. Eğitim hayatı bittikten sonra yurtiçi ve yurtdışı çeşitli proje ve konserlerde Ney Sanatçısı olarak yer almıştır. 2015 yılından beri Kültür ve Turizm Bakanlığı Samsun Devlet Klasik Türk Müziği Korosunda Ney Sanatçısı olarak çalışmaktadır.

**Yer Aldığı Albüm Çalışmaları, Projeler:** 1. Donovan Mixon Hybrid Project Ney Sanatçısı Dmc yapım, 2. Kültür ve Turizm Bakanlığı Samsun Devlet Klasik Türk Müziği Korusu 25.yıl özel Dvd çalışması 2016, 3. Kadınlar Dünyayı Çalışıyor Söylüyor Albüm çalışması Ney Sanatçısı Orpheus, Yapım 2021.

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**Pınar Beşevli**, Hacettepe Üniversitesi Ankara Devlet Konservatuvarı Müzikoloji Bölümü, Etnomüzikoloji ve Folklor Anabilim Dalı Lisans programından mezun oldu. Bu yıllarda eş zamanlı olarak Ankara Devlet Konservatuvarı Bestecilik ve Orkestra Şefliği Programının ilk devresini tamamladı. “...Ve Müzik” Dergisinin kurucu, yönetici ve yürütücülerinden biri olarak çalıştı ve bu dergide etnomüzikoloji alanında çeviriler yaptı. Hacettepe Üniversitesi Sosyal Bilimler Enstitüsü Etnomüzikoloji ve Folklor Anabilim Dalından *1995 - 2000 Yılları Arasında Yapılan Türk Film Müziklerinin Biçim ve İçerik Analizi* tezi ile mezun oldu. Ondokuz Mayıs Üniversitesi Eğitim Fakültesi Güzel Sanatlar Bölümü Müzik Eğitimi Anabilim Dalında 2002 yılında göreve başladı. Prof. Dr. İrfan Erdoğan ile birlikte yazdıkları *Sinema ve Müzik Materyal Satış ve Bilinç Yönetimi için Bilişsel ve Duygusalın Oluşturulması* adlı kitabı 2005 yılında yayınlandı. Ondokuz Mayıs Üniversitesi Sosyal Bilimler Enstitüsü Tarih Bölümü Cumhuriyet Tarihi Anabilim Dalında *İkinci Dünya Savaşı Sonrası Türkiye’de Çağdaş Müzik Politikaları (1945-1990)* tezi ile Doktorasını tamamladı. *Kızılcahamam Düşün Gelenekleri ve Düşün Müzikleri* adlı ikinci kitabı 2023 yılında yayınlandı. Halen Ondokuz Mayıs Üniversitesi Devlet Konservatuvarı Müzikoloji Bölümü Genel Müzikoloji Anabilim Dalı Öğretim Üyesi olarak görev yapmakta, yurt içi ve yurt dışında gerçekleştirdiği akademik ve sanatsal çalışmalarına devam etmektedir.

**Kurum:** Ondokuz Mayıs Üniversitesi, Devlet Konservatuvarı, Müzikoloji Bölümü, Genel Müzikoloji Ana Bilim Dalı, Samsun, Türkiye.

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# Use of drone in Indonesian sound art within the context of 'Lawing' put forward by Anugerah<sup>1</sup>

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## Abstract

Nursalim Yadi Anugerah is an Indonesian modern contemporary artist, who uses the drones of Kledik, an instrument from Kalimantan in his artwork called 'Lawing'. Anugerah has engaged in addressing socio-environmental concerns through an interdisciplinary approach. His unique approach towards drone and sound art makes him an appropriate choice for this research. The primary objective of this research is to inquire the use of drone in Indonesian Sound Art within the context of 'Lawing' put forward by Anugerah. The research methodology adopted for this study is Sound Ethnography. The data was collected through semi-structured interviews, observations, and literature review. Manual coding and triangulation were used to analyse and interpret the data. Various themes and subthemes were derived through the analysis of the interviews and observations. The researcher found relevant themes like aesthetic and experiential quality of drone, and innovation with drone. This study examines the aesthetics of lawing including tone, texture, resonance and noise within the context of drone. The concept of Lawing is the connection of humans and breathing at a personal level. Anugerah used an air compressor for his performance, which is an innovative way of approaching Kledik to create drone. Ambisonic sound systems and specialized microphones have been purpose-designed to craft such artworks, creating a unique spatial experience, and distinctive experiential dimension for the audience. The incorporation of technology with ethnic music in these artworks, emerges as a central driver of creativity and novelty. The study of 'Lawing' illustrates Anugerah's innovative approach to transform the melodic rhythmic drone of the traditional Kledik into a continuous drone with various density in texture. Anugerah has been actively creating sound art, fusing philosophical and cultural underpinnings of Dayak's with contemporary technology. 'Lawing' not only presents the Dayak people's belief, but also provoke listeners to understand the environmental issues faced in Kalimantan.

## Anahtar Kelimeler

*ambisonics, drone, kledik, sound art, technology*

## Introduction

The entry for 'drone' in the *Continuum Encyclopaedia of Popular Music of the World* defines it in the following way: "One or more sustained notes of identical pitch that, usually, accompany a melodic line often performed in a higher register. The note(s) can be sounded continuously

(a 'continual drone') or be repeated at short intervals (a 'rhythmic drone')". A drone serves as a tonal reference point and background for the changing pitch of other strands in the music. (Tagg 2003: 532) (Purves, 2020). The first author of this study, who is trained in Indian classical music, highlights the central role of the drone in the latter. In Indian classical music drone provides a compact harmonic foundation for composition" (Clinica & Orrore, 1980: 1). For example drone produced by the tanpura carries

<sup>1</sup> This study was produced first author master thesis. Additionally, we acknowledge the support Education University of Indonesia for providing the resources, and ethics clearance-reference Number: B-038/UN40.B.4.3/KP/2024 to conduct this research.

information about tuning, tonal quality, resonance and other acoustic properties relevant to vocal practises in Indian classical music. "The tanpura is often the primary archival embodiment of acoustic knowledge, serving as a repository of the most advanced tuning sensibilities and specialised vocal techniques" (Bhattacharyya, 2022: 1099).

Similarly, in the indigenous music of Tuva, the drone is used as a fundamental pitch, providing a stable base upon which the vocalist layers additional tones, such as flute-like harmonics, to create a rich sonic texture:

"Among the many ways the pastoralists interact with and represent their aural environment, one stands out for its sheer ingenuity: a remarkable singing technique in which a single vocalist produces two distinct tones simultaneously. One tone is a low, sustained fundamental pitch, similar to the drone of a bagpipe. The second is a series of flutelike harmonics, that resonate high above the drone ..." (Levin & Edgerton, 1999).

In many traditions, the drone holds symbolic meaning, representing cosmic harmony, the eternal nature of existence, or the cyclic nature of life and death. The ritualistic use of drone music can help reinforce these symbolic associations, allowing listeners to connect with the deeper layers of meaning and engage in transformative experiences. According to Levin and Edgerton (1999), the aesthetics of the drone in Tuvan music is deeply rooted in the cultural and spiritual traditions of the Tuvan people. They further state that the drone is believed to evoke a connection with nature and the spiritual realm, allowing for communication with ancestral spirits and the natural environment. It creates an immersive sonic landscape that transports listeners to a different state of consciousness and fosters a sense of transcendence.

The avantgarde is always inspired by the tradition. Numerous artists like La Monte

Young, Terry Riley etc delved into the world of eastern traditions to explore their psychological understandings of music and sound. These traditions inspired them to create avantgarde music and come out of their boxes of traditional western music methods. They opened themselves to the new possibility of expression, while keeping their old knowledge of sound recordings, playback and transmission inspiring them to create avantgarde art.

During the twentieth century, music gradually expanded its boundaries, coming to include any type of sound object (therefore noise, as well as all the sounds of the entire extra-artistic reality). Furthermore, certain musical styles (for example minimalism, drone music, spectralism) have valorised what can be defined as a "minimal musical object". (Vallauri, 2017)

## **Background of the Study**

Drone sounds play a significant role in sound art by serving as a medium for artistic expression and exploration. "The aesthetics of drone sound can be subjective and vary depending on the composer's personal preferences and cultural background" (Purves, 2020: 1). "Drone as a word implies a buzz or constant low buzzing resonance. Aesthetically, drone music builds with a static or exceptionally unhurried sort of rhythm and carries the minimalistic feature of sound" (Clinica & Orrore, 1980: 1). Purves (2020) and Clinica & Orrore (1980) mention that La Monte Young, one of the minimalist composers, significantly used drones in his compositions. La Monte Young used drones towards the audience's inner world of perception, inside the terrain of the cosmic world, inward to self-existence, to immerse in art as a course of a sonar wave, as a personal visual journey of artistic bliss and poignant rapture. La Monte Young's deliberate use of drones was aimed at guiding listeners on an inward journey towards a heightened state of consciousness and self-awareness. His use of drones was

not merely a musical technique, but was a means of facilitating a transformative experience between the listeners and the abstract realms of perception and existence. Young drew inspiration from the intersection of nature and music to create immersive soundscapes that transcended traditional notions of artistic expression. La Monte Young extensively used drones in creating sound art. [Can you add a link sentence here to introduce the next quotation?] “it is the instance of listening that enables the articulation of sound as art, granting its significance as an element of epistemological<sup>2</sup> imagination and meaning production” (Luna, 2021: 2).

“The sound artist hence finds interest in sound as a medium—not as a metaphor. To the sound artist, sound is not “beyond human control,” it is neither a pure abstraction nor a metaphysical phenomenon, and it is not separated from phenomena outside the artistic work, the music culture or the art world” (“Bloom. Handb. Sound Art,” 2020: 4). Sound art’s interdisciplinary qualities enable conceptual artists, musicians, and visual artists to collaborate in a common creative space. According to Zhai (2022), most of the miracles are created by innovations and in the era of rapid changes, there are new technological miracles every day. Sound art allows the artists to express their creativity through sounds, whether recordings, sound installations or a new media.

Sound art can be understood as a practical response to the ways in which drone sound might interact with socio-political issues in an ecological setting. In order to address specific concerns about the kinds of acoustic “data” that make up and influence the social and political spheres, (Guillaume & Grayson (2021) conceptualized sound as a social phenomenon and linked it to power relations. According to Albinsson (2022), “music has the simultaneous capacity to divide and bridge across space” (p. 14).

<sup>2</sup> Empistomegenic is the phenomenon of relating with the theory of knowledge, especially with regards to its methods, validity and scope.

The urban setting promotes a dissociation between the body and the psyche. Instead of being a life-giving environment, it is an energy-draining one. “Children strive to make any environment a liveable space with their intense physicality, their unwavering receptivity towards their environment, and their vocal and physical expressiveness” (Westerkamp, 1988: 125). In an effort to confront contemporary challenges, sound art has evolved as a form of protest.

Indonesian sound art is a distinct, reflective, and all-encompassing style that draws inspiration from indigenous customs and technological advancements. Composers such as Slamet Abdul Shyukur (1935-2015) initiated a revolution among Indonesian musicians and served as an inspiration to many sound artists in his day. One of the well-known Indonesian drone music producers, Otto Sidhartha, was his student. Otto Sidhartha’s interventions shifted the focus from the creation of music to the sound. The techniques used by Indonesian sound artists are distinctive and distinguish them from their international counterparts. Otto Sidhartha composed the music for his 1992 album Mitsuno Hibiki using sounds from indigenous cultures of Rio Islands and the natural world.

Java futurism is currently one of the platforms that embodies an artistic and anthropological study endeavours that is in line with the continuous decolonization of experimental music, noise art, and sound art in the Indonesian setting. The project website provides an exhibition space for different sound art and experimental research projects carried out in Indonesia. The phrase “Java futurism” was created by the Yogyakarta-based instrument builder and sound artist Lintang Radditya. Java futurism refers to the Indonesian political imaginary and Javanese mysticism’s non-secular temporality. These composers are activists in Indonesia, envisioning new political, social, and artistic trajectories based on the tangible foundations of Indonesian philosophy

and culture. However, it is important to acknowledge the relative dearth of scholarly literature on this topic, especially with regard to Indonesia's emerging sound art movement. This research may help create a fresh viewpoint on drone utilization in Indonesian sound art.

### **Importance of the Research**

Indonesian avantgarde musicians and sound artists have uniquely utilized drones to craft contemporary sounds and progressions. The present study focuses on the aesthetic and experiential quality of drone in 'Lawing' (2020) by observing the subtle changes and alterations during the performance. Studying the use of drones in 'Lawing' can help us understand the interconnectedness between Kalimantan's indigenous communities, innovation through technology, and community engagement within the context of Anugerah's artwork. It also offers an understanding of how Anugerah has used drones to be creative and expressive in the realm of politics and society. The research highlights the importance of collaboration and solidarity within communities, emphasizing the value of organic and spontaneous processes in creating art that resonates with local cultures and traditions. It contributes to the preservation and promotion of Kalimantan's rich cultural heritage by examining the ways in which traditional ethnic instruments, like kledik, and technology might be merged into sound art to be innovative with drone. "Graham Harman puts forth a provoking concept that is shown in the way we characterize particular interactions with reality, things, and experiences are fundamental for the interaction in both analogue and digital domains" (Paquete, 2024: 430).

### **Problem of the Study**

The research on the use of drones in sound art within the context of 'Lawing' by Nursalim Yadi Anugerah lead to some key problems and themes:

#### **Aesthetic and Experiential quality of**

**Drone in 'Lawing':** This study looks at how Anugerah has redefined the drone, giving it a new meaning and purpose. There is no existing literature on these aesthetic aspects of Drone music in Indonesia, which highlights the relevance of the present study. Through the observations of the sounds of 'Lawing' and its use of drone sounds, the study explores the tone, texture, resonance and noise aspects found in the Indonesian artwork, and offers insights into how drone music can create immersive and meditative atmospheres for listeners. "Sound is vibration that is perceived and becomes known through its materiality" (Hawk, 2018: 315).

### **Innovation with drone through 'Lawing' in Kalimantan, Indonesia :**

"To what extent are drone artists today doing something new, as opposed to merely perpetuating the past? As Barnett Newman would ask, are drone artists today actually creating, or are they simply making? Of course, at one level there is something different in recent drone music, but to what extent this is significant, or even recognized, remains unclear" (Schneider, 2009).

The study enquires into the ways in which Anugerah has crafted the drone using traditional Kledik sounds. The innovation of the drone in 'Lawing' can be an important study for researchers. "For La Monte Young, previous musical forms and traditions were the foundation of innovation, rather than an obstacle to it" (Schneider, 2009).

By addressing these problems and themes, the research contributes to a deeper understanding of the complexities and nuances of sound art in Indonesia. It highlights the diverse influences and creative approaches employed by artists like Anugerah, to push the boundaries of artistic expression and engage with pressing social and environmental issues.

## Method

### Research Model

This research used qualitative approach while adopting sound ethnography as a method. “Qualitative research aims to understand the phenomena about what is being experienced by the subject of the research, for example; behaviour, perception, motivation and holistic action described in a form of words and language, on a certain natural context and utilizing various scientific methods” (Putriani et al., 2018: 31). The method adopted for this study was Sound Ethnography. “This methodological category can be applied to interpretive studies of sound, ethnographic studies that foreground sound theoretically and metaphorically, and studies that utilize sound practices similar to those found in forms of audio recording and sound art” (Powell & Gershon, 2020: 1). The subjective perspective and exploratory nature of the research allowed for an in-depth exploration of the aesthetic and experiential qualities of ‘Lawing’. The objective of this study was to explore Anugerah’s utilization of the drone in ‘Lawing’, focussing on understanding its aesthetic, cultural, and technological dimensions. By examining Anugerah’s innovation with drone and its implications for Kalimantan’s indigenous communities, the research aims to elucidate the interconnectedness between tradition, innovation, and community engagement within the context of contemporary sound art.

Sounds reveal not only nested layers of participants local and less local norms and values but also the researcher’s ideas, feelings, and ideals—a tool for reflexivity as well as for qualitative inquiry (Gershon, 2013). If everything sings (Wood, 2010) and resonates (Price, 2011), then sound serves as both a strong theoretical site for conceptualizing what might “count” as “data” in qualitative research and how such methodologies might function in practice” (Gershon, 2013).

This research employs methods to explore sound art, focusing on both the participants’ and local norms and values, as well as the researcher’s own observations. The research involves detailed, in-depth descriptions of phenomena, allowing for a comprehensive understanding of ‘Lawing’ from the participant’s perspective. In this study, sound is treated as meaningful data, subject to diverse interpretations by researchers. According to Gershon (2013), sounds help conceptualize emergent ontogenic<sup>3</sup> and epistemogenic<sup>4</sup> understandings, aiding individuals and groups in interpreting the nested layers of ecologies, norms, values, and other sensible iterations that inform our daily lives.

The research examines the tone, texture, resonance, and noise elements present in the Indonesian artwork via an analysis of the sounds of “Lawing” and its usage of drone sounds. It also provides insights into how drone music may induce contemplative and immersive environments for listeners.

### Participants

Two participants joined in this research. The first was Nursalim Yadi Anugerah, a 36 year-old Indonesian sound artist.



Figure 1. Nursalim Yadi Anugerah (web 1)

<sup>3</sup> Ontogenic is the phenomena of relating to the origin and development of an organism within its own lifetime.

<sup>4</sup> Epistemogenic is the phenomena of relating with the theory of knowledge, especially with regards to its methods, validity and scope.

Anugerah's unique perception of tone, resonance, noise and dynamics within the context of drone, especially kledik, made him an appropriate choice for this research. Anugerah is a composer and multi-instrumentalist who has embarked on a journey of self-exploration, engaging with contemporary social and environmental concerns through his art installation 'Lawing'<sup>5</sup>. His works focus on sonic experimentation through the cultural practices, knowledge and cosmology of indigenous people, as well as their activism around several entangled social-cultural and environmental issues in Kalimantan (Borneo). "His work contains echoes of various styles—Kalimantan indigenous music and symbols, the Indonesian underground noise scene, ritualistic chants, and European avant-garde compositions—all unified under his political project: a critique of ecological devastation and the question of survival" (web 1).

Anugerah explained about his journey as a musician while growing up in the artistic community of Kalimantan. He was not raised in a musical environment, but his father was a keen listener to cassettes. "I was held spellbound by Iwan Falls (Indonesian pop artist) and had a collection of his albums in my home during my childhood" (P1.M.36.13). It was unusual for a six year-old to listen to Iwan Falls' revolutionary lyrics. His parents were quite surprised to see him enjoying this music. The lyrics were progressive and revolutionary in the context of the environmental crisis and social issues of those times. Listening to Iwan Falls inspired Anugerah to learn the guitar and sing his songs. Though, as he remembers, his first instrument was the harmonica but the guitar was far more attractive to him at that age. He mentions that he even had a big poster of Iwan Falls with his guitar and shirtless body in his room. Generally, he liked collecting cassettes and enjoyed the texture of the sound production in the cassettes of the new sounds of Indonesia. During high

school, he started collaborating with the theatre groups and started spending his time in theatre. He could experiment and be free in the ways of expressing music in theatre. "That's where I found myself studying traditional Kalimantan music" (P1.M.36.16). Despite a devout Islamic upbringing, where the Rebana (drum) and Koran were tutors, his spirited youth led him on escapades. Later in the theatre space, he was able to experiment and be playful. He joined the university and pursued the graduation course in arts education in Pontianak, where he explored more of ethnic music. Further exploration in detail occurred in 2014 when Anugerah and some friends formed Balan Tumaan Ensemble spontaneously. They are actively creating together till date.

The second participant was Gatot Dinar Sulistiyanto, an expert sound engineer who was responsible for the sound installation during the performance of 'Lawing' at the Pestapora Festival-Jakarta on 23rd September, 2023. He was interviewed after the performance. Sulistiyanto is well known in Indonesia for his unique approach to ambisonic sound systems and for making his own monitors and sound systems. His understanding of ambient and experimental music made him an appropriate choice as a participant for the research on the sounds of 'Lawing'.

The third participant was Aldo Ahmed Fithra, an experimental musician based in Jakarta. He was interviewed after the performance of 'Lawing' at the Pestapora Festival-Jakarta on 23rd September, 2023. Fithra did his Masters in Music composition from Indonesian Institute of Arts, Surakarta, which makes him an important and well understood listener for 'Lawing'.

The fourth participant was Avant Garde Dewa Gug, who is currently studying Masters in Music Composition from Indonesia Art Institute of Padang Panjang. Gug is a sound artist himself, experimenting with traditional Minangkabau music and electronica timbres,

<sup>5</sup>Lawing literally means Litigation.

which makes him a relevant listener for the interview.

## Data Collection Tools

### Observation

For the research on the use of drones in sound art within the context of 'Lawing' by Anugerah, several data collection tools were utilized to gather relevant information and insights. Observation of the live performance, installation, and recordings of 'Lawing' provided a first-hand experience and understanding of how Anugerah integrates drone sounds into an artistic expression. The researcher also took extensive field notes alongside the observation process. The observation of the live performance was carried out at the Pestapora Festival-Jakarta on 23<sup>rd</sup> September 2023, and at the Yogyakarta Biennale 2023 on 25<sup>th</sup> November 2023.

### Interview

Interviews with Anugerah and Sulistiyanto (as a collaborator involved in the creation and reception of 'Lawing') offered valuable perspectives on the artistic process, cultural influences, and the impact of technology on sound art. Also, interviews with Aldo Ahmed Fithra and Avant Garde Dewa Gug were conducted, thereby questioning the audience perspective.

The first interview was conducted on 23<sup>rd</sup> September 2023 at the Pestapora Festival-Jakarta. As the interview took place in a very short time after Anugerah's performance, only three questions were delivered:

- What is the artistic approach while performing the installation?
- What are the technological aspects of the performance?
- Is there a concept behind the progressive dynamics of the performance?

A second interview was conducted at the Yogyakarta Biennale 2023 on 25<sup>th</sup> November 2023. Anugerah presented a sound

installation at the exhibition which was inspired by 'Lawing'. In this interview, the following questions were asked.

- What were your earlier influences in Music and how did you shift to sound art?
- What was the intention behind creating Lawing?
- How do you manage to create the artwork without any substantial support?
- What did you learn while working with the Indigenous communities?
- What are the challenges you face while working with the community?
- What are the technological aspects of Lawing?
- How did you create the Drone-based art-work, or did you discover it spontaneously?

The interview with Fithra and Gug were conducted on 23 September 2023, and the following questions were asked

- Do you consider Kledik as a drone instrument?
- What is your interpretation about the drone of 'Lawing'?
- What were you listening within the context of texture, colour, resonance and minimalism in 'Lawing'?

The interview process was delivered after all the participants agreed to be interviewed.

The data collection from the interview should be written as verbatim and were coded with initials (table 1).

Table 1. Participant initials

| Participant  | Initials | Meaning                                |
|--------------|----------|--|
| Anugrah      | P1.M.36  | First participant. Male. 36 years old  |
| Sulistiyanto | P2.M.46  | Second participant, Male, 46 years old |
| Fithra       | P3.M.31  | Third participant, Male, 31 year old   |
| Gug          | P4.M.27  | Fourth participant, Male, 27 year old  |

The analysis of existing academic literature, articles, and publications related to sound art, technology and cultural practices in Indonesia, provided a theoretical framework and contextual background for the research. Capturing visual documentation through photographs, videos, or multimedia presentations of sound art installations, performances, and artistic processes complemented the data collection process and provided visual insights into the creative aspects of the artwork.

Thus, a combination of data collection tools were employed to gather diverse and comprehensive data. This data was then used by the researcher to explore the intricate relationship between drones, sound art, technology, culture, and community engagement in Anugerah's artistic practice and the creation of 'Lawing'.

### **Analysis**

#### **Content analysis and triangulation with literature review was used to interpret the results and discussion for this research**

**Content Analysis:** Examining the content of interviews, observations, and literature reviews to extract key information about the aesthetic aspect, community engagement, technological innovations, and the socio-environmental discourse embedded in 'Lawing'. Identifying recurring themes and patterns within the data to uncover underlying meanings and concepts related to the integration of drone sounds, technology, cultural influences, and environmental themes in sound art.

Description of the data from the interview

(verbatim) was written and coded (see table 2). Coding in this research involves systematically categorizing and interpreting the collected sound data and interviews with participants and audience to identify patterns and themes within the context of artwork being researched. This process allows for a nuanced analysis of how traditional and technological elements converge to create new auditory experience in sound art in Indonesia.

Table 2. Example of data analysis code for interview

| Code no   | Verbatim   | Code   | Initial interpretation                   |
|-----------|--|--|--|
| P1.M.36.1 | What is the artistic approach while performing the installation?   | Artistic approach  |  |
| P1.M.36.2 | The approach is to enjoy the performance and be playful around it. A lot of it is spontaneous and organic.   | Organic<br>Spontaneous   | Artistic approach                        |
| P1.M.36.3 | Initially the dynamics were controlled by a software which was with the deforestation data of Kalimantan. However, currently I prefer doing it spontaneously, so that there is an element of improvisation and connection with the audience in context of dynamics | Sound manipulation using technology<br>Improvised and spontaneous dynamics | Artistic innovation<br>Aesthetic quality |

“During Observation, researcher’s recognisability of the source material is maintained, even if it subsequently undergoes transformation. The researcher’s knowledge of the environmental and psychological context of the soundscape material is invoked and encouraged to complete the network of meanings ascribed to the music; The composer’s knowledge of

the environmental and psychological context of the soundscape material is allowed to influence the shape of the composition at every level, and ultimately the composition is inseparable from some or all of those aspects of reality” (Drever, 2002). Keeping in mind the above quotation by Drever, notes from the observations were analysed and coded as follows

Table 3. Example of code for field notes

| Code  | Observation   | Descriptive code                      | Initial Interpretation |
|-------|---|---------------------------------------|------------------------|
| O.P.1 | Resonant and authentic Kledik drone sounds emerged as Nursalim switched on the compressor during his performance. | Resonance<br>Aesthetics<br>Expression | Aesthetic quality      |
| O.P.2 | Anugerah changed the reeds on the top of the gourds to manipulate the tone and texture of the drones of kledik.   | Creativity in Kledik                  | Aesthetic quality      |
| O.P.3 | The raw and organic texture of sound was audible and resonating in the performance.                               | Resonance<br>Aesthetics<br>Expression | Aesthetic quality      |

After analysing each finding from the data categorization as the second step. An interview and observation, we made a example is below (Table 4).

Table 4. Categorization of the data

| Initial interpretation              | Sub themes / codes   | Themes derived  |
|-------------------------------------|--|---|
| Aesthetics                          | Air compressor<br>Drone<br>Rhythmic drone<br>Production of drone character | <b>Aesthetic and expressive quality of drone</b><br>Innovation to produce new character of sound like drone |
| Aesthetic quality                   | Resonance<br>Aesthetics<br>Expression                                      | <b>Aesthetic and expressive quality</b>   |
| Creative thinking                   | Traditional music<br>Musical engagement                                    | Inspiration<br>Influences   |
| Innovation                          | Breath and human<br>Human and machine                                      | Relationship between breath, human and machine  |
| Improvised and spontaneous dynamics | Dynamics<br>Organic  | Experimental<br>Improvisations and organic performance<br><b>Innovation using drone</b>                     |
| Community                           | Collaboration  | Community engagement by Anugerah  |
| Unity and togetherness              | Solidarity and challenges faced while making work                          | Community engagement by Anugerah  |
| Looking for the right collaborator  | Unity and togetherness   | Community engagement by Anugerah  |
| Conceptual art                      | Theatre<br>Experimental music  | Community engagement by Anugerah  |
| Technology                          | Ambisonic  | Intersectionality of Drone and Technology   |
| Technology and experiential art     | Embodied Experience<br>Appropriate choice                                  | Intersectionality of Drone and Technology   |

The final process of the data analysis was triangulation. Literature related with aesthetic and experiential quality and innovation with drone through Kledik in Kalimantan, Indonesia was triangulated with the themes and subthemes derived from content analysis.

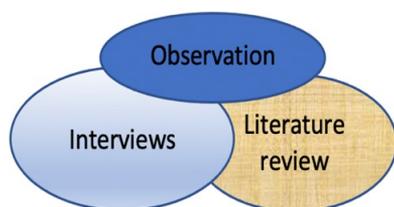


Figure 2. Triangulation data Analysis

## Results and Discussion

Anugerah manipulates and dissects the drones of Kledik by elevating them to the forefront and featuring them in a live performance, installation or recording, with the aim of rendering the imperceptible as perceptible and drawing attention to what often goes unnoticed. Through his work 'Lawing' (2020), Anugerah also offers a rich critique by highlighting the conjunction between ecology, technology, and decolonization; and a path amidst the impasse between theoretical academic discourse and the urgency of Kalimantan's environmental catastrophe. The imbalanced and consumerist behaviour of modern society can lead to a big disaster. "At its

best, ‘sound art’ opens up or calls attention to an auditory unconscious, a transcendental or virtual domain of sound that has steadily come to prominence over the course of the twentieth century” (Cox, 2009: 19). Through sound art, the artists can aesthetically express their disagreements and enter a creative space to process their emotions, creating a balance in their personal lives.

### Aesthetic and Experiential Quality of Drone in ‘Lawing’



Photo 1. Setting up the framework of Lawing (documentation by author')

Photo 1 is a situation on the stage, where the Klediks are installed on the stands, before the performance of Lawing (2023). “Kledik is an ethnic instrument from west Kalimantan. It is an inflatable device whose sound source is the tongue vibrate (Reed)” (Ghozali, 2018: 42). There is an air compressor attached to the Klediks, replacing the human breath with machine generated air-flow. Anugerah

switches on the compressor to produce the drone sounds from the installation. The performance starts with the continuous sounds of the drone from the Klediks. The resonance and reverberations of ‘Lawing’ are enhanced by the inventive drone production by the Klediks. The innovation in the artistic approach towards the production of drones by Kledik can be observed: “Anugerah changes the reeds on the top of the gourds to manipulate the tone and texture of the drones of kledik” (O.P.2). In the personal communication with Fithra , he says that, “Kledik as a traditional instrument clearly produces a rhythmic drone. Circular breathing and a repetitive melody around the pentatonic scale makes the music as the phenomena of drone. The presence of drone or the presence of tonic in the melody of kledik sounds like a rhythmic drone. The presence of a swing in the melody creates a feeling of rhythmic drone in the traditional music of Kledik. However, Anugerah has used a machine to simplify the rhythmic drone into a continuous drone” (P3.M.31.7). However Gug had a different opinion about the phenomena of drone in traditional Kledik. He says, “I think the traditional Kledik does not sound like a drone. Although, it is subjective to the listener’s understanding of drone. But creatively Kledik can be used to create drone as an accompaniment to other Kledik’s, while played in ensembles traditionally” (P4.M.27.20).

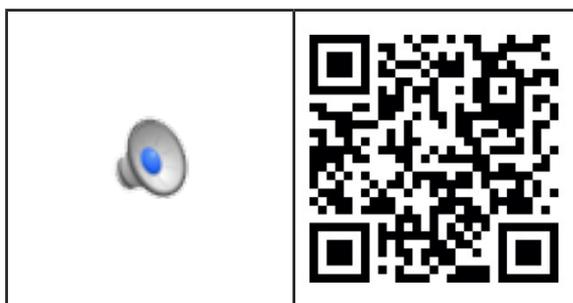


Video 1. ‘Lawing’- Sound art by Nursalim Yadi Anugerah (web 3)



In the performance, the echoes of the drone created an aesthetically transcendental atmosphere. The drone was continuous and ambient, with a single note hovering through the ambisonic<sup>6</sup> sound system. According to Bresler (2006: 25), fostering empathetic understanding—which “involves resonance, an embodied state of mind that is cognitive, and at the same time, affective and corporeal”—is one of the main goals of qualitative research. According to Bresler (2006) “fostering empathetic understanding—which “involves resonance, an embodied state of mind that is cognitive, and at the same time, affective and corporeal”—is one of the main goals of qualitative research. Bresler urges the development of “embodied narratives” that go beyond spoken and visual languages and take into account “the role that musical ways of knowing can play in the generation and understanding of narrative”, in order to create this resonance” (Bolden, 2017). The continuous drone, therefore, serves as a sonic resolution, providing the necessary rest and allowing the listener to experience a state of tranquillity and balance. This sound art piece not only invites contemplation but also compares the phenomena of tonic with the biological and psychological need for resolution, showcasing the profound impact of sound

on the human condition. “All melodic (for that matter, any musical) movement engenders a state of unrest or excitement which finally has to be resolved into rest or tonus; for otherwise the organism would remain in a biologically unendurable state of tension” (Subba Rao, & Raghavan, 1956: 89). Anugerah has used a progressive and dynamic approach towards the use of drone in ‘Lawing’. “As a musical genre that has blossomed alongside the development of the ‘post- secular’ religious sensibility, drone music invariably attracts mystically-loaded hyperboles such as ‘transcendent’, ‘ecstatic’ and even ‘tantric’” (Legard et al., 2017: 1). The stillness in the drone of Kledik points towards the minimalistic aspect of ‘Lawing’, emphasizing simplicity and purity in sound. This minimalism strips away the complexities and distractions, allowing the core essence of the sound to resonate deeply with the listener. By focusing on the fundamental elements of the drone, Anugerah creates a soundscape that is both profound and serene. “Stillness is the lack of perception rather than a lack of movement” (Gershon, 2013: 258). During the personal communication with Gug, he says, “The sound of ‘lawing’ is soft and minimal”(P4.M.27.36).



**Sound 1.** Continuous drone of ‘Lawing’ (Recorded by Author1)

<sup>6</sup>Ambisonic is a method of encoding a sound field, taking into account its directional properties. In traditional multichannel audio (e.g., stereo, 5.1 and 7.1 surround), each channel has the signal corresponding to a given loudspeaker. Instead, in ambisonic each channel has information about certain physical properties of the acoustic field, such as the pressure or the acoustic velocity. (Arteaga & Laboratories, 2023) .

‘Lawing’ holds pure acoustic sounds from an ethnic musical instrument from Kalimantan. The acoustic drone brings a raw and authentic texture to the sound and performance. Listening to the Sound 1, we can observe that the performance is the purely reverberating with acoustic klediks, often accompanied by the sounds of smoke machines on the stage. During the personal communication with Fithra he says, “There is a play of texture while performing ‘Lawing’. The different kinds of Kledik when played in harmony, creates a very unique texture in the drone” (P3.M.31,13). The texture and density of the drone transforms as Anugerah changes

the reeds of the Kledik. “At some point, he changed the reed of one of the longest Keldiks and a bass drone appeared, creating a therapeutic harmonic effect” (O.P.8). Gug says during the personal communication, “Of course there is harmony, because he uses different klediks with different tonic notes. Even though it’s a dissonant or harmonious” (P4.M.27.30). Tonic is the base pitch, which an artist chooses in order to construct the melodies during a raag rendition or a musical performance, and all accompanying instruments are tuned using the tonic pitch (Gulati et al., 2014: 1).



Sound 2. Harmonies in ‘Lawing’ (Recorded by Author 1)

In the Sound 2, Anugerah has used texture, tone and harmony in ‘Lawing’ to create a unique harmonic and contemplative expression. The complete harmony elevates the listening experience, which is dynamic and collective in nature. It can be said that creating drone music requires a certain amount of creativity, as we need to manipulate only one note to create progressions. Later, Anugerah can be observed controlling the pressure of air through the knobs of the compressor, controlling the dynamics of the Klediks. Fithra says, “I can hear a whole spectrum of Kledik’s when played together. There is an organic wavering frequency when the Kledik’s are played together” (P3.M.31.17). Purves describes a similar feeling in his study of drone music by Keiji Haino. “There are interludes of relative harmony which alternate with periods of dissonance, where interference patterns emerge; both of these kinds of passage-work precipitate effects

of rhythmic pulsation, shifting between a deep, swaying throb and accelerating, pitched-up palpitations” (Purves, 2020). As the performance builds up, he automates the pressure of the air into a rhythmic constant. The sound evolves into a pulsating rhythmic drone. “He was changing the reeds in different Klediks resulting in different harmonic effects accompanying the rhythmic drone” (O.P.10). (Purves, 2020: 1) says that “Minimalism as a musical phenomenon has been marked by the interaction of the drone with permutational rhythm”.

In the Interview (P1.M.36.21), Anugerah explains that “the act of blowing and suctioning in the instrument can create a rhythmic effect”. Purves (2020) asserts that within the domain of music, minimalism is characterized by the interplay between sustained drone elements and rhythmic permutations. He uses the air compressor in a similar minimalistic way in the

performance, creating the phenomenon of a rhythmic drone. "But sometimes, Anugerah changes the reeds slowly, and the notes between the notes can be heard" (O.P.11). Listeners have perceived the same effect within the microtonal changes in Indian classical music as well. "La Monte Young texturized his composition like *alaap*<sup>7</sup> and opened up the layers one after another with harmonic arrangements, he bound all the sequences and synchronicities in regard to Indian classical music" (Clinica & Orrore, 1980: 2). *Alaap* is the opening section of a typical North Indian classical performance. It is a form of melodic improvisation that introduces and develops a raga or melodic scale chosen for the performance. The feeling of *alaap* and the dynamics used by La Monte Young in his music can be heard in Anugerah's artwork. Notes between the notes create an aesthetic tone and harmony in the performance, displaying a unique approach to drone-based sound art.

"As the performance progresses, the melodic *Kledik* tone transforms into noise and creates a chaotic and uncomfortable environment" (O.P.12). There are interludes of relative harmony which alternate with periods of dissonance or noise. (Cox, 2009) says, "Noise is the constant sonic flow, the background din of life." Noise fills the auditory field in the same way as objects do the visual field. This includes radio static, road noise, the hum of fluorescent lights, and the rustle of leaves or fabric. Any signal that rises above this backdrop draws our attention briefly away from the background noise and towards the signal itself". The uncomfortable sound takes the listener to a space where the melodic tone of *kledik*'s transforms into a chaotic auditory experience. Fithra says, "May be the reed of the *Kledik* is vibrating faster when the pressure of air compressor is increased by Anugerah, creating a noise in the drone" (P3.M.31.16). It reminds us that

behind the sweet tones of *Kledik*, forests are suffering and the local Dayak people disturbed by the very real experience of environmental chaos in Kalimantan.

After a while, the noise brings the listeners to a space of transcendence, and the listeners can feel more connected to their breath and body. "Listeners are able to experience something deeper with the dynamics evolving from harmony to noise" (O.P.13). Fithra says, "The use of an acoustic ethnic instrument to create noise is something I have never experienced before" (P3.M.31.21). Gug also mentions during the interview, "I have not heard of any other Indonesian sound artist using an ethnic acoustic instrument for creating textures like noise" (P4.M.27.25). The chaos of noise from the *Kledik* transforms into a meditative space. Aesthetically, noise becomes the new resonance of the performance. "Noise creates a separation between ourselves and our environment, as well as between ourselves and our thoughts" (Westerkamp, 1988: 124). Increased air-flow through the air compressor, creates the effect of noise in the sound of 'Lawing'. "This materialist model of sound allows humans to feel their bodies vibrate empathetically (embodiment); locate themselves in space via reverberation (spatial orientation in an environment); and capture and distribute sound via technological mediation (produce and circulate music and culture)" (Hawk, 2018: 315). "He carefully plays with the dynamics of the monotonal *Klediks* and brings down the pressure of air, slowly bringing back the original tone of *Klediks*, before he ends the performance by switching off the compressor" (O.P.15). Subba Rao and Raghavan (1956) offer that "any form of melodic, and indeed any musical, progression induces a state of agitation or stimulation that ultimately necessitates resolution into a state of rest or tonality. Failure to achieve this resolution would result in a biologically unsustainable state of tension within the sound."

For music psychologists and musicologists,

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<sup>7</sup> The *Alaap* is the opening section of a typical North Indian classical performance. It is a form of melodic improvisation that introduces and develops a raga or melodic scale chosen for the performance.

AI offers a framework within which models of human musical cognition and behaviour can be built and tested in a simulated social setting, allowing the exploration of how melody, harmony, and rhythm may emerge through interactions between listening and performing individuals, and of how musical cultures can be built up through repeated such interactions over extended periods of time (Williamon et al., 2006).

The use of ambisonic sound systems makes ‘Lawing’ an immersive and therapeutic experience for the listeners of drone-based sound art. “Ambisonic is a complete theory, covering encoding, recording, postproduction, transmission and reproduction, based on physical principles of the acoustic field.” (Arteaga & Laboratories, 2023: 5). Ambisonic sound system is a new technology aimed at creating an immersive sound experience. Ambisonic creates a 360 degree sound image compared to Dolby sound systems, which create a 3D image of the sound. “Ambisonics has 4 fixed channels, in contrast to object-based approaches, where every audio object is characterized by a mono track and a set of metadata indicating the location and other properties” (Arteaga & Laboratories, 2023: 5). During the observation of the performance of ‘Lawing’, the performance arena was reverberating with the drones of Kledik. Four speakers on the left and four on the right created an ambient spatial sound experience. Gatot Dinar Sulistiyanto is an expert sound engineer who was responsible for the sound installation during the performance. He is well known in Indonesia for his unique approach to ambisonic sound systems and for building his own monitors and sound systems.

During the personal communication (2023) with Sulistiyanto, he noted that “The experience is unique to each listener depending upon their perspective” (P2.M.46.2). Ambisonic sound is enjoyed by those who are looking for an embodied

experience of the drone. Frontal sound systems are enjoyed by listeners looking for a musical experience, and the focus is on the musical part of the performance. However, for sound art installations like ‘Lawing’, ambisonic sound system is a more appropriate choice. The complete spherical sound experience enables the listener to pay attention to the drone and have a sound immersive experience. A sound engineer is an active part of the performance in sound art. During the observation of the setup for the ambisonic sound system, Sulistiyanto could be seen in his creative space, listening deeply to the sounds of the ambisonic system he had designed for the performance.

“The original performance was automated through software connected to the compressor, controlling the pressure of the air during the performance” (P1.M.36.3). Currently, Anugerah prefers to control the pressure of the Kledik manually, so as to make the performance more organic and improvised. The aesthetic and experiential quality of ‘Lawing’ bring the listeners to a deep state of relaxation and transcendence during the performance. “The intention to create this music is purely joy and exploring the spontaneous feelings during the performance” (P1.M.36.2). “At its best, sound art opens up or calls attention to an auditory unconscious, a transcendental or virtual domain of sound that has steadily come to prominence over the course of the twentieth century” (Cox, 2009: 19).

### **Innovation with Drone Through ‘Lawing’ in Kalimantan, Indonesia**

In the personal communication 1 (2023) with Anugerah, he explains how ‘Lawing’ was conceptualized. The concept of ‘Lawing’ had appeared from a project called Hnnung (2017) with Bulan Tamaan Ensemble. Hnnung was based on the connection of humans and breathing at a personal level.

“Playing Kledik was a personal experience, as it connects us with our breathing through the instrument and body” (P1.M.36.19).

The ensemble were listening and breathing together. During this process of playing the Kledik, they figured out that one of the shortcomings of the instrument is that it cannot sound precise, with a consistent tone, for more than thirty minutes. "The reed of Kledik is made of wood, and the material for the resonator is made of gourd, and since the breath has humidity, Kledik can't be played continuously for more than 30 minutes" (P1.M.36.22). So they needed to stop playing after a thirty or forty-five minute duration, for the tone to return to normal until the instrument was warm again. When Anugerah was exploring the instrument by himself, he could allow the rest time for the instrument as it came back to its normal tone. But when there were four people playing together, it was a complicated task to wait for thirty minutes after playing the instrument for thirty minutes. Their practice hours would finish in the time they had to wait for the Kledik to be warm again. Thus, Anugerah says: "So we started thinking, there must be another way to deal with this limitation. That's how the idea of an air compressor appeared" (P1.M.36.24).

According to personal communication with Anugerah in the first interview, usually the way a Kledik player blows creates different kinds of tone. On the other hand, the air through a compressor is constant and can be controlled through the pressure. "They started getting different results through their exploration with the air compressor" (P1.M.36.24). In Video 1, we can see how this phenomenon sounds, when they are performing together.

According to Niblock's approach to music composition "Rhythmic structure is avoided, while careful attention is given to frequency relation of the sounds that are present at a certain time. The tones, usually combined in four to sixteen layers, are slightly out of tune, thus creating beating patterns of different and/or changing speed." (Straebel, 2008: 227). Balaan Tumaan<sup>8</sup> observed, the beat

<sup>8</sup> Balaan Tumaan Ensemble is a community lead by Anugerah and his friends in Pontianak.

frequency between the bipa (the pumpkin resonator of the Kledik) and the reed before connecting the two became a significant aspect of this exploration, and something new they discovered in the process. Earlier, the exploration had been a personal one, between the player and the instrument, but now the exploration was between an instrument and a machine which made them observers or listeners. They therefore had a new position in the phenomenon of music through 'Lawing'.

"The playing technique of Kledik is like a harmonica, so it makes a sound when the player blows the instrument or sucks the air inside" (P1.M.36.21). In 'Lawing' they used the phenomenon of blowing and sucking the air to create a rhythmic effect, or either one of these to create a continuous drone like sound. The use of the drone in 'Lawing' created a creative experience for both the performer and listeners. "David Perkins (1981) concurs: The kind of creating we are talking about is the kind of creating that leads to creative results. Creative people are people who often produce creative results. The idea of a creative outcome or product is the conceptual center; all the other words in the family get their meanings from it (p. 245) (Elliott, 1989)".

Muka et al., (2015) says, "The vast territory of Kalimantan stretches from west to east and from south to north, which is inhabited by various sub-ethnic groups of the Dayak tribe, and has its own diversity and unique culture, making Kalimantan a cultural realm with a richness in their traditional music". "The Dayak tribe has the concept of unity, balance and wisdom in managing nature as their place for living, so that their life order unites with nature. Their main livelihood has been farming, gardening and taking forests product. Dayak people's behaviour can be interconnected with their respect for and preservation for their nature" (Ghozali, 2018).

Suryani et al. (2019) state that "humans are active determining agents to change

and develop their natural environment. Their attitude towards the environment is important in their culture. The quality of the environment, education to care for it is significantly determined by human behaviour. Human consciousness at the individual as well as society level is very important for sustainability”. Chrisan Alya et al. (2021) say that, “In general, music in Kalimantan is intended as an accompaniment to rituals, both in guest ceremony and in the recitation for the mantras in healing”. “Drones, after all, have routinely been identified with ritual, acts of worship, trance-states, the use of hallucinogenic drugs, the stirring of martial or nationalist sentiments, and austere avantgarde aesthetics” (Purves, 2020: 3).

“Kledik is one musical instrument that still has the value of local wisdom and maintained traditionally in West Kalimantan. Because of various things, Kledik has value, function, and meaning for indigenous people, it has begun to be very difficult to find, both the musical activity and musical instrument” (Ghozali, 2018: 41). In the Nanga Pinoh region, this instrument is referred as ‘kadede’ while in the Huli Mahakam/Kapuas, it is called Keroni Burong. Kledik is a traditional mouth organ composed of six bamboo pipes, each equipped with a reed (vibrating tongue) made from uthyang stems, which are cured in the sun for building this instrument. These pipes are combined and the resonator is constructed from white pumpkin. Menzies (2007) states that it has been reflected in the production of music through the ages, though the spatial acoustics of auditoria and the way sound is projected from musical sources. Beyond its cultural significance, Kledik serves a functional purpose by producing tones. The musical notes in the Kledik fall in the pentatonic category.



Picture 3. Picture of the Kledik (Kledik, n.d.)



Sound 3. Traditional Kalimantan music by Abang Bunau (Aural archipelago, 2017)

“Different forms of Kledik are found in various regions of South East Asia and East Asia. kledik is a longitudinal bamboo with gourds at the bottom and top of the instrument. The smaller kledik features a gourd at the bottom, while the longer kledik incorporates an additional

element: a slender, hollow bamboo stick connected to a gourd positioned at the top of this junction. The bamboo stick is equipped with extra holes” (Ghozali, 2018: 43).

Trisnawati (2018) states that art reflects

the socio-cultural life of its supporting communities. Dayak people<sup>9</sup> have been using the Kledik for entertainment in rural society, especially at happy times such as harvest. It is also used in ritual or customary ceremonies held for certain specific purposes. "They used kledik as a communication between residents through the language of speech, which was delivered intermittently between poetry or advice through playing kledik (Asmara, 2013: 9)" (Ghozali, 2018: 43). Clearly, the Kledik is deeply connected to the socio-cultural aspects of the Dayak people's life in West Kalimantan. Drones, like the Kledik, often seek to capture the essence of nature and create sonic landscapes that reflect the organic rhythms, textures and atmospheres found in the natural world. "The structure of drone not only shows the minimalist aspect but also shows a disciplined, formative perspective of life as well as nature" (Clinica & Orrore, 1980: 3).

"Tradition can be translated by inheritance or forwarding of norms, customs, rules, and treasures. However, this tradition is not something that cannot be changed: tradition is instead combined with various kinds of human actions and raised as a whole. It is the man who makes something with that tradition: he accepts it, rejects it, or changes it" (Parmadil et al., 2023: 43). Anugerah has chosen Kledik as the instrument for innovation in 'Lawing'. 'Lawing' is an example of the paradox of the concrete and the abstract. Anugerah used the empirical data of deforestation maps in Kalimantan in this performance, through a software manipulating the dynamics in conjunction with the data (web 4). "Lawing is based on, or inspired by, the events caused by deforestation in Kalimantan. It weaves memories and experiences that grow around the events and issues caused by deforestation in Kalimantan. Memories come from empirical data and the data from deforestation maps, which the composer

collected between 2006 and 2013" (*Lawing - Nursalim Yadi (Web 3)*). The data was then translated into a musical composition and installation piece which included the modified Kledik. Gershon (2013) says that the sonic can serve as a strong means for considering how people live their lives and, as such, is significant for qualitative research—vibrations that resonate in our bodies, feelings, ideas, ideals, and processes. Anugerah's interpretation of the drone sounds of the Kledik echoes the philosophy of Dayak people in an innovative and unique way.

To hear the work is to enter it as a world produced from the actuality of its ideas extending into the possibilities of its materialities the sound artwork is a sonic possible world that has a concrete semantic materiality which we inhabit in listening and that we thus build presently from the time and space of our perception, and that we extend in negotiations to build the actualities of the real world (Gilmurray, 2016).

Anugerah has dedicated his work to preserving the cultural and social environment of Kalimantan. He often organizes residencies and workshops in the rural area, documenting Kalimantan's rich culture. Fithra says, "The use of an acoustic ethnic instrument to create noise is something I have never experienced before" (P3.M.31.21). Gug also mentions during the interview, "I have not heard of any other Indonesian sound artist using an ethnic acoustic instrument for creating textures like noise" (P4.M.27.25). Anugerah mentions that he learnt about reed making for Kledik in one of these workshops. He shows the reeds to the Author<sup>1</sup>, carefully pasted in a notebook (P1.M.36.19). Currently, he is researching in the rural areas of Kalimantan, and it will take him approximately eighteen hours to reach his next destination. Recently, he organized a residency in one of these areas where he documented the local artists after a series of workshops. During the Covid pandemic, he was visiting the local communities, preparing

<sup>9</sup> Dayak People: The non-Muslim Indigenous people of the islands of Borneo, most of whom traditionally lived along the banks of large rivers

for the Holland Theatre festival, and kept his connection with the local communities alive through the process of creativity. He has been active in the local communities since 2012.

“Making music is a communal endeavour. Music can scarcely be considered to exist without someone to compose it, perform it, and listen to it. Building artificial systems that can assist humans in creating music, or even better, that can try to produce music on their own, should aim to incorporate the social component” (Williamon et al., 2006).

Anugerah mentions during the personal communication (2023), that in a way, he has to play several overlapping roles wherein he has to organize, create and perform, but that is a condition he has to contend with. “We are trained to be like that, but the important point is how they distribute that knowledge and the abilities to deal with the problem to everyone in the environment” (P1.M.36.5). Anugerah enjoys the process of meeting people in the community and creating greater solidarity together. Once they connect, he knows that these are his people, and he wants to build something with them. It is very important to him to collaborate without hierarchy, not only with the artists but also universities or the government. Although he understands that the government does not have the resources or energy to think about the problems, their community must deal with the problem in their own way. “Especially the problems we face while working with the community in Kalimantan. Most of the process in the community is organic and spontaneous” (P1.M.36.9). The work is produced intuitively, with friends coming together to enjoy a process without prior planning. Still, he does have a tendency to extract something productive from these meetings. The most important thing is that he really enjoys the process of meeting local communities, and the intention is not just to extract information but to observe their

ways of life and culture: how they eat, how they take baths and swim, how they cook, how they sleep and wake up, for example. As Anugerah says, “I am understanding these experiences by observing, more than the regular ways of research in the research community. It is more of a learning experience about my roots in Kalimantan, and that’s why I do this” (P1.M.36.12). “The fieldworker must spend at least a year in the field, use the local vernacular, live apart from his own kind, and above all make the psychological transference whereby ‘they’ becomes ‘we.’” (Lam et al., 1999: 108). Anugerah has integrated well with the indigenous communities, and ethically produced his artwork with the community of Balaan Tumaan Ensemble to bring the world’s attention to the socio-ecological issues of Kalimantan.

## Conclusion

‘Lawing’ is an extraordinary piece of work, representing drone, resonance and noise with a distinctive aesthetic approach. The tonality and innovation with drone makes ‘Lawing’ a unique work to study in sound studies. Sound art is an inclusive and interdisciplinary approach for creating such work.

As of yet, sound art is still not enjoyed by the middle class. However, it has been addressing socio-political and ecological issues for a significant period of time. Anugerah has successfully accomplished the focus of ‘Lawing’, that is, to point towards the deforestation trends in Kalimantan.

Kledik is an ethnic instrument, and it is beautiful to observe the ways in which it symbolizes the act of nature in ‘Lawing’. According to ethnic cultures, land is suitable for farming for some time, and it needs to rest before the next plantation. Similarly, Kledik can also be played for some time, and the instrument needs rest to warm up again. The instrument is definitely limited, but it is synchronized with the concept of nature in certain ways. However, The use of

technology in this artwork or sound art does contradict this concept of nature, and the Kledik, in some ways. The use of technology, however, is inevitable and has become a trend in contemporary sound art. The use of air compressors in 'Lawing' symbolizes how technology has affected our existence. An artist's environment shapes his work, and we cannot ignore the fact that we are living in the modern era where the use of technology in any artwork is very obvious.

However, Anugerah's work with the local communities in archiving the ethnic music of Kalimantan is an act of preservation and unlearning the influences of the modern era. It can be said that he is using his full potential to do whatever he can and to be righteous with the local ethnic communities and human experiences in Kalimantan through his artwork. The new understanding of art through sound art in Indonesia is intuitive and contemporary. Further, Anugerah's use of an air compressor to bring the element of air in his performance demonstrates the highly innovative nature of his approach, as well as of Indonesian sound art. Through his work, he is transforming the traditional rhythmic drone into a continuous drone. Anugerah's interpretation of the Kledik represents the new era of Indonesian contemporary sound. He has created a unique sound with Kledik, which has led to a new sound of the drone itself.

Anugerah has been involved with the Dayak communities in his own unique way. His experience of the modern world and inquiry into indigenous traditions have led to the creation of 'Lawing'. The presence in his music of the drone of the Kledik points towards the existence of an environmental crisis in Kalimantan. 'Lawing' creates awareness about the Dayak communities and the problems they face. The drone sounds of 'Lawing' take the listener on a journey of transcendence and stillness. However, every listener will have their own perspective and subjective experience, as the dynamic of Lawing contains a range of textures,

colours, and resonance. The minimal and dynamic aspects in 'Lawing' bring about a new innovation in the use of drones in sound art in Indonesia.

'Lawing' reminds us that behind the sweet tones of Kledik, forests are suffering and the local Dayak people disturbed by the very real experience of environmental chaos in Kalimantan. The integration of traditional instruments like the Kledik into contemporary sound art helps preserve the cultural heritage of the Kalimantan ethnic communities. It ensures that traditional sounds and techniques are not lost to time. This combination allows for innovative artistic expressions that keep traditional music relevant in modern contexts. It bridges the gap between ancient cultural practices and contemporary artistic trends, creating a new form of cultural expression. The use of air compressors to create sound effects symbolizes technological impact on nature. The combination reflects a deep philosophical engagement with life, emphasizing the interconnectedness of all things. It embodies the concept that everything, including technology and nature, is part of a larger, interconnected system. By demonstrating the potential of combining tradition with innovation, these works inspire future generations of artists and musicians to explore new creative possibilities.

### **Recommendation for Further Studies**

For further study on the use of drones in sound art within the context of 'Lawing' by Nursalim Yadi Anugerah and related topics in the field of sound art and technology in Indonesia, the following recommendations can be considered:

**Impact of Technology on Sound Art;** Explore the evolving role of technology in sound art practices, including the use of drones, digital tools, and interactive technologies, and how these advancements influence artistic expression and audience engagement. The impact of ambisonics on the listening experience of drone can be further explored

**Community Engagement in Sound Art;** Study the collaborative processes between sound artists, local communities, and environmental activists to create sound art pieces that raise awareness about social and environmental issues in the global scenario. Further interviews and interactions with Balaan Tumaan Ensemble can be done to understand the social engagement by their community.

**Comparative Analysis with Global Sound Art Practices;** Compare the approaches and techniques used by Indonesian sound artists with those from other nationalities to understand the unique characteristics and contributions of Indonesian sound art to the global artistic landscape. Sound art by artists like John Cage and La Monte Young can be observed to find the similarities and differences in their approaches and artistic practices.

**Sustainability and Sound Art;** Investigate how Anugerah and other Indonesian sound artists address sustainability concerns in their artistic practices, including the use of eco-friendly materials, engagement with environmental themes, and promotion of cultural heritage conservation.

**Audience Reception and Experience;** Explore the impact of drone sounds and immersive soundscapes on audience perception, emotional engagement, and sensory experiences in the context of sound art installations and performances. Listening sessions and interviews with the listeners can provide deeper insights into the experiential qualities of 'Lawing'.

By delving into these areas of study, researchers can contribute to a deeper understanding of the multifaceted nature of 'Lawing'. There can be further research on the intersection of technology and culture in artistic expression, and the potential of drone-based sound art to engage with pressing social and environmental issues in innovative ways.

## Recommendation for the Applicants

This article is useful for sound artists, researchers exploring sound, and listeners with a background in drone music. Researchers can enhance the transparency and validity of their study findings, consider alternative methodologies to address potential constraints, and provide a more nuanced interpretation of the complexities and challenges inherent in studying sound art practices in Indonesia.

## Limitations of the Study

The limitations of the study on the use of drones in sound art within the context of 'Lawing' by Nursalim Yadi Anugerah and related topics in the field of sound art and technology in Indonesia may include:

**Scope Limitation:** The study may focus on multiple artists or artworks, potentially expanding the generalizability of the findings to the broader sound art community in Indonesia.

**Resource Constraints:** Limited access to funding, equipment, or technical expertise may restrict the depth and breadth of the research, impacting the quality of data collection and analysis. There can be an ethnographic inquiry into Dayak communities and their relationship with the Balaan Tumaan Ensemble to derive more introspections into the case of 'Lawing'.

**Cultural Context:** Challenges in fully capturing the cultural nuances and significance of drone sounds in 'Lawing', especially in relation to traditional practices and beliefs, due to potential language barriers or cultural differences.

**Subjectivity:** The interpretation of data, interviews, and observations may be influenced by the researcher's subjective perspectives, potentially introducing bias into the analysis of the aesthetic and experiential quality of the data. There can be interviews with listeners or audience post Anugerah's performance.

**Ethical Considerations:** Ethical dilemmas related to the representation of indigenous knowledge, community engagement, and the use of technology in sound art practices may pose challenges in maintaining ethical standards throughout the research process. Interviews with the local Dayak communities and their perspective on 'Lawing' can be conducted to understand the ethical considerations by Anugerah and in his artwork.

**Interdisciplinary Collaboration:** Limited collaboration with experts from diverse fields such as musicology, technology, environmental studies, and cultural anthropology may constrain the holistic understanding of the intersection between sound art, technology, and culture in Indonesia. Further themes and sub themes can be explored to understand the interdisciplinary nature of 'Lawing'. In some exhibitions, like at the Yogyakarta Biennale (2023), Anugerah has used the sound of 'Lawing' in very different ways, presenting a more visually aesthetic concept with the sounds of Kledik through sound systems.

**Data Availability:** Constraints in accessing relevant literature, archival materials, or sound recordings related to Indonesian sound art practices may limit the depth of historical analysis and contextual understanding. There is very limited academic literature on drone-based sound art in Indonesia, which limits the citations in the context of the research topic.

By acknowledging these limitations, the researchers can enhance the transparency and validity of their study findings, consider alternative methodologies to address potential constraints, and provide a more nuanced interpretation of the complexities and challenges inherent in studying sound art practices in Indonesia.

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## İçindekiler/Contents

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- Tanburda farklı materyallerden üretilen mızrapların çalgının akustik özelliklerine etkilerinin incelenmesi* 103 - 117  
Furkan Karataş & Emir Değirmenli
- Ghazal-romances composed by Azerbaijani composers to the ghazals of Mohammad Fuzuli* 119 - 145  
Telman Geniyev & Afaq Ganiyeva
- Zeybeks in Greek music culture in Türkiye: the example of Imroz-Gokceada* 147 - 168  
Kenan Serhat İnce, Mihriban Madzhidov & Hüseyin Emir Turhan
- Understanding gender roles and stereotypes through song lyrics in Kosovar society* 169 - 184  
Bahtije Gërbeshi Zylfiu & Armend Xhoni
- Ney çalgısının çağdaş müzikte kullanım olanaklarının incelenmesi* 185 - 217  
Ayça Arın & Pınar Beşevli
- Use of drone in Indonesian sound art within the context of 'Lawing' put forward by Anugerah* 219 - 244  
Rahul Sharma & Rita Milyartini