

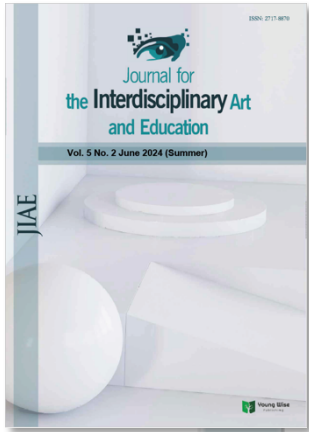


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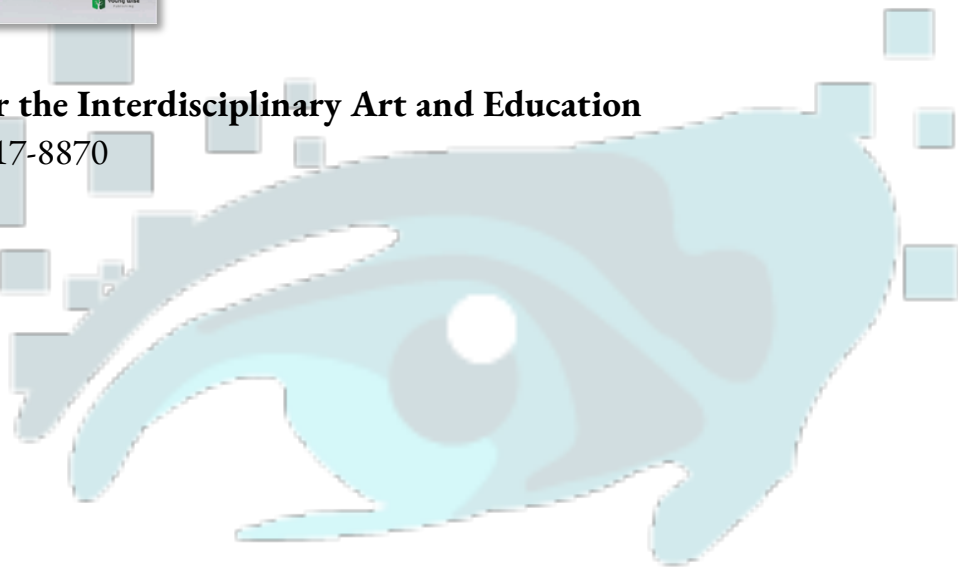
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Interdisciplinary ART & EDUCATION



Research Article

Examination of the historical and institutional issues of piano restoration: the case of Türkiye

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Abstract

In Türkiye, the piano is the most fundamental instrument of polyphonic music due to its structure. It has advantages in terms of maintenance, repair, and long-term use. This research aims to present the work, institutions, and developments in piano restoration, maintenance, and repair from the early years of the Republic to the present. It highlights a significant gap in piano restoration and emphasizes the importance of tuning in this research. The study investigates prominent piano tuners throughout history and examines the opinions of experts regarding institutional issues in piano restoration. This research is appropriate for a case study method to describe the current situation. In examining the literature on piano restoration, document analysis was employed. The views of three experts working in this field were collected using a semi-structured interview form consisting of six questions to gather data on institutional issues related to piano restoration. The research concluded that the studies in the first half of the 21st century were insufficient and that there were no adequate and systematic piano restoration efforts. However, it was found that after 1970, services in piano making, maintenance, and repair were provided within an institutional, continuous, and systematic structure. It was noted that centers for the construction and design of various instruments have started to open rapidly in universities in Türkiye. Findings from expert opinions indicated a lack of technological equipment in piano restoration materials, insufficient institutional structures in this area, a shortage of labor in piano restoration, and the need to increase university-level studies.

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Introduction

One of the fundamental instruments of Classical Western Music is the piano. Piano education is multifaceted and lengthy, forming the basis of instrument training. In piano education, the use of all sensory organs, the development of musical perception, and the formation of aesthetic concern make it one of the most preferred instruments. In Türkiye, piano education is used as a method in almost every music education institution, conservatories, and fine arts faculties. The piano, which constitutes another dimension of professional instrument training, is the only instrument that can achieve all types and intensities of polyphony and has completed its development. Due to its features, the piano is a fundamental part of music education and is a compulsory auxiliary instrument in many music education institutions (Albuz & Doğan, 2015). Besides being an expensive instrument, the maintenance and repair of the piano have emerged as significant issues. Piano maintenance and repair are, in fact, innovations that are part of the music policies of the Republican era in Türkiye.

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General Structure of the Piano

The piano is an important instrument with the most functions among musical instruments and requires significant labor in its production. From a music history perspective, the piano is considered the most suitable instrument for the 12-tone system known today as the Western Music System (Temperament). Research has shown that the piano, both as a solo instrument and as an accompaniment instrument, performs superiorly in music education institutions.

The piano, originally known as "gravicembalo col piano e forte," meaning "a keyboard instrument with soft and loud tones," has been further developed over time. It has surpassed many earlier instruments in several Western European countries and has taken a leading position in musical performance (Muharremova, 2008).

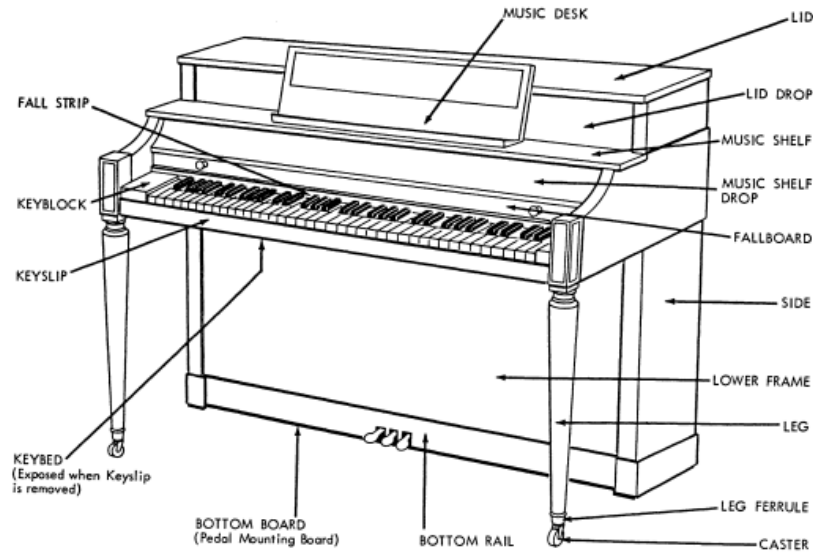


Figure 1. Parts of the piano (Reblitz, 1992:16)

The four most fundamental elements of the modern piano are the independent soundboard, metal strings, hammer mechanism, and the felt and fabric that reduce sound volume. Therefore, it is possible to trace the history of the piano to the instrument where at least three of these elements were first seen together or to the instrument known as the ancestor of the piano. From the four elements identified above, the soundboard and strings are fundamental to various instruments, excluding wind and percussion instruments, such as the violin, kopuz, and oud. Thus, the key elements of the piano are the mechanism for producing sound with hammers and the fabric that mutes the sound. Additionally, the pedal mechanism, which allows the extension of sounds, can be included among these elements (Karul, 2014).

Historical Perspective on the Piano Instrument

Piano in Europe

When examining the historical process of the piano, it is known as the four-stringed monochord used in medieval Europe. During the Baroque period, especially with Bach's "Temperament" Western Music System, the "clavichord" and "harpichord" instruments that followed the monochord were replaced by the piano. The first hammer-action piano was created by Bartolomeo Cristofori (1653-1731), an Italian who dedicated his life to the maintenance and repair of musical instruments. The emergence of the piano attracted interest from many quarters, and significant work was carried out independently in workshops in France, Italy, and Germany to develop the instrument.

Particularly during the Ottoman period, beginning in the early 19th century, the reforms in polyphonic music education led to the introduction of the piano into Turkish music, which is estimated to have been updated due to events at the end of the 18th century or the 19th century. Today, the piano, generally used as an accompaniment instrument in Turkish music education, was first made and exhibited in Kastamonu in 1904 by a Turkish furniture maker. This piano, made by Taşköprülü Mehmet Usta, brought a novelty and made the piano an important instrument in Türkiye. Known as the fundamental instrument of polyphonic music and accompanied music education, the piano requires planned, systematic, and long-term preparation, especially for those who want to become professional pianists. The timely education in piano teaching, gaining necessary skills, and technical studies are known to positively affect the individual's success in almost all music-related courses and the performance of advanced-level pieces. The correct

execution of technically difficult pieces chosen for professional piano education depends on acquiring bodily tracking skills at the right time and ensuring the correct functioning of the body mechanism with its help.

Today, there are hundreds of piano manufacturers worldwide. However, only a few stand out as the world's best piano makers. The reason for this is that these institutions have developed themselves in terms of quality (school education, piano restoration infrastructure work, material production, etc.). There is no scientific measurement that can be used to measure the real quality and value of this instrument. Every instrument has components such as tone, sound, action, and history. The best piano manufacturers prioritize unmatched elements such as sound, tone, or range. If we list today's best piano manufacturers, they are Bösendorfer, Blüthner, Steinway & Sons, Bechstein, Fazioli, Shigeru Kawai, Mason and Hamlin, Stuart and Sons, Schimmel, and Grotrian Steinweg (Akarsu, 2018).

Piano in the Ottoman Period

As the music market in Istanbul developed, playing the piano became an important pastime among Ottoman ladies as a sign of the alafanga culture. Although it was seen as limited to lessons and performances in the homes of families from certain socio-economic classes, piano education even entered the curriculum of some state schools. The decorative feature of the piano, which was both an educational and performance tool, made it a multifunctional material element of Ottoman mansion life. This interest in the piano is closely related to the demand of the European middle class for this instrument, which led to mass production of pianos for a period (Alimdar, 2016).



Photo 1. A piano made in the palace by Taşköprülü Mehmet Usta (Can, 2019)

During the Ottoman period, music education was conducted through the "meşk" method, a master-apprentice training system. In the case of the piano, instrument maintenance and repair masters from Italy in the 19th century brought their workshop practices to Istanbul, using the same materials as the European market. These masters trained many "Luthiers" within the Ottoman palace.

In the 19th century, the piano in Istanbul became increasingly popular. Initially used in the palace and among non-Muslims in Pera, the piano gradually started to be used by Muslim citizens, including high-ranking bureaucrats. The Şark Trade Annals recorded at least 80 piano shops in Istanbul from 1868 to 1925. During the same period, there were 24 piano tuners. These figures support the idea that pianos were widely used. The annals also noted an average of 28 piano teachers per year. Piano education also found its place in official schools. From the late 19th century, piano teachers taught in some girls' schools.

The Piano in the Republican Period

There are several views regarding the production of the first domestic piano in Türkiye. One account states that following Atatürk's instructions to İsmet İnönü in 1936, a piano was started in 1947 and completed in 1948. This piano was made by the Music Instruments Department of the 2nd Male Art Institute within the Male Technical High Teacher School, by teachers İbrahim Sakarya and Bahri Yakut (Polat, 2013). Another view mentions a piano manufactured during the Ottoman period, said to be produced by Veysioğlu Mustafa on the island of Crete in 1893 (Alimdar, 2016).



Photo2. The first piano in Türkiye (Can, 2019)

The Republican Period stands out as a very significant era, especially in terms of piano education. It is known that sending the "Turkish Five" abroad for education expanded the importance and usage of the piano. During the Republican period, the generation that emerged from the Ottoman era was more homogeneously enriched in terms of population. This generation was directed towards national identity goals with determination and great perseverance during the state's struggle for salvation and nationhood. The scope of education in institutions and organizations that provided music education was also expanded. Instrument caretakers who specialized in piano making, maintenance, repair, restoration, revision, and tuning were brought to the forefront through scientific discoveries. Starting from the 1800s in Ankara, followed by İzmir and Istanbul, it is known that there were schools for piano making, maintenance, and repair, as well as stores selling musical instruments. Particularly from the pianos made in the 20th century, within the scope of Republican era music policies, it is understood that conservatories and similar institutions that provided music education also offered training in instrument maintenance and repair, cultivating skilled craftsmen. Since the restoration of pianos and musical instruments and the mastery of piano tuning are considered high-level professions, it is known that these special professions were widespread in Istanbul in the 19th century. Moreover, it has been determined that the trade of selling pianos and musical instruments became one of the most common professional fields.



Photo 3. The first piano in Türkiye (Can, 2019)

Research has revealed that there has been limited work on instrument making in Türkiye, and existing efforts have been obstructed. The first Turkish piano was made in the 1900s during the Ottoman period. Subsequently, Hacettepe University produced three pianos, and Dokuz Eylül University made two. Despite individual efforts by piano tuners to negotiate with large firms, these meetings have not yielded results (Karul, 2014).



Photo 4. A Piano Made at Hacettepe University in Ankara (Polat, 2013)

Instrument making and repair in our country started in 1943 at the Second Male Art Institute, which was affiliated with the Male Technical High Teacher School in Ankara. Prof. Şartel, one of the famous violin makers of the time, was brought to our country to train students in this field. Eight students were admitted to this class. Famous names such as Yunus Tarhan, İbrahim Sakarya, and Cafer Açın, who graduated from the school, are still active today. The institutions providing education in instrument making today are the Instrument Making Departments of Istanbul Technical University State Conservatory and Izmir Dokuz Eylül University State Conservatory (Kalender, 2001).



Photo 4. Pianos from the Republican Period in Ordu (Karakuş, 2022)

During the stages of creating pianos in the Republican period, after Atatürk instructed the director of the Ankara State Conservatory, he gained knowledge about the maintenance and repair of instruments, especially after detailed discussions with İsmet İnönü. After inquiring about the production and repair stages of these instruments, he not only ordered the import of these instruments from foreign countries in exchange for foreign currency but also commanded the training of personnel in this field and their dispatch abroad. At the beginning of 1936, Atatürk emphasized the importance of producing instruments in our country for future generations and demanded the commencement of these efforts without delay. Some sources indicate that these efforts began in 1942, after Atatürk's death. In 1942, İsmet İnönü, considering this command as one of Atatürk's primary legacies, contacted Rüştü Uzel, the Undersecretary of Technical Schools in Ankara, and pioneered the establishment of the Music Instruments Department affiliated with the 2nd Male Art Institute within the Male Technical High Teacher School. Among the eight talented students selected, İbrahim Sakarya played a significant role in training valuable personnel in this field during the 20th century. İbrahim Sakarya and Bahri Yakut were appointed as teachers responsible for the training of these eight students and for the newly established instrument maintenance and repair department. In 1947, the foundations of the first piano of the Republic were laid, and President İsmet İnönü closely followed its progress, especially ordering the completion of this piano in time for the exhibition to be held at the school in 1948. This first piano, featuring modern mechanism characteristics and produced with an iron chassis to European standards, was named after the 2nd Art Institute. During the exhibition, this piano was displayed as an important figure in the history of the Republic and still preserves its existence today.



Photo 5. A piano made by Mehmet Efendi at the Governor's Mansion in Kastamonu (Can, 2019)

Purpose and Importance of the Research

Although studies on the historical development of piano education in the Republic of Türkiye, in line with the Western music system, have significantly increased, there is still a lack of sufficient studies on the historical development of instrument education. This research is crucial in providing positive insights through detailed examinations of the historical development of piano maintenance and repair processes in the Republic of Türkiye. This study aims to investigate the piano maintenance and repair efforts during the Ottoman and Republican periods in Türkiye, the processes of the provided education, and the relationship of these advancements with the cultural heritage from previous periods. Additionally, the research focuses on the materials used in pianos, their maintenance and repair, restoration and revision education, the institutions responsible for these trainings, the impressions left by these institutions in the history of music education, and the views of contemporary artists on the progress of the music education process.

Method

This research was conducted using qualitative research techniques within the case study design, as it involves obtaining the current status of piano restoration in Türkiye from individuals working in this field.

Participants

The purposive sampling method was used in this research to select participants who have knowledge and experience regarding the historical development of the piano in Türkiye and developments in the field of piano restoration. The characteristics of the participants are provided in Table 1.

Table 1. Structures of participants, and codes

Participant No	Title	Gender	Age	Codes
1	Professor	Male	45 years	P1-M-45
2	Professor	Male	50 years	P2-M-50
3	Lecturer	Male	51 years	P3-M-51

Data Collection and Analysis

Data Collection

The research data were obtained through a semi-structured interview technique. For this purpose, a semi-structured interview form was developed. In forming the interview questions, the main topics related to piano restoration (experience sharing, institutional work, pianos made in Türkiye, the workforce in piano restoration, university-level studies) were determined. An example interview question is: "What are your thoughts on institutional-level work related to piano restoration in Türkiye? Please explain." After forming the interview questions on the specified topics, necessary corrections were made based on the opinions of two field experts, and the final version of the semi-structured interview form was created (Ekiz, 2009). The semi-structured interview form consists of six questions (see Appendix 1).

Data Analysis

The data obtained from the semi-structured interview questions were analyzed using the content analysis technique. In this technique, interviews are divided into meaningful units known as codes. By combining the codes under themes, the views are analyzed using an inductive approach. To ensure the accuracy of the coding process, the involvement of two researchers was employed, thus increasing the reliability of the research. The agreement percentage between the researchers' codings was determined to be 91%. To ensure the validity of the research, coding related to the characteristics of the experts was performed, and excerpts from expert opinions were provided.

Findings and Discussion

After transcribing the interviews conducted with academics who have experience in piano restoration, codes and themes related to their views were created.

Theme 1. Piano Restoration Work in Türkiye

Table 1. Content analysis of expert opinions on the appearance of piano restoration work in Türkiye

Theme 1: Piano Restoration Work in Türkiye			
Subthemes	Codes	f	Quotes
Infrastructure Inadequacy	Material Shortage	3	...it is necessary to have knowledge and expertise about the physical structure of European and Russian school pianos (P1-M-45). ...due to their high costs economically, only a few workshop activities... (P2-M-50). ...especially regarding materials, easily accessible materials can be purchased from abroad through online shopping... (P1-M-45). ...the materials are generally dependent on foreign sources... (P2-M-50). ...the materials are imported depending on foreign sources (P3-M-51).
	Imported Products	3	
	Lack of Workshops	2	
	Insufficient Resources	3	
Lack of Technical Knowledge	Technical-Engineering Knowledge	1	...due to the lack of necessary information with technical education in this field (P1-M-45). ...Piano maintenance and repair is a major field, and extensive fieldwork should be conducted in this area (P3-M-51).
	Ability to Use Technical Equipment	1	
Lack of Education	Lack of Schools	2	...these courses being offered only as electives... (P3-M-51). Piano restoration can be developed as at least a 4-year education program at the undergraduate level (P3-M-51). ...the closure of instrument maintenance and repair departments in universities, and the lack of education in this field (P1-M-45).
	Master-Apprentice	1	

Based on the opinions obtained from the experts, it has been indicated that there are some issues in conducting piano restoration work. The primary issue is the limited production of materials for piano maintenance and repair in our country, resulting in the importation of these materials from foreign countries. It has been stated that the biggest challenge in piano restoration in Türkiye is the shortage of materials, as most materials are imported from abroad. Piano restoration work is more advantageous in music-related institutions of universities because the presence of workshops in these institutions alleviates the material shortage. The restoration of pianos used in individuals' homes is particularly difficult due to the lack of workshops in these homes (Demir, 2021).

Another issue highlighted by the experts is the difficulty of finding any resources related to piano restoration work. Since there is no school or institution dedicated to piano restoration and maintenance in Türkiye, the process continues

through the master-apprentice method (Karaca, 2018; Çelik, 2004). Scientific knowledge relies on methodological measurements, and piano making somewhat involves an engineering approach. Particularly because a tense and tensioned system construction is used, various stresses and tensions need to be measured. When it comes to a mechanically working system, it is impossible to solve all engineering issues related to the interactions and relationships between all the components of the mechanical system within one discipline. Piano making is a product of interdisciplinary work (Eren, 2016). It involves structural engineering, physics, and materials engineering. Additionally, the modernization of techniques used in piano restoration is an important research topic. With the advancement of technology today, more innovative methods are being used in the restoration of old pianos. Especially, computer-aided design (CAD) and 3D printers accelerate the restoration process and provide more precise results (Öztürk, 2020).

Theme 2. Institutional-Level Work on Piano Restoration in Türkiye

Table 2. Content analysis of expert opinions on institutional-level work on piano restoration in Türkiye

Theme 2. Institutional-Level Work on Piano Restoration in Türkiye			
Subthemes	Codes	f	Quotes
Situation	Lack of Work	1	..it continues with the continuation of the education by the teachers who have received training in this field (P2-M-50).
	Shortage of Personnel	3	...with a few workshop activities (P2-M-50).
	Lack of Workshops	1	...institutional work in this field is quite insufficient (P2-M-50)
	Universities' Lack of Emphasis	1	...institutional work in this field is quite insufficient (P2-M-50). ... in Türkiye, only the piano tuning and repair department at Dokuz Eylül University trains personnel (P2-M-50).
	Shift to Private Sector	2	...it is observed that piano maintenance, repair, and restoration work are also continued in their own workshops in the private sector (P1-M-45).
Suggestions	Elective/Mandatory Courses	3	... should be taught as a compulsory course at the undergraduate level, not as an elective course (P3-M-51).
	Opening of Vocational Schools	1	... I have been working on the maintenance and repair of pianos for a long time (P1-M-45).
	Increase in Academic Research	1	

Based on the opinions obtained from the experts, it has been revealed that institutional-level piano restoration work in Türkiye has decreased, and particularly the workshop activities of conservatories providing education in this field are limited. It has been observed that piano restoration work in conservatories is carried out only as elective courses at the undergraduate level, leading to a lack of trained personnel in this field. It is recommended that developments in this field be carried out more systematically and comprehensively in the future. It is known that there are very few institutions at the university level in Türkiye (e.g., Istanbul University State Conservatory) (Karaca, 2018). Anadolu University's Music Department is one of the important institutions offering a comprehensive educational program in the field of piano restoration (Aydın, 2017).

The need for workshops arises particularly in conservatories due to the high number of pianos. This situation progresses at a more institutional level in departments such as conservatories and music education. The recent increase in the establishment of private workshops and the procurement of materials by tuners who carry out this work professionally indicate that restoration work continues in the private sector as well. These efforts have also increased studies on the use of alternative materials in restoration (Demir, 2021).

Experts have mentioned the existence of some firms that carry out piano workshop activities institutionally. Technically, restoration work involves not only reconfiguring something but also bringing the moving mechanical parts of the piano, which suffer from wear and tear, humidity, and various wood and felt damage over time, back to the required standards. Due to the need for academic research, institutional work is very limited, requiring serious material,

mechanical knowledge, and various institutional schools in Europe related to this field. As a result, institutions and organizations in Europe can be taken as examples in this field.

Theme 3. Turkish-Made Pianos

Table 3. Content analysis of expert opinions on pianos made in Türkiye

Theme 3. Pianos Made in Türkiye			
Subthemes	Codes	f	Quetos
Situation	There is/are	2	Before the Republican era, the first piano was made by Mehmet Usta from Taşköprü in Kastamonu in 1904. In 1948, the "Sanat Enstitüsü" piano was made by Gazi Art Institute. In 1972, the "Ankara" piano was made by the instructors of Ankara State Conservatory (P3-M-51).

According to the opinions of experts on Turkish-made pianos, there are 4 pianos that have survived to the present day. These pianos were produced to be equivalent to modern pianos. The first was produced in 1948 at Gazi Art Institute. The second, made in 1966, is known as the Ankara State Conservatory piano, and the third and fourth began service at the conservatory in 1972 under the name Ankara. In a study conducted in Türkiye, pianos from various periods were examined and restoration techniques were developed (Şahin, 2019). The other three pianos, apart from the one produced in 1948, have been maintained and restored and are displayed at the Hacettepe University Ankara State Conservatory. Preserving and restoring such historical pianos in Türkiye is of great importance (Yıldız, 2019). The antique piano market in Türkiye is growing with the spread of restoration services (Yılmaz, 2021).

Theme 4. Workforce Problems in Piano Restoration in Türkiye

Table 4. Content analysis of expert opinions on workforce problems in piano restoration in Türkiye

Theme 4. Workforce Problems in Piano Restoration in Türkiye			
Subthemes	Codes	f	Quetos
Problems in Piano Maintenance	Lack of Basic Maintenance Knowledge	1	...The Western music system is designed to be more suitable for piano tuning. (P3-M-51)
	Misconceptions	1	...Especially regarding piano tuning, I realized how clearly the two existing systems in music (East-West synthesis) are distinct from each other (P3-M-51)
	Lack of Budget Allocation	1	
	Importance of Tuning	2	
Provision of Workforce	Involvement of Universities	2	...The scarcity of instrument maintenance departments in universities in Türkiye and the fact that these courses are only offered as electives at the undergraduate level pose a workforce problem in training personnel in this field (P3-M-51).
	Technical Knowledge and Equipment	1	...Technical training should be provided (P3-M-51).
	Institutional Sustainability	2	...In recent years, universities have not given much importance to these studies in their workshops institutionally (P2-M-50).

Based on the opinions obtained from the experts, it is recommended that the labor force problems in this profession be addressed by ensuring education in the instrument maintenance and repair departments of universities. Since piano repair and restoration fall more into the technical field, piano tuning is closely related to having adequate academic knowledge. When leading a job institutionally, ensuring economic sustainability is necessary. It was highlighted that piano owners often do not have detailed knowledge about their instruments, are not well-informed about the mechanical and periodic maintenance needs, and tend to believe that pianos, being large and sturdy like furniture, can retain their original qualities for years without maintenance. The misconception that piano tuning can last a very long

time is also prevalent. All these factors contribute to people resorting to artistic conservation economically when purchasing services.

Individuals who pursue piano restoration both as a profession and individually can earn commercial gains in this field. However, today, academic individuals who have graduated from schools specializing in this work and pursue it professionally are more recognized in this field. Addressing the labor force problems in this profession requires education in the instrument maintenance and repair departments of universities. Since piano repair and restoration fall more into the technical field, piano tuning is closely related to having adequate academic knowledge. Experts recommend that pianos in homes in Türkiye be tuned at least once a year. Studies on piano restoration in Türkiye indicate that this discipline will further develop in the future. Especially integrating technology and innovation into restoration processes will add a new dimension to these studies. Moreover, increasing international collaborations will help the restoration techniques and expertise in Türkiye gain worldwide recognition (Demirci, 2022).

When leading a job institutionally, ensuring economic sustainability is necessary. It was highlighted that piano owners often do not have detailed knowledge about their instruments, are not well-informed about the mechanical and periodic maintenance needs, and tend to believe that pianos, being large and sturdy like furniture, can retain their original qualities for years without maintenance. The misconception that piano tuning can last a very long time is also prevalent. Economically, people tend to resort to artistic conservation when purchasing services. Just as a guitar or bağlama needs to be tuned before every play, a piano is no different and needs tuning before every play. Experts emphasize that even tuning pianos in homes once a year is crucial in Türkiye. A study conducted at Mimar Sinan Fine Arts University provides significant insights into the restoration and preservation of historical pianos in Türkiye (Yıldız, 2019). The study thoroughly examines the materials and techniques used in the restoration of historical pianos.

Theme 5. Piano Restoration and Universities in Türkiye

Table 5. Content analysis of expert opinions on piano restoration and universities in Türkiye

Theme 5. Piano Restoration and Universities in Türkiye			
Subthemes	Codes	f	Quatations
The Status of Universities in Terms of Piano Restoration	Lack of Technical Facilities	3	...Ensuring that the acoustic pianos in the fine arts faculties, music teaching departments, and conservatory departments of universities are tuned regularly every year (P3-M-51). ...Unfortunately, in faculties that provide institutional education, it is not as widespread as it used to be (P3-M-51).
	Insufficient Budget	3	
	Lagging Behind Technologically	2	
	Lack of Systematic Approach	1	
	Lack of Sustainability	1	
Suggestions	Activation of Instrument Making Departments	1	...A planned program should be implemented for production in our country (P3-M-51).
	Production of Local Materials	1	...Piano restoration can be developed as at least a 4-year education program at the undergraduate level (P2-M-50).
	Increase in Academic Research	1	...The course programs in this field at universities abroad should be followed (P2-M-50).
	Development of the Private Sector	2	In recent years in Türkiye, workshop activities are being carried out in the private sector, except at Dokuz Eylül University (P3-M-51). ...The sales of piano shops in Türkiye are increasing; therefore, the number of trained personnel in this field should be increased (P2-M-50).

The experts' opinions reflected in the above table clearly show that the workshops in conservatories today are not sufficiently equipped due to the lack of necessary technical facilities provided by the administrators. The establishment

of piano workshops has been influenced by masters from Europe and their students (Çelik, 2004). Experts have indicated that the technical equipment and materials in piano maintenance and repair workshops abroad are far more advanced than those in Türkiye.

It has been suggested that the instrument making departments of universities (conservatories) should undertake related work in this field. Significant studies have been conducted in the music departments of prominent institutions such as Hacettepe University, Dokuz Eylül University, and Gazi University; however, these initiatives are not actively continuing today. As a result, it has been emphasized that the private sector meets the piano maintenance and repair needs in Türkiye.

The private sector also provides significant contributions to piano restoration. One of Türkiye's leading piano manufacturers, Pera Piano, offers restoration services and conducts innovative projects in this field. The company restores both antique and modern pianos using the latest technologies (Kaya, 2020).

Conclusion

This study was conducted to gain perspectives by obtaining the opinions of experts on piano restoration in Türkiye. It is observed that the participants in the research indicated that piano restoration is not an easy subject and that they have acquired this knowledge through much effort. They mentioned that this field has been partially and for a certain period handled by universities, but due to the need for technical knowledge, workshops, and infrastructure, there has been a shift towards the private sector. It has been stated that there are works in Türkiye that fall under the definition of historical (handmade) pianos.

In terms of transforming the field of piano restoration into employment and labor force, it was emphasized that universities should be involved, institutional sustainability should be ensured, basic and technical knowledge should be acquired, tuning should be taught, and increasing the speed of piano purchases would also increase the workforce in this field. It was highlighted that there are responsibilities for both state institutions (universities) and the private sector in developing the field of piano restoration, and there are areas that need improvement. Carefully examining the recommendations of experts in the field of piano restoration can be effective in determining the steps to be taken for the development of this area.

Recommendations

Recommendations for Practitioners

- Institutional development of piano maintenance and repair departments at universities.
- Utilization of expert teaching staff in this field.
- Provision of necessary technical facilities by administrators in conservatories and music education faculties.
- Prioritizing the training of students in piano maintenance and repair departments.
- Conducting state-supported workshop activities in metropolitan areas.
- Conducting piano maintenance, repair, and restoration work in the private sector in conjunction with university workshop activities.
- Gaining information or maintaining communication regarding resources and workshop activities related to piano maintenance, repair, and restoration courses offered in the music departments of universities in Europe.
- Increasing awareness among individuals about the maintenance and repair of pianos in their own homes.

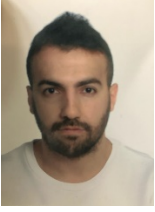
Recommendations for Future Research

This study was organized based on qualitative research techniques with three participants. However, a broader perspective can be achieved by employing other data collection tools such as observation and document analysis to describe the current situation more comprehensively.

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Web sites

Web 1. <https://www.galatasanat.com/2019/09/02/cumhuriyetin-ilk-pianosu/>

Appendix 1. Semi-Structured Interview Form

Semi-Structured Interview Questions

- Q1.** You are one of the participants in piano restoration work in Türkiye. Could you share your knowledge and experiences on this topic with us?
- Q2.** What are your thoughts on institutional-level work related to piano restoration in Türkiye? Please explain.
- Q3.** Are there Turkish-made pianos? Can you provide information about their maintenance?
- Q4.** What are the workforce problems in piano restoration in Türkiye? Do you have any recommendations?
- Q5.** What do you think about the facilities such as research centers and workshops of universities regarding piano restoration? Please explain.
- Q6.** Is there anything else you would like to add on this topic? Please briefly state.



Research Article

A qualitative study on the effect of the Kahramanmaraş earthquake on the musical climate

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Abstract

Ecomusicology examines the relationship between music and the environment, adopting an interdisciplinary approach. This study aims to explore the impact of an earthquake on the musical preferences of survivors in Kahramanmaraş. This research is significant as it represents the first field study in this area. It aims to determine the changes in musical preferences of earthquake victims before and after the disaster, addressing how the earthquake influenced Kahramanmaraş's musical climate. This qualitative study uses a case study design to evaluate the environmental effects on musical practices post-earthquake by examining the city's musical identity and history. The participants include 18 individuals, split evenly between genders and age groups, with some having lost relatives in the earthquake. Data was collected using semi-structured interviews and documents, focusing on how music listening habits and preferences evolved before and after the earthquake. The study found that before the earthquake, music served as a means of relaxation and stress relief. After the earthquake, however, music's role shifted towards desensitization. Participants, who frequently engaged with music and social media before the disaster, continued these practices post-earthquake, but with noticeable changes in their tendencies. Emotionality, sensitivity, and melancholy became more prominent in their musical preferences. The study revealed that post-earthquake, participants preferred more emotional and slow-tempo music, particularly arabesque. Music helped them forget their traumatic experiences and boosted their motivation. These findings suggest the need to diversify studies on natural disasters and music. The results can inform and improve musical approaches and practices, providing insights for future projects, research, and publications related to music in earthquake-affected regions, particularly Kahramanmaraş.

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Introduction

Musicology, defined as a discipline that approaches music from scientific foundations and logical perspectives, systematically encompasses historical and interdisciplinary studies within its sub-disciplines. Recently, musicology has increasingly focused on the relationship between music, society, culture, and nature, especially in interdisciplinary research.

Ecomusicology, while serving these studies, also emerges as a discipline that investigates music in the context of the music industry, environment, climate, and climate crisis. Examining national studies, Aslan's 2021 doctoral thesis titled "Organonscape, Atmospheric Relations, and the Ethnobiology of the Kemeñçe in Trabzon and Its Surroundings"

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explores the process of kemençe (a traditional Turkish instrument) making within the context of the nature-culture relationship, drawing from ecomusicological literature. Similarly, Işılçay's article "Vivaldi's Four Seasons from the Perspective of the Annales School" focuses on the environmental context in which the composition was created, addressing topics such as history, climate, environment, and geography, thus benefiting from the ecomusicology discipline.

Internationally, Allen's 2013 work titled "Ecomusicology" defines ecomusicology as the comprehensive study of music, culture, and nature from all angles. It highlights that musicology draws from literary methodologies, and ecomusicology tends to follow this trend (Allen, 2013, 1). Mark Pedelty, in his 2011 article "Ecomusicology Where Nature and Culture Meet," emphasizes that environmental crises are fundamentally cultural issues, and cultural researchers, including musicologists, can significantly contribute to understanding ecological problems.

The relationship between musical climate and ecomusicology is close. While ecomusicology examines the environmental, ecological, and sustainable dimensions of music, musical climate encompasses the entirety of musical styles and practices in a specific region or time. The connection between these two disciplines focuses on the interactions between music and musical practices with the natural environment, ecosystems, and human activities. Karp (1982), approaching this interaction from the perspective of instrument science, discusses the feasibility of creating an appropriate physical environment for preserving musical instruments. The concept of "Storage Climate" is introduced in this research, which includes meanings related to storage conditions, ambient climate, and preservation climate. From an ecomusicological standpoint, this topic warrants further exploration. Additionally, Dunoyer's historical perspective study on the political musical climate of the Paris Conservatory in the 19th century provides an ecomusicological lens for understanding the musical environment (musical climate) shaped by music and politics within this significant artistic institution (Dunoyer, 1986).

Based on all this information, it can be said that earthquakes are a significant factor that can influence the musical climates of societies. The earthquake and tsunami that occurred in Japan in 2011 had a profound impact on the country's music industry. Many concerts and festivals were canceled, and musical activities were put on hold for a while (Tanaka et al., 2021). Additionally, after the earthquake, community music styles and trends were also affected. For instance, the 2010 earthquake in Haiti led to a revival of traditional Haitian music as people sought solace by reconnecting with their cultural heritage through familiar rhythms and melodies (Lusk & Andre, 2017). In Anatolia, following earthquake disasters, numerous folk songs and ballads were composed by troubadours expressing their emotions through music. This demonstrates that music continues to be utilized as a coping mechanism for dealing with earthquake trauma (Kızıldağ, 2023; Çetinkaya, 1999).



Figure 1. A view of Kahramanmaraş before and after the earthquake (Kara, 2023)

In this research, the impact of the Kahramanmaraş earthquake on the musical climate is investigated within the framework of ecomusicology. This qualitative study aims to contribute to the field of musicology with a new framework and contemporary approaches in an interdisciplinary context.

The relationship between musical preferences and musical climate

Before delving into the relationship between musical preferences and musical climate, it is pertinent to consider the emotional effects of music on individuals. The connection between music and emotions is a comprehensive and multifaceted topic that has been explored by researchers from various disciplines. Numerous studies have investigated the emotional responses elicited by music and the underlying mechanisms behind these responses.

In a study by Zentner and colleagues (2008), emotions evoked by music were examined, and a model proposing a better explanation for emotions induced by music compared to other models was put forth. The research demonstrated that emotions arising from music can be characterized, classified, and measured, highlighting music's ability to evoke specific emotional reactions in listeners. Gabrielsson (2001) distinguished between emotional perception related to music and emotional induction. Emotional perception refers to perceiving the emotional expression in music without necessarily being personally affected, while emotional induction represents listeners' emotional responses to music. This distinction underscores that music can indeed elicit emotional reactions in listeners, but the intensity of these emotions may vary.

Kallinen and Ravaja (2006) discussed the differentiation between the perceived emotional quality of music and the emotions it triggers in listeners. They noted that this distinction is not well-defined, and there are relatively few studies examining both the objective and subjective aspects of emotions arising from music. Consequently, further research is needed to better understand the relationship between music and emotions.

Xu and colleagues (2020) investigated the impact of individual factors on the perceived and felt emotions induced by music. They proposed that emotions evoked by music may be more sensitive to an individual's personal context rather than relying solely on an objective judgment of the expressed emotions in the music. This suggests that personal factors can influence how individuals experience music emotionally. Varner (2019) discussed the connection between music and social and emotional learning. The researcher emphasized that music can serve as an emotional stimulant, an aesthetic experience, a means of relaxation, self-expression, and a form of communal experience. This underscores music's potential to facilitate social and emotional development in individuals.

The relationship between music and emotion is indeed comprehensive. Music has the ability to evoke specific emotional responses in listeners, although the intensity of these emotions can vary. The underlying neurological basis for emotions elicited by music is not yet fully understood. Personal experiences can influence how music is emotionally perceived, and music also plays a role in social and emotional learning. Further research is needed to better understand the mechanisms underlying the relationship between music and emotion.

Musical preference is closely related to individuals' music listening choices. Preferred music serves as a tool that not only makes individuals feel comfortable, peaceful, and happy but also allows them to express themselves and their emotions more easily through music. Various studies have demonstrated that musical preferences have the potential to influence the musical climate. A study by Savage (2006) examines music preferences revealed by the Cultural Capital and Social Exclusion survey. The findings indicate that musical preferences are influenced by social factors and can vary among individuals. This suggests that changes in individual music preferences can contribute to broader shifts in the overall musical climate. Another study by Brisson and Bianchi (2019) investigates how alterations in musical elements during music selection impact the determination of dimensions related to musical preferences. The results show that changes in music selection can affect how music taste is perceived and categorized. Consequently, these shifts in music preferences can shape the classification and understanding of music, potentially influencing a wider musical climate.

Dunn and colleagues (2011) investigated the relationship between music preference, listening behavior, and personality. Their study emphasizes the importance of understanding the influence of social desirability when reporting different genre concepts and music preferences among individuals. This suggests that changes in music genres preferred based on personal tastes can be influenced by individual personality traits and, consequently, contribute to shifts in the musical climate. Warrenburg & Huron (2019) propose that individual dispositional factors and the inherent characteristics of music can impact an individual's music taste. This implies that changes in individual preferences may

be influenced by various factors, including personal characteristics and the features of the consumed music, collectively shaping the musical environment.

Kozlovskiy & Tkachuk (2018) argue that musical preference serves as a significant indicator for music industries to determine their direction. Changes in music preferences can lead to alterations in music production and promotion, thereby influencing the musical climate. Overall, these studies demonstrate that music taste can indeed alter the musical climate. Changes in individual preferences, influenced by social factors, personality traits, and self-identity, collectively contribute to shaping a broader music environment. Additionally, alongside changes in music selection and categorization, the impact of music industries can also play a role in contributing to shifts in the musical climate.

Furthermore, natural disasters can also be another factor influencing changes in the musical climate. Research has found associations between individuals' emotional states, introverted-extroverted personality traits, and their music preferences (Erdal & Tepe, 2021).

Musical climate in Kahramanmaraş

In Kahramanmaraş, where many poets, troubadours, and minstrels hail from, Turkish folk music and Turkish classical music are predominantly listened to. The bağlama (a traditional stringed instrument) is commonly used as an accompanying instrument. Among the local population, those who perform music often accompany themselves with the bağlama while singing folk songs. The city also exhibits a tendency toward amateur choirs specializing in Turkish folk music and Turkish classical music. Music education provided by community centers primarily focuses on instruments such as the bağlama, guitar, and violin. Additionally, there are private institutions within the city that offer specialized music education. These institutions cover not only traditional music but also provide training in classical Western music.

Weddings in Kahramanmaraş are typically held in either a mevlüt (a religious ceremony) style or an entertaining style. During mevlüt weddings, prayers and hymns are recited, while entertainment-oriented weddings feature lively dances and folk music played by davul-zurna (a traditional drum and wind instrument). Zarifoğlu mentioned a ritual known as "Çete Bayramı" during the anniversary of Kahramanmaraş's Liberation (February 12, 1920). This ritual involves reenacting the costumes of the guerrilla fighters who played a significant role in the city's independence, and they traverse the entire city during the week of February 12. Kahramanmaraş is also home to Abdals, who are found in many regions of Anatolia. Abdals are symbolic of the tradition of playing the davul-zurna. One of the notable figures in the city's struggle for independence is Abdal Halil Ağa, and the Çete Bayramı ritual serves as a symbol of this historical event (Zarifoğlu, 2022). During the anniversary celebrations, various scientific events such as theater plays, art exhibitions, concerts, tournaments, panels, discussions, conferences, radio/TV programs, and performances by the mehter band, folk dance groups, and davul-zurna ensembles take place. The Abdals also participate in the independence day festivities, showcasing their performances with the traditional drum and wind instruments.



Photo 1. An image from Çete Bayramı (Gang Feast) (Zarifoğlu, 2022: 97)

In Photo 1, there is an image from the liberation celebrations of Kahramanmaraş during the opening ceremony. On the morning of the day when the events begin, an opening procession is held. Children dressed in Kahramanmaraş's regional attire, Abdals playing the davul-zurna, and symbolic members of the guerrilla fighters are seen.

The ethnic distribution in the districts is diverse. Communities with various ethnicities and beliefs, such as Circassians, Chechens, Balkan immigrants, Yörüks, Alevis, predominantly reside in the districts and villages, maintaining their own traditions and customs. Especially during weddings, Circassians use their own music and traditional instruments.



Video 1. Circassian Wedding in Kahramanmaraş (Şoray Uzun on the Road, 2021)

In Kahramanmaraş, radio stations regularly provide services via both the FM band and the internet. Their playlists encompass various music genres. Additionally, live programs covering different topics (science, news, art, interviews, etc.) are broadcast. Local TV channels also feature musical events happening in the city. Furthermore, local press outlets publish news related to various musical events. Over the past six years, the number of live music performances in cafes and restaurants has increased, and musicians have diversified. In addition to traditional music, Pop and Rock music genres are also performed in such venues.

Educational and musical activities related to teaching and learning are carried out in schools under the Ministry of National Education and at the University. Within Kahramanmaraş Sütçü İmam University (KSU), artistic and scientific musical events take place both within the city and beyond. Collaborating with the municipality, singing competitions are organized, and choirs are formed. Musical activities are also conducted with student groups within the university (KSU Institutional Self-Assessment Report, 2022).

Following the earthquakes on February 6, 2023, a three-month state of emergency (Olağan Üstü Hal, OHAL) was declared. As a result, search and rescue operations, as well as support services (psychological, medical, physical, etc.), were intensified (Meclis Haberleri, 2023). Due to these circumstances, musical events and activities have been suspended, and the city has fallen silent for three months.

Theoretical Framework

Ecomusicology is a discipline that examines music in environmental, social, cultural, and economic contexts. It also investigates the relationship between music and the environment. Research in this field aims to understand the impact of music on individuals, societies, and environments. While exploring the relationship between music and the environment, studies also examine how musical styles in a region shape cultural identity. Aaron (2014) notes that ecomusicology is a combination of eco-criticism and musicology, emphasizing critical analysis of the interaction between music and the environment. Additionally, Williams discusses ecomusicology as a secondary approach that considers the intersection of non-human soundscapes and the human soundscape, as well as the mediation of physical and cultural environments through sound (Aaron et al., 2014, 5).

Langer's theory of affective morphology describes music as a representational symbol that doesn't merely depict specific emotions but rather *"represents a formulation of emotions, moods, mental tensions, and resolutions."* Aspects of an individual's inner experience—such as movement and rest, tension and release, agreement and disagreement, anticipation, satisfaction, excitement, sudden changes, and more—have formal similarities to music in both physical and mental dimensions. Music shares its dynamic structures, revealing *"the rhythm and pattern of emotions, their rise and fall, and their interweaving."* Furthermore, music assumes a unique cognitive role because the forms it expresses are *"beyond the reach of language"* (Langer, 1976). Langer's theory sheds light not only on isolated emotions but also on how an individual's inner life develops over time (Robinson, 2007).

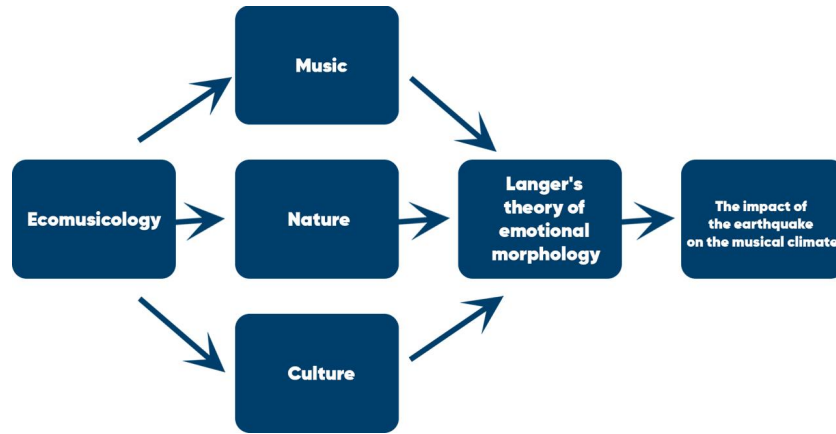


Figure 1. The effect of earthquake on musical climate in the context of ecomusicology and Langer's theory of emotion morphology

Importance of Research

Ecomusicology, as a discipline, examines music within environmental, social, cultural, and economic contexts. It also investigates the relationship between music and the environment. Given that Kahramanmaraş is situated in a region where active earthquakes can occur, its population faces the reality of earthquakes and the resulting physical and psychological destruction on a daily basis. Listening to beloved music is known to evoke positive emotions in individuals. Throughout one's life, exposure to extraordinary situations such as natural disasters, along with personal memories (both good and bad), can influence music preferences and the emotions music evokes in them.

Individuals' emotional states significantly impact their music preferences. Research has shown a strong connection between emotional states and the type of music individuals choose to listen to (Hunter et al., 2011). When experiencing distress, there is a notable increase in preferences for music that aligns with their mood, regardless of genre (Lee et al., 2013). This highlights how social and interpersonal contexts can also influence individuals' music preferences based on their emotional state. Understanding the musical effects of earthquakes on the people of Kahramanmaraş is crucial for further research in this area

Problem and Sub-problem

The main problem of the research;

- How is the musical preferences in Kahramanmaraş before and after the earthquake?

The sub-problem of the research;

- How did the earthquake effect the musical climate of Kahramanmaraş?

Method

Research Model

In this research, a qualitative approach has been adopted, and a case study design has been used. Yin (1984) defines a case study as an "experimental investigation that explores a current phenomenon within its real-life context, where the boundaries between the phenomenon and context are not clearly evident, and multiple sources of evidence are used." Zaidah Zainal (2007) also describes case studies as a method used to explore and understand complex issues through in-depth research. This design can be applied in various social science studies, and case studies have become significant in fields such as psychology, education, sociology, community-based issues, and business. The comprehensive observation, reconstruction, and analysis of the studied events help explain both the process and outcome of a phenomenon (Nhan, 2020). Using the case study design allows for the analysis of data obtained through different data collection methods related to the musical impact of earthquakes on the climate.

Study Group

The universe of this research comprises individuals aged 19 and above who have experienced earthquakes in Kahramanmaraş and currently reside in the same province. The study group consists of 9 individuals directly affected by the earthquake. Among the participants, 6 have not lost first-degree relatives in the earthquake, while 3 have

experienced such loss and voluntarily participated in the research. Of the participants, 4 are male and 5 are female. Their age distribution includes three individuals in the 19-29 age range, three in the 30-39 age range, and three aged 40 or older. Regarding education, one participant completed primary school, three completed high school, two have an associate degree, and three have a bachelor's degree. Occupations among the participants include one student, one retired public servant, one private sector employee, four public sector employees, and two self-employed individuals. Prior to the earthquake, all participants lived in their own homes, but after the earthquake, they either became tenants or stayed with relatives.

Additionally, to better understand the post-earthquake musical climate in Kahramanmaraş, unstructured interviews were conducted with a local street musician who began musical activities after the earthquake, a radio representative, and individuals associated with establishments such as cafes, restaurants, and wedding halls in Kahramanmaraş.

Data Collection Tools

Unstructured Observation

Unstructured observations play a significant role in qualitative analyses by allowing researchers to collect rich and detailed data in natural settings. Unstructured observations enable researchers to capture the complexity and nuances of observed phenomena. By immersing themselves in the research environment and meticulously documenting their observations, researchers can gain comprehensive insights into participants' context, actions, and interactions (Mulhall, 2003). This level of detail enhances the validity and reliability of findings, as it provides a more accurate representation of participants' experiences. Additionally, unstructured observations offer flexibility for researchers to adapt their focus and explore emerging themes or patterns. Unlike structured observations based on predetermined categories or frameworks, unstructured observations allow clarity and adaptability in data collection (Fetters & Rubinstein, 2019). This flexibility enables researchers to capture unexpected or unforeseen aspects of observed phenomena, leading to richer and more comprehensive findings. Furthermore, unstructured observations contribute to contextual understanding of the observed phenomena. Researchers can gain insights into the context where behaviors and interactions occur by observing them in their natural environments (Sundberg et al., 2021).

In this research, unstructured observations were conducted intermittently by researchers, unbeknownst to the participants, over a seven-month period following the earthquake. The focus was on the city's musical environment and people's relationships with music. The purpose of this method is to objectively understand the current situation, determine its scope, and contribute to the prepared semi-structured questions.

Unstructured Interview

Unstructured interviews are commonly used qualitative data collection strategies (DiCicco-Bloom & Crabtree, 2006). These interviews are often recommended for long-term field studies, allowing participants to express themselves in their own ways and at their own pace, while researchers maintain minimal control over their responses (Jamshed, 2014). Understanding qualitative interviews as social interactions is particularly important for qualitative researchers (Pezalla et al., 2012). Documenting and managing qualitative research data, including data from unstructured interviews, is a crucial step in data analysis (Stuckey, 2014). Unstructured interviews are suitable for exploring complex or under-researched concepts (Mulcahy et al., 2021). As one of the primary data collection methods in qualitative research, interviews provide a powerful way to understand other individuals (Jong & Jung, 2015).

In this study, unstructured interviews were used to describe individuals' pre- and post-earthquake music listening habits. The interviews aimed to identify patterns related to relaxation, daily routines, personality predispositions, music selection preferences (genre), and purposes of music consumption following the earthquake.

Semi-structured Interview

Semi-structured interviews allow researchers to explore research topics in depth while balancing structure and flexibility (Kallio et al., 2016). Predefined questions provide a framework for the interview, while open-ended questions allow participants to elaborate on their experiences, perspectives, and emotions (Akyol, 2023). This approach enables researchers to gain rich and detailed insights into participants' thoughts and experiences. Semi-structured interviews

prioritize participants' perspectives and allow them to express their views in their own words (Adeoye-Olatunde & Olenik, 2021). By granting participants the freedom to share their experiences and opinions, researchers can capture the complexity and diversity of viewpoints (Akmal et al., 2022). This participant-centered approach enhances the validity and authenticity of the collected data. Semi-structured interviews offer flexibility during the interview process, allowing researchers to adapt their questions and follow up based on participants' responses (Lewis, 2015). This flexibility enables researchers to explore emerging themes or unexpected insights during the interview (Troshynski & Blank, 2007). In the study of post-earthquake musical experiences, semi-structured interviews were preferred to prioritize participants' perspectives and tailor the interview process based on emerging themes. The flexibility and rapport-building nature of these interviews contributed to the richness and authenticity of the collected data. Additionally, semi-structured interviews facilitated contextual understanding of the research topic.

The form, consisting of a total of four questions, is designed to allow participants to express their experiences and comments in their own words. This method aims to reach subjective reality and develop a richer and more detailed understanding of the phenomenon under investigation (Kallio et al., 2016). For example, the question posed to participants, "Did you experience any changes in your music listening habits (duration, purpose, genre, etc.) before and after the earthquake?" seeks to understand whether there was a difference in participants' music preferences and, if so, the reasons behind it in detail (Akyol, 2023). An interpretive approach was used in designing the form to question social reality and understand subjective knowledge. The prepared questions were administered to participants via the Zoom program in an online environment due to researchers' negative impact from the earthquake and housing issues, which led them to be located outside the study area. Participants' voluntary participation was recorded through an informed consent form read to them. Additionally, a separate section was included in the interview for demographic information.

Sample question from the semi-structured interview form: *"In terms of the meaning attributed to music listening (such as deepening of meaning, imagery, or imagination) before and after the earthquake, did you notice any differences? Please explain."*

Document

To understand the impact of the earthquake on the musical climate, internet documents, books, and articles were examined to better understand post-earthquake musical experiences. This data collection method not only provided support for other data collection tools but also contributed to the reliability and validity of the research.

Data Analysis

The data obtained from semi-structured interviews were interpreted using content analysis by comparing them with other data collection tools. Based on individual observations after the earthquake, general information about the musical environment in the city (support, benefit concerts, radio broadcasts, wedding events, etc.) was obtained, and in vivo codes were created. After collecting the data, some of the generated codes were revised, and new codes and categories were added. The interview recordings were transcribed and transformed into text, preparing the data for content analysis.

Hsieh and Shanon summarized qualitative content analysis using three different approaches: traditional, directed, and summative. All three approaches are primarily used to interpret text data from a naturalistic paradigm (2005:1278). Studies employing qualitative content analysis focus on the characteristics of language as communication, paying attention to the content or contextual meaning of the text (Budd et al., 1967; Lindkvist, 1981; McTavish & Pirro, 1990; Tesch, 1990, cited in Hsieh & Shanon, 2005: 1278). In the analysis of this research, the method of qualitative content analysis was used to subjectively interpret the content of text data through Hsieh and Shanon's systematic classification process for coding and identifying themes or patterns (2005: 1278).

Data Collection Process

In the research, a number and age range were determined for participants. Considering their first-degree loss of relatives and their residence in the province, randomly selected participants were initially contacted via telephone to inquire whether they could participate in the research. Subsequently, online video conference interviews were conducted with

those who were available. Prior to posing interview questions, an informed consent text was read, and participants' voluntary willingness to participate in the research was recorded. The obtained video recordings were downloaded to a local computer, transcribed, and converted into text. The texts were then organized to prepare them for analysis.

Reliability and Validity

In terms of the validity and reliability of the research, the diversity of data sources, in-depth examination of data, and control of observer bias were considered. One-on-one semi-structured interviews and unstructured observations helped maintain neutrality by controlling observer bias. The variety of data collection methods supports data consistency and repeatability. Data collection tools and methods directly align with the research questions and objectives. Given that the findings can be generalized in similar contexts, this strengthens the external validity of the study.

Ethic

Before proceeding to the data collection stage, ethical approval was obtained from the KSU Social and Human Sciences Ethics Committee in a session held on July 7, 2023, under protocol number 2023-25.

Findings

In this section, data obtained from participants' opinions regarding their music listening preferences before and after the earthquake were used to create themes related to purpose, genre, style, personality inclination, sense-making, and daily routines. Additionally, a series of observations were conducted to better understand post-earthquake musical climate variables, including unstructured interviews with radio representatives, wedding hall operators, café owners, and restaurant managers.

Observations and Interviews with Participants Living in Kahramanmaraş

Through unstructured interviews with street musicians, local radio representatives, and individuals associated with establishments such as cafés, restaurants, and wedding halls living within the province before and after the earthquake, various findings were obtained. The first voluntary musical support to earthquake victims was provided by a street musician from Kahramanmaraş. In the tent city set up in the city center, the musician performed music with his guitar for children ten days after the earthquake. They sang children's songs together (Bilir, 2023). The musician described this experience as follows: *"After the earthquake, I gave my first performance for children by singing children's songs ten days later. Despite that, the reactions were positive. I saw that people's distress was alleviated to some extent, and I even heard that adults joined in singing children's songs. These activities served as a great source of motivation for earthquake victims, although there were rare instances of negative reactions. My performance gained momentum, and I collaborated with different activity groups to visit villages every day, focusing on meeting the musical needs of earthquake-stricken children. Even adults requested specific songs during these activities."*

Following requests received via social media, the street musician continuously held concerts in various shelter areas (container cities, tent cities, schoolyards, sports halls, etc.) every week. They combined efforts with a self-organized group that distributed cotton candy to children and painted their faces, resulting in an increase in these activities. Other organizations also reached out to them via social media, requesting their participation in activities for earthquake victims.

Four months after the earthquake, the street musician continued to perform in various locations throughout the city. Regarding the reactions they encountered on the streets:

Some listeners cried while requesting specific songs. Initially, after resuming music in the same location where they had always played before the earthquake, the reactions were mixed—half positive and half negative. Some people said, *"You were part of the city's fabric, and seeing you here again makes us feel that fabric anew."* Others expressed joy, saying, *"I saw you here, and it felt like nothing had happened to Kahramanmaraş."* However, one reaction deeply affected them. A woman in her 50s or 60s approached, requested a song, and showed them a video. The video was taken before the earthquake and featured the musician singing the requested song alongside an elderly man. Tearfully, the woman hugged the musician and said, *"Son, we didn't realize my father's true value. If you hadn't been on the street that day and sung that song with my father, we wouldn't have a single video of him. We lost him in the earthquake."* Another poignant

moment was when someone who had lost their spouse in the earthquake requested their late partner's favorite song and sang it together with the musician. *The person said, "Seeing you reminds me of my spouse and children. Don't disappear from here."* Bilir, reflecting on this encounter, expressed astonishment at how someone who had lost family members could still approach music with such wonder (Personal interview with Bilir, 2023).

Findings related to musicians performing in cafés and restaurants are as follows:

Post-Earthquake Musical Activities:

Three months after the earthquake, musical activities gradually resumed, and live music and concert events began after Ramadan Bayram (Eid al-Fitr).

Initially, public participation was lower, but later, musical venues were observed to be packed.

Café and Restaurant Music:

Within the first two months after the earthquake, the restaurant featured background music. Notably, customers requested Arabesque music during this period.

For special occasions like marriage proposals, short musical performances were arranged upon request.

Live music programs started right after Ramadan Bayram. Initially, they were slower-paced, calm, and emotional, resembling recitals. However, six months after the earthquake, livelier, faster, dynamic performances with dance music were added.

The café and restaurant owner expressed, *"People want to blend into the environment. They want to relieve stress and move on. Everything seems normal to them now."* The frequency of live music programs increased from four days a week before the earthquake to six days a week due to high demand.

Weddings:

Until Ramadan Bayram (especially during the month of Ramadan), weddings were simple, often without music, and consisted of brief ceremonies.

After Ramadan Bayram, these types of weddings continued for about three more months.

Festive weddings with traditional music (davul-zurna) began around the sixth month after the earthquake and continued.

Initially, instrumental music dominated these weddings, but later, live music performances became more common.

One year after the earthquake, weddings returned to a pre-earthquake style.

These observations highlight how music played a significant role in post-earthquake recovery, providing comfort and a sense of normalcy for the community.

The local radio representative mentioned the following about the post-earthquake period: approximately 4-5 months after the earthquake (July-August), radio broadcasts resumed from where they left off. Initially, they offered instrumental music programs, featuring slow to moderate-paced, light popular music and Turkish folk music. Later, they transitioned to slower-paced music with lyrics, aiming for motivational and relaxing broadcasts. Regarding listener participation in radio programs before and after the earthquake, the representative stated, *"Before the earthquake, our participation was higher. During the initial post-earthquake broadcasts, we didn't expect people to suddenly connect to our radio while still dealing with their grief. But that's what happened... Everyone is trying to heal their wounds, and there are still people in container cities. Now, exactly one year has passed, and we have more listeners than before the earthquake. Participation in programs has increased, and the number of listeners has grown."*

Theme 1. Objective

Table 1. Findings on the effect of listening to music on participants

Before the earthquake	f	f	After the earthquake
To like	1	8	Towards forgetting
Accompaniment	1	7	Depersonalization
Increasing motivation	1	6	Increasing motivation
Participation in musical events	1		

In Table 1, findings related to participants' purposes for listening to music before and after earthquakes are presented. According to the results, participants tend to listen to music after earthquakes primarily to forget about negative conditions and situations they are experiencing or currently facing. Additionally, it was found that they also listen to music to boost motivation during adverse circumstances. However, there is a notable desensitization towards music that is listened to in order to cope with life's challenges.

"I started listening to more positive, carefree music without paying much attention to the lyrics." (P9)

Theme 2. Genre

Table 2. Findings on participants' music listening preferences

Before the earthquake	f	f	After the earthquake
Turkish folk song	2	2	Turkish folk song
Classical Turkish music	4	3	Classical Turkish music
Popular music	3	3	Popular music
Classical Western music	1	2	Classical Western music
Arabesque music	2	5	Arabesque music
		3	Rap music
		1	Religious music

Table 2 indicates that there has been no change in participants' preferences for Turkish folk music and popular music genres before and after the earthquake. While Turkish art music has been less preferred post-earthquake, there is an observed increase in participants' preference for listening to Western Classical and Arabesque music. Genres such as Rap and Religious music, which were not listened to before the earthquake, have been noted among the types of music listened to after the earthquake.

"I continue to listen to the same music after the earthquake." (P2)

Theme 3. Style

Table 3. Findings on the participants' characterization of music

Before the earthquake	f	f	After the earthquake
Slow	4	5	Slow
Sentimental	3	6	Sentimental
Upbeat	4	5	Upbeat

Table 3 presents the music styles that participants preferred to listen to before and after the earthquake. The findings indicate an increased listening frequency of emotional music styles post-earthquake. Participant P2 described this shift as, *"Before the earthquake, I used to listen to lively, upbeat songs, but after the earthquake, I started listening to songs with a slower rhythm."* Participant P1 mentioned not listening to lively music, while P6 stated, *"We began singing sadder songs after the earthquake, but I do not want to listen to emotional pieces."* P4 emphasized a preference for more upbeat songs, saying, *"I don't want to listen to slow songs."*

Theme 4. Personality predisposition

Table 4. Findings related to the participants' individual awareness through music

Before the earthquake	f	f	After the earthquake
Cheerful personality	1	5	Sensitive personality
Melancholic personality	2	3	Melancholic personality
Emotional personality	3	6	Emotional personality

Table 4 presents findings related to the participants' individual awareness during music listening. According to the data, no participant described themselves as a cheerful personality following the earthquake. They predominantly identified as emotional and sensitive personalities. Regarding individual awareness before and after the earthquake:

“I realized I didn’t want to listen to things that reflect deep emotions, for instance...” (P4)

“After the earthquake, we seem inclined to listen to more emotional pieces.” (P3)

“We became more emotional after the earthquake.” (P1)

“We started listening to music as a family for psychological repair.” (P6)

These statements reflect a shift in the emotional state and music listening preferences of the individuals post-disaster.

Theme 5. Making sense

Table 5. Findings on the meaning attributed to music by the participants

Before the earthquake	f	f	After the earthquake
Comforting	1	1	To cause discomfort
Stress relief	1	8	Stress enhancer
		1	No pleasure
		14	Desensitization

Table 5 examines the participants’ experiences of ascribing meaning to music. Particularly after the earthquake, participants reported that the music they listened to made them feel desensitized (psychologically, sociologically, etc.). Additionally, an inability to derive pleasure from music was also observed. While music was associated with stress relief and relaxation before the earthquake, post-disaster interpretations predominantly involved discomfort and stress induction, especially in the initial weeks.

“Before the earthquake, music was a constant in my life. It played everywhere in my home. Now, there’s a stillness, and even if it plays, I don’t feel affected.” (P1)

“Hmm, I used to imbue songs with more meaning, finding parts of myself in them, but now that the genre of music has changed, I’ve started to feel nothing.” (P9)

“Listening to music after the earthquake might be making me feel upset, perhaps because it makes me think about what happened.” (P2)

Theme 6. Life routine

Table 6. Findings on participants’ positioning of music

Before the earthquake	f	f	After the earthquake
Presence in the environment	10	1	Tendency to accompany
Social media	5	6	Social media
Frequent music listening	4	17	Tendency to listen to music
Reluctance to sing	1	1	Loneliness
Tendency to sing	1	9	Escape from music

In examining the positioning of music within the life routines of the participants, a tendency not to engage with the music listened to post-earthquake, as well as a sense of loneliness, has been observed. This contrasts with the pre-earthquake period. A tendency to avoid music listening and musical environments is also among the findings post-disaster. Pertaining to these situations:

“When music plays on the radio while driving, I want to shout along... but I can’t accompany it... I don’t feel it inside, I can’t scream. I want to sing out loud.” (P1)

“Currently, listening to music has affected me more positively. It has helped increase my energy, elevate my mood, and reduce the negative thoughts in my head. In the initial period after the earthquake, listening to music tended to drag me down, making me feel worse, obviously because of the songs I was listening to.” (P9)

“Immediately after the earthquake and still now, I listen to music alone, especially in the car, because I consider the perspective of society.” (P8)

“I listen to music with my headphones so no one hears it because we have losses... However, when I hear music playing along with those images on social media, I immediately turn it off because I don’t want to hear it.” (P4)

“Before the earthquake, we were more intertwined with music as a family, but after the earthquake, we stopped listening.” (P3)

“After the earthquake, I felt a bit more collected and started listening to all kinds of music more.” (P5)

Conclusion and Discussion

This qualitative study on the change in musical climate after the Kahramanmaraş earthquake evaluated participants’ music listening habits, the meaning they derive from music, and changes in their musical preferences. The findings indicate significant changes in music listening habits, the effects of music on individuals, and musical preferences in the post-earthquake period. These results aim to understand the role of music listening habits in psychological recovery and the impact of the earthquake on the musical climate by discussing the findings in light of the literature.

The intensity and physical destruction of the earthquakes centered in Kahramanmaraş are undeniable, and they have also led to various psychological devastations among individuals. While the fabric of the city has been damaged, this has consequently caused fluctuations in the musical climate. Although folk music was not rejected, it was not incorporated into life for some time. The mourning process was more intense during the first three-month period, with even wedding ceremonies being conducted with memorial services. Compared to the post-earthquake period, memorial service weddings were less common in the city before the earthquake. During the same period, background music was present in cafes and restaurants, predominantly slow-paced and instrumental. Music played a role in events such as marriage proposals. Street music was performed, focusing on solidarity, particularly to provide morale and motivation to children affected by the earthquake. The data indicates that the musical climate can change in the first three months following a disaster compared to the pre-disaster period.

The widespread impact of the earthquake disaster, which had a very strong effect, has led to many changes (psychological, physical, financial, spiritual, etc.) that have negatively affected individuals, resulting in significant outcomes in the way music is interpreted, positioned in daily routines, and in preferences and tastes. According to the research findings, participants used to listen to music for relaxation and stress relief before the earthquake. This finding aligns with studies by Gabrielsson (2001) and Kallinen and Ravaja (2006) on the effects of music on emotional perception and emotional arousal. However, after the earthquake, music listening was associated with desensitization (numbness), with participants indicating that they became desensitized while listening to music. This change suggests that music was used as a tool in the psychological recovery process and that traumatic experiences altered the meaning of music. Zentner et al. (2008) noted that music can trigger emotional responses sensitive to individuals’ personal contexts. In the post-earthquake period, participants used music to forget and motivate themselves. This indicates the complex role of music in the psychological recovery process, varying by personal and societal contexts. Increased music listening, desensitization (numbness) towards the music listened to, a tendency to listen to slower-paced music, and a tendency to listen to music as a means to forget the experiences are results that support Langer’s theory of emotional morphology.

The study reveals changes in musical preferences after the earthquake. Participants, who preferred lively and cheerful music before the earthquake, started listening to more emotional and slow-tempo music afterward. Particularly, arabesque music was identified as the most preferred genre post-earthquake. This finding is consistent with Lee et al.’s

study (2013), which suggests that individuals prefer music that aligns with their emotional states and that these preferences can change based on psychological conditions. After the earthquake, participants' individual awareness increased while listening to music. They described themselves as more emotional and sensitive. This indicates that music heightened emotional awareness and served as an emotional reflection tool in the post-earthquake period. Robinson (2007) discussed how music represents emotional and mental processes and shapes individuals' internal experiences. In this context, the increased emotional awareness of participants after the earthquake can be explained by this representational power of music.

Before the earthquake, music was an integral part of participants' daily lives, but its role changed in the post-earthquake period. Participants tended to avoid music and preferred to listen to it alone after the earthquake. Music encountered on social media was found disturbing, and there was a desire to avoid such music. This finding is crucial for understanding how music is perceived in a social context and its place in daily life. Observational data are essential in understanding and interpreting social phenomena, as emphasized by Mulhall (2003) and Sundberg et al. (2021). Observations and participants' relationships with music after the earthquake help us better understand the role of music in societal and individual recovery processes.

The change in the musical climate in Kahramanmaraş post-earthquake created significant impacts at both societal and individual levels. Despite the continued listening to traditional music genres such as folk and classical Turkish music, these genres were not fully integrated into daily life. The mourning process was intense during the first three months after the earthquake, with even wedding ceremonies being conducted as memorial services. Tanaka et al. (2021) examined the impact of natural disasters on the music industry, noting that music events were suspended post-disaster. The situation in Kahramanmaraş is consistent with these findings.

Post-earthquake, it has been determined that the participants' music listening preferences were significantly influenced by the loss of life in the community and the associated mourning. Slow-paced, emotional music was predominantly preferred, while new music genres (rap, religious music) were also explored. Music listened to before the earthquake was not played in the initial months following the disaster, and even when it was played later (5-6 months, etc.), there was a notable tendency to not enjoy it, regardless of the lyrics, tempo, genre, or style, and to avoid engaging with it while still continuing to listen. A preference for listening to music in isolation from society and avoiding music encountered through social media, television, radio, etc., has been observed. The revival of pre-earthquake memories through music post-disaster has led individuals to listen to music of a different type and style than the one evoking those memories. From this, it can be said that the emotions individuals cannot verbally express but convey through music reflect their personal musical climate.

In the six-month period and beyond, weddings have been observed to be conducted both with memorial services and in traditional styles. Live music has begun to replace background music at weddings, initially featuring slower and medium-paced wedding music. Live music has also started in cafes and restaurants, playing slow, medium, and occasionally upbeat tempo music. Radio broadcasts have been conducted with both music and speech, and music without speech, predominantly featuring slow and medium-paced music. Street music has continued in the city center as it was before the earthquake. The intensity of the participants' music listening preferences during this period supports these data. The data suggests that the musical climate can change less in the six-month post-disaster period compared to the pre-disaster period.

Based on the data obtained from participants after the earthquake, it can be said that the musical climate in Kahramanmaraş prior to the earthquake has shown variability due to emotional traumas caused by the earthquake. Although activities that were common before the earthquake began to be held again in the seventh month after the earthquake, they were not as intense and spirited as before. This is further evidence that the reality of the earthquake in Kahramanmaraş has directed the musical climate. One year after the earthquake, it has been observed that musical activities at weddings, cafes, restaurants, radios, and on the streets have been conducted more frequently compared to before the earthquake.

The earthquake caused not only physical but also psychological destruction in Kahramanmaraş, deeply affecting individuals' music listening habits and the meaning they derived from music. Music was an essential tool in the psychological recovery process in the post-earthquake period. The findings demonstrate how the musical climate was shaped in the post-earthquake period and the role of music in individuals' emotional recovery processes. Long-term studies and similar research in different provinces are recommended for future studies. Additionally, further research is needed on how the musical climate influences cultural music preferences. These studies will contribute significantly to the field of musicology and help us understand how the musical climate changes after natural disasters.

All these results contribute to the layers of the musical climate, and it is a fact that the human factor, which directs the climate, cannot be independent of nature, environment, and culture. The negative effects of any of these factors also negatively affect the feeling, interpretation, and positioning of music in life. The musical climate can be shaped by psychological factors in society, the emotions that music evokes in individuals, and negative reasons experienced (natural disasters and related losses, etc.).

Recommendations

For future Researchers

The data collected in the seventh month after the earthquake covers a period of approximately seven months. Observations and unstructured interviews conducted to understand the musical climate in Kahramanmaraş continued until the first anniversary of the earthquake. Therefore, this study does not include data beyond this period. For this reason, long-term studies should be conducted on the subject, and contributions should be made to the literature. Furthermore, the research should not be limited to Kahramanmaraş; significant contributions should be made to the field by conducting studies on other provinces affected by the earthquake.

Recommendations for Applicants

The earthquakes centered in Kahramanmaraş have led to significant destruction, not only physically but also psychologically. Kahramanmaraş is a province with a deep cultural structure. Musical studies to be conducted after the disaster will support the understanding of the musical climate factors and variables of the province. More research is needed on how the musical climate may influence the cultural music preferences in Kahramanmaraş.

Limitations of Study

This research was conducted between July 2023 and February 2024 and was limited to young and adult earthquake survivors living in Kahramanmaraş.

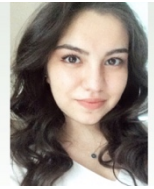
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Appendix 1. Interview Form

Interview Form

- Q1.** Was there any difference in your music listening habits (in terms of duration, purpose, motivation/genre, etc.) before and after the earthquake? Explain please.
- Q2.** Was there a difference in terms of the meaning attributed to listening to music before and after the earthquake (such as deepening in meaning/image/imagery)? Explain please.
- Q3.** Was there any change in the psychological effect (such as depression / peace, etc.) caused by listening to music before and after the earthquake? Explain please.
- Q4.** Were there any other changes in your music listening before and after the earthquake? Explain please.



Research Article

Examining shared experience in visual design in three categories

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Abstract

The concept of the shared experience plays an important role in human life as well as in the arts and sciences. Because users communicate with the objects in the environment they are in, depending on the time, and as a result of this communication they can be psychologically affected in a positive or negative way. In this sense, it is necessary to study what kind of structure the objects have in the shared experience space in which the user is located. The main purpose of the research is to examine the concept of shared experience in visual design by considering the relationship between user, object and time in three different worlds: real, artificial and virtual. The method used for the article was document analysis, one of the qualitative research methods. In this context, a search process was carried out in various sources, based on the keywords experience and common experience concept. At the centre of these different worlds, which are treated in three different categories, are the user and the object. It is concluded that the shared experience resulting from the different ways in which users communicate with the object has certain limitations in all three categories. In the real world, due to the unique structures of natural objects, shared experience means unlimited diversity for users, while in the artificial world, objects have more limitations due to their imitation or similar structure. It was found that the virtual world simulates the real world and therefore has certain limitations in terms of originality and creativity. It was also found that all three worlds are different from each other in terms of structural aspects and user experience. As a result, it was concluded that real, artificial and virtual worlds have intertwined relationships with each other in the context of shared experience; the real world can be defined as the universe, the artificial world is a subset of the real world, and the virtual world is a subset of the artificial world. It was also concluded that these defined the worlds have the potential to show variability in the context of object-time relationships.

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Introduction

The concept of experience plays a very important role in human life. As soon as a person is born, he or she must be in a certain space and interact with the objects in that space. Through this exchange, each human receives unique experiences of their own. A review of the literature shows that there is a great deal of scientific research on various topics related to the concept of experience. For example, some studies have examined the communication between the product or service and the user in the context of user experience. The user's thoughts, feelings, inferences, experiences and perceptions about the product or service are included in the concept of user experience (Eğüz, 2022; Miller 2015). Furthermore, it has been found that in 3D applications, users can imitate real behaviours as well as do things that are not real (Hartson & Pyla, 2012). In another study, it is seen that user behaviours are treated in different categories such as direct communication, controlled evaluation and complex evaluation (Caddick, & Cable, 2011).

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In a study in the field of communication, it was determined that common experience was used as giving the same meaning to a word. Then, it was stated that common experience areas covered elements such as the individual's perceptions, awareness, language and cultural structure (Çilenti, 1979; Küçük, 2012). An important study related to attention and social influence examined the concept of shared experience and found that sharing experiences with others enhances those experiences (Boothby et al., 2014). Another study related to shared experience focused on experience design and graphic design. It examined how experience design changes everyday skills, motivations and expectations, and how graphic design adapts to these changes (Ergen, 2022). Another study, which examined experience in an aesthetic context and within the boundaries of visual communication design, referred to the importance of first impressions (Ertürk, 2018). In addition, there is another important study that addresses and defines the concept of shared experience. In the relevant study, shared experience is defined as a process in which participants contribute to the shared experience, extract interpretations and meanings from their own life contexts, and develop social practices (Batterbee, 2003).

Many studies have been conducted on the concept of shared experience or the important sub-concepts that nourish it. However, there is no research that categorically examines the concept of shared experience in real, virtual, and artificial worlds. Based on the question of what shared experience is in visual design and whether it varies in real, artificial, and virtual worlds, such a research attempt was made with the aim of filling this gap in the field.

Problem of Study

The aim of this research is to explore the concept of shared experience in visual design in three different categories consisting of real, artificial, and virtual worlds. The shared experience in three different worlds is analysed in terms of time and object. Within the stated purpose, answers to the following sub-research questions were searched for:

- Do time and object in the real world differ according to the user in the context of the shared experience?
- Do time and object in the artificial world differ according to the user in the context of the shared experience?
- Do time and object in the virtual world differ according to the user in the context of the shared experience?

Method

Document analysis, one of the qualitative research methods, was used in the article. In line with this method, books, scientific articles, current studies published on the subject on web pages, documents in the form of pictures and videos were analysed in the context of the concept of shared experience. During the document analysis, the 5 stages identified by Forster (1994) were used. These stages are as follows: (1) access, (2) checking the authenticity, (3) understanding the documents, (4) analysing the data and (5) utilizing the data. In the light of these steps, the following procedures were carried out in the research process.

The first step in accessing documents was to identify the concept of experience and related electronic resources. The scope of these sources includes academic articles, books, papers presented at congresses and symposiums, official websites of relevant institutions and videos of the product. In the second step, the originality check, it was ensured that the sources were primary. In addition, the reliability of the sources was emphasised by looking at whether the sources had been manipulated. Since the document analysis method is the main and only data collection method of this research, in the third step of understanding the documents, an attempt was made to understand the documents by associating them with each other and making content interpretations accordingly. For example, associations and analyses were made through each point of view and the ways of interpreting the phenomena in the documents obtained from different disciplines. Then, in the fourth step, the step of data analysis, the sources that could be related to the experiences and shared experiences in the fields of social sciences were included in the study for the selection of the sample from the data considered in the analysis. In this context, it was seen that the concept in question should be treated categorically in real, artificial, and virtual worlds.

Finally, in the step of using the data, comments were made on the documents finally obtained, and since these resources are open access resources, each of them is referenced and presented in the study.

Results

As a result of the data obtained from the documents, it was found that the shared experience varied in terms of time and object in real, artificial, and virtual worlds. Because of these differences, the findings section of the research is divided into three categories. Each category contains specific examples.

Three Categories of Shared Experience

In general terms, a person's communication with the environment and all the objects in that environment over a period of time is considered to be an experience. The concept of shared experience, on the other hand, can be generally defined as seeing, hearing, and behaving with others in an environment and the objects within it over a period of time. Batterbee (2004) stated that in the context of shared experience, people are encouraged to evaluate their experiences and bring them to the collective attention of others, thus forcing others to interpret and respond to these experiences in some way. This experience-based communication varies according to the type of environment in which it takes place in terms of time, space, and object. Depending on the type, these environments can be analysed in three ways: real, artificial, and virtual. In fact, in this research, the concept of shared experience within the boundaries of visual design is defined as the perception of an object in real, artificial, and virtual worlds by different users in a given time interval. These worlds are analysed in three categories, as shown in Figure 1.

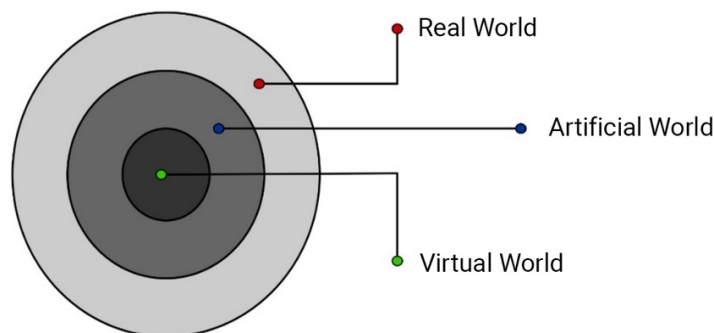


Figure 1. Real, artificial, and virtual worlds

It can be seen that shared experience in the worlds we have considered in the research tends to be limited from the real world to the virtual world. The range of shared experience in the real world is quite wide, both physiologically and psychologically. In the real world, an artificial world has been created consisting of different objects. In the artificial world, objects are created by human beings rather than natural beings. Therefore, users' communication with objects in the artificial world is more limited than in the real world. The artificial world has also created a virtual world within itself. In the virtual world, which has its own unique objects, the user's movement space is somewhat more limited. This is because the virtual world itself and its objects are mostly created with the elements and principles of visual design.

In Figure 1, all three worlds are visualised as clusters within each other. It is not possible to treat these worlds, which we have grouped into three distinct categories, independently.



Figure 2. Tenerife, Spain

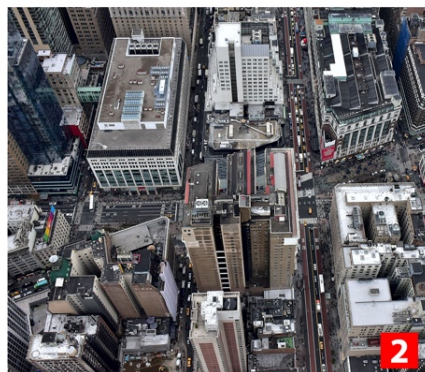


Figure 3. New York, USA

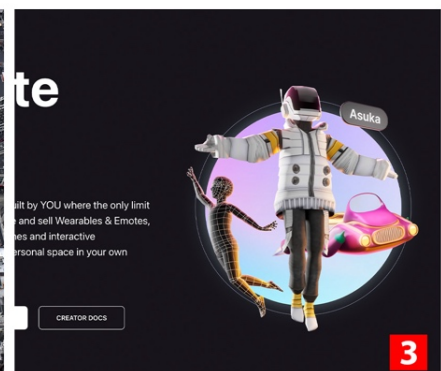


Figure 4. Decentraland

The three worlds considered (Figures 2, 3 and 4) are unidirectionally related. The real world is the superset and contained, the artificial world is its subset and contained, and the virtual world is a subset of the artificial world and therefore the lowest layer of the contained world. A user-centred evaluation can be made for the three different worlds. Because users are also at the centre of the concept of shared experience. There are two important elements that are valid in each world. These are time and object.

Schatzschneider et al. (2016) emphasised that time and objects in the virtual world can be arbitrarily determined. In their research on time transitions, they highlighted four important possibilities. These possibilities are a realistic time experience based on local time, a compressed time experience where a day is reduced to a few minutes, a fixed time experience that never changes, and a time experience that can be travelled back and forth. In addition, there are other studies that show that the time spent in the virtual world is perceived differently by users. Mullen and Davidenko (2021) compared 3D virtual reality and traditional 2D monitors in terms of time and found that users' perception of time spent in the 3D environment was more ambiguous. Therefore, although users spent more time in the virtual environment, they thought they spent less time. Miller (2016) stated that the time spent in the virtual world is a kind of illusion.

Table 1. Time and state of objects in different worlds according to the user

According to User	Real World	Artificial World	Virtual World
Time	not variable	not variable	variable
Object	variable	not variable	not variable

The differences in time and objects according to the user in real, artificial and virtual worlds, where shared experiences can be analysed in three categories, are shown in Table 1. According to this, in the real world, time does not change according to the user, but objects can change. In the artificial world, time and objects do not change according to the user. In the virtual world, time changes but objects do not. It can therefore be seen that each category has a unique type of experience.

Shared experience with the real world and its objects

The properties of organic objects in the real world are constantly changing and do not require human intervention. Here, the communication and behaviour of users with objects can be shaped in a very broad way. Moreover, thanks to the formal changes that objects in nature undergo over time, users are more likely to feel different things than in other worlds. This is because the objects in this world and the events associated with these objects are unique in their essential qualities.

The constant change of natural objects at a time appropriate to their own structure means an infinite richness of shared experience. It is these natural objects that feed the creativity of the visual designer in terms of colour, light, shadow, and form. For example, the shape of a tree is constantly in a state of change as it grows. Figure 4 shows how an oak tree has changed in colour and shape with the seasons. The fact that the oak tree, which is an object of shared experience, changes its shape over time causes it to be perceived in different ways by users. The time in which the oak tree changes is the same for all users.

Shared experiences with real-world objects also positively affect individuality and creativity (Plambech & Konijnendijk, 2015; Yeh et al., 2022). Some scientific studies have shown that experiences with natural objects positively affect people psychologically, cognitively and socially (Bratman et al., 2019; Keniger et al., 2013; Puhakka & Hakoköngäs, 2024). Furthermore, another study on the topic expressed concern about the loss of experiencing nature (Turner et al. 2004). Therefore, there may be a negative psychological impact on users due to the lack of experience with natural objects that constitute the real world.



Figure 5. Four seasons of an oak tree (Die vier Jahreszeiten einer Eiche)

Shared experience with the artificial world and its objects

The objects of the artificial world are man-made and generally do not change their structure without human intervention. Simon (1996) distinguishes artificial things from natural ones in terms of characteristics such as being synthesised by humans, lacking the reality of natural things because they are imitations, being characterised in terms of their functions and being discussed in terms of necessity in design. In the context of visual design, there are many artificial textures in the artificial world in terms of visual and tactile aspects. According to Özsoy and Ayaydin (2016), we encounter new artificial textures with every material that enters our lives. These visual and textural data, obtained by the user as a result of encountering objects, can also be considered in the context of shared experience. However, there is a kind of limitation problem for all man-made objects in the artificial world. Artificial objects do not have the ability to renew themselves independently like natural objects. Therefore, there is a negative atmosphere in terms of creativity and originality in the shared experience of users in the artificial world. For example, most city dwellers live within the boundaries of an artificial world that is far from the real world. According to Trevors and Saier (2010), many people in the artificial world live their lives without having an understanding of even simple facts about the natural world or the real world.

The fact that people in the artificial world think in a similar and limited way in terms of creativity and imagination may be related to the fact that they live in a world full of one type of object and fixed forms. Because the objects in the environment generally have a fixed structure, their properties such as shape, colour and volume do not change. For example, a chair that has been used for many years does not create a richness of form or texture in the user's mind. This is because the form or texture of the chair is fixed as an object of shared experience.



Figure 6. A variety of chair designs

Like the objects themselves, the number of users of the objects in the artificial world can be limited. Figure 5 shows different designs of the chair, an important object in the Artificial World. These chairs, which are designed and produced in response to a basic need such as sitting, bear the traces of the era or period in which they are found. Users can own chairs according to their means and the conditions of the time. It can therefore be said that users do not have access to chairs of every quality at every time. Limited access means limited shared experience.

Shared experience with the virtual world and its objects

There are more limitations in the virtual world than in the artificial world and its objects. This is because the presentation of objects in the virtual world and the communication that users will establish with them are pre-designed in 2D or 3D. Although an interactive environment is created, it is built on a purely fictional basis. The virtual worlds relate to the real world in terms of time, space, movement, behaviour and objects. In fact, some studies consider the virtual world as a simulation of the real world (Bombari et al., 2015; Hussain et al., 2023; Tal & Wansink, 2011; Wang, 2020). The experience of the virtual world considered as a simulation is defined as the sensory or non-sensory experience of virtual objects (Lee, 2004).

The image from the game PUBG (Figure 7) shows the imitation of objects in the real and artificial world. Objects and time are simulated in the game. Unlike the real world, the shared experience between players in the virtual world is limited to visual and audio elements. For example, players cannot go beyond the defined map and behaviours, even if they want to. Unlike in real life, the objects of shared experience in this virtual environment remain unchanged in shape and colour in each new game. Many studies have found that players in competition with a limited map and behaviour are negatively affected psychologically in the game (Al-Qahtani et al., 2020; Riaz et al., 2023; Sunil et al., 2021).

Software and visual design, which are highly influential in the virtual world, can create a common visual and behavioural culture specific to the application among users. Therefore, the communication, behaviour and reactions of users of the same application in the virtual environment can be similar. For example, when a group of Instagram users discuss a topic related to the application's interface among themselves, each user can contribute to the relevant topic because they have a similar visual experience. However, a user who has no experience with the interface of the same application will find it difficult to contribute to the topic.



Figure 7. PUBG Battlegrounds

Verbal communication in the virtual environment can also be seen as an object of shared experience. For example, players in video games form virtual groups and play games together. In these games, groups can create a shared experience through verbal communication among themselves. It is said that this verbal world in the virtual environment has its own complex rules. It has been suggested that this complexity arises from the competitive environment in which two groups struggle to win (Wright et al., 2002).

Discussion and Conclusion

The research approached the concept of shared experience from a perspective specific to visual design and found that the concept in question varied in the context of time-object in real, artificial and virtual worlds. Therefore, a categorical method was used to analyse the user-dependent states of time and objects in all three worlds. As a result, it was concluded that time is invariant in real and artificial worlds and variable in virtual worlds, whereas object is variable in the real world and invariant in artificial and virtual worlds.

Although it can be seen that different concepts such as experience, shared experience, experience design and user experience are addressed in the research, it can be seen that the user is at the centre of the research (Allanwood & Beare, 2019; Battarbee, 2004; Buley, 2013; Coxon, 2014; Goodman et al., 2012; Turner, 2017). This research has continued the tradition of user-centred experience research, but has also addressed the concept of shared experience in a systematic way specific to the field of visual design.

The fact that the shared experience of the real world has a positive psychological, visual and cognitive effect on users is also supported by some other studies (Crespo & Mesurado, 2015; Geddes & Passmore, 2021; Keniger et al. 2013; Wilson, 2007). In line with this view, it is concluded that creativity and originality, which are important for visual designers, cannot be achieved away from natural objects in the real world. In artificial and virtual worlds, the experience has been found to be constrained by objects. However, the fact that objects in artificial and virtual worlds remain unchanged in shape and colour forces users to live within certain visual boundaries. Especially in the urban environment, which can be considered a small universe for artificial objects, there are many elements that can negatively affect people in terms of psychological experience (Turan, & Besirli, 2008; Summer, 2020). There are also some studies that show that there are benefits for users when it comes to education and science-based simulations in the experience of artificial and virtual worlds (Chernikova et al., 2020; Landriscina, 2013; Lateef, 2010). However, the proportion of studies showing that users were negatively affected by these worlds in terms of their experience was higher than the proportion of positive studies.

Recommendations

Since experience is one of the subjects that will not lose its value in human life, more research needs to be done in visual design and its subfields. In this study, it is suggested that the shared experience, which has been addressed in a systematic way specific to visual design, should be the subject of further research with an interdisciplinary or multidisciplinary approach.

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Research Article

Familiarization with the elaborate creative work of one of the Uzbekistan's most prominent contemporary composers: F.M. Yanov-Yanovsky

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Abstract

This article examines the work of Yanov-Yanovsky, an Honored Artist of the Republic of Uzbekistan and a leading modern composer. Professor F. M. Yanov-Yanovsky has played a vital role in advancing the Uzbek school of composers, showcasing his unparalleled talent, artistic insight, and versatility as a composer, performer, and educator. His impact spans the entire field of contemporary compositional art in Uzbekistan. His personal and professional life are closely connected, mirroring the significant changes in the country over the last fifty years. The article highlights his diverse portfolio, which includes both classical and contemporary works. Yanov-Yanovsky's refusal to be restricted to one artistic path is evident in his broad range of compositions, such as poems, symphonic suites, instrumental concertos, and symphonies. His work seamlessly merges classical traditions with modern stylistic elements, demonstrating his mastery in both chamber and large symphonic formats. He excels in portraying lyrical, tragic, sarcastic, sorrowful, and poetic themes. Some of his pieces are known for their delicacy, fragility, and meditative nature, while others stand out for their intense emotionality and internal tension. His meticulous attention to detail, artistic craftsmanship, and rational approach are reflected in the clarity and balance of his musical ideas. Yanov-Yanovsky's body of work includes symphonies, concertos, oratorios, operas, chamber instrumental and vocal pieces, music for theater and film, and popular songs. He has significantly contributed to Uzbekistan's film industry, composing music for numerous films produced by the Uzbekfilm studio, which showcases the diversity of his work. Since the early stages of his career, Yanov-Yanovsky has also been involved in teaching at the State Conservatory of Uzbekistan, balancing his educational role with administrative responsibilities.

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Introduction

The creative work of Uzbek composers has evolved in unison with the times. There is a rising interest in current musical trends and an ongoing search for new expressive means. At the same time, the uniqueness of the national style and centuries-old national musical traditions provide novelty to music through the use of cutting-edge genre combinations and sound complexes, along with improvisation and ornamentation techniques. "The reflection of cultural life... have a clear effect on the creative works of well-known Uzbek composers, including as Y. Rajabiy, T. Jalilov, Sh. Sohibov, D. Zokirov, S. Kalonov, G'. Toshmatov, T. Sodiqov." (Irziyaev, 2015).

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The music created by Uzbek composers in the classical tradition is multifarious exactly because it has its own distinct oriental character, thanks to the utilization of folk motifs and Uzbek musical instruments. Many Uzbek composers employ oriental colors in their works, which have a national Uzbek soil.

Thus, Nasirova (2017) argues:

“The laws of the Western synthetic genre were ‘soldered’ thematically to the specifics of Eastern monody, and quite successfully, the talent of the professional composer was undoubtedly an important determining force.”

F.M. Yanov-Yanovsky's music stands out among Uzbek composers because he skillfully integrates classical and native techniques. Zakirova (2016) states that his work

“an appeal to the music of the past with the goal of reviving and preserving everything valuable that was done by composers of previous centuries. The composer values every nuance, which is why his works continue to breathe and sound today.”

When one first becomes acquainted with Felix Markovich Yanov-Yanovsky's work, the concepts of flexibility, multi-genre, and multi-planarity emerge as manifestations of this composer's creative talent. Professor F.M. Yanov-Yanovsky, an honored art worker who continues to make significant contributions to the establishment of the Uzbek school of Composers, with an unrivalled powerful talent, exquisite artistic sense, and versatility as a composer, performer, and teacher.



Photo 1. Professor F.M. Yanov-Yanovsky (Web 1)

F.M. Yanov-Yanovsky's work organically mixes classical traditions with modern stylistic developments, demonstrating equal mastery of chamber and huge symphonic genres. He is proficient in lyrical and tragic, sarcastic and sorrowful, and poetic topics. Some pieces are distinguished by subtlety, fragility, and meditative aspects, while others by inner tension and emotional intensity. The composer's compositions are distinguished by meticulous attention to detail, mastery of the artist's talents, and rationalism, as evidenced by the clarity and poise with which musical idea is developed.



Photo 2. F.M. Yanov-Yanovsky's books (Web 1)

Felix Markovich was born in Tashkent on May 28, 1934, and he turned 90 this year (2024). He began creating music while still a student at the Republican Specialized Music School and continues to create to this day. The composer began his creative career at the Tashkent State Conservatory, where he graduated from two faculties: the violin class of Associate Professor N. E. Bronfman in 1957 and the composition class of Professor B. B. Nadezhdin in 1959. Felix was

recruited to join the Gorky Drama Theatre's orchestra while still a student, combining his work with the Uzbek State Symphony Orchestra. After graduation, he joined the Uzbek Radio String Quartet and worked there until 1970. The musicians of this quartet have had a significant influence on the development of Uzbek musical culture and art in general (Varelas, 2008). In his interview, with Boris Babaev (Kultura. Uz. 2020) the maestro describes this period as follows:

“And it's hard to overestimate what this work has given me. I learned about the orchestra's capabilities 'from the inside', through the actual sound of the instruments, their combinations, texture, and so on. It has significantly 'equipped' me in the realm of instrumentation and working with orchestral scores.”

Creative work

His creative life began and settled during a difficult, dramatic and tragic period in the development of Soviet culture, surrounded by the rigorous framework of socialist realism. The majority of cultural figures, including composers, were supposed in their works to praise the achievements of the socialist society under construction of the 'bright future', to portray the charms of the 'collective personality' turning them into apologists of real life. There were catastrophic events in his life, including the arrest of his father, Mark Yanov-Yanovsky, a journalist and the executive secretary of the daily newspaper “Pravda Vostoka”. But in his interviews, he looks back on the past with nostalgia and expresses gratitude to his teachers for shaping who he is today. Despite all of the upheaval in his life, he was still able to be genuine and honest in his artistic work. His creative life was and remains extremely rich, despite the profound effects of all the cataclysms that occurred throughout the Soviet and post-Soviet eras on his existence.

Dushan Mihalek in a monograph dedicated to Yanov-Yanovsky (Ganikhanova, 2024, 14) wrote:

“Thanks to the music of Felix Yanov-Yanovsky (as well as the music of Kara Karaevv or Giya Kancheli), I realised that these “Eastern composers” are better at accepting new paths in world music than their own counterparts from “European” or “Western” civilisation. The essence of the folk music they are surrounded by is completely different in its structure.”

The musical dramaturgy of Felix Yanov-Yanovsky combines the profound, melodic philosophy of the East with the structure of Western European understanding, which contains many directions and styles. Everything he has experienced in his life is reflected in his work, through which he expresses the views and passions of his own worldview, based on his life experience and political and, very importantly, aesthetic position.

Throughout his creative life, the composer turned to traditional oriental themes in his works, enriching not only Uzbek art but also world culture, with works such as 'Rubaiyat' for baritone and orchestra to poems by O. Khayyam, the cantata 'Poetic Strophes' and 'Triptych' for baritone, flute, vibraphone, and cello to poems by A. Aripov. 'Savti Abdurakhmonbegi' for vocal and orchestra. In addition, chamber-instrumental pieces for Uzbek folk instruments include Prelude for Gidzhak Solo and Music for Flute and 14 Instruments. Dyptich for vocal ensemble (uzbek folk melodies)

One of the composer's most striking works, where he endeavors to “reflect the phenomenon of maqom principles in piano art” is “*Peshrav*” for piano. Each maqom includes a main part and additional works. For example, the instrumental part, along with *nagma*, *samoi*, *hafif*, *cholit* includes *peshrav*. The author's appeal to this work was caused by his desire to reflect the phenomenon of maqom principles in piano art. Madina Faizieva (Faizieva M. 2023.) argues: “F. Yanov-Yanovsky treats *peshrav* as a self-sufficient structure representing an artistic musical composition and also as a factor stimulating his creative thought”. The composer brilliantly managed to combine the fundamentals of monody performed on Uzbek instruments, mainly the *dutar*. Thus, Felix pays tribute to the works of the great Uzbek *bastakors* like T. Jalilov, Y. Rajabi, K. Jabbarov, as well as to the bearers of the *Shashmakom* traditions - Ota O. Jabbarov, Giyaz Abdugani, Levi Babakhanov, Domla Khalim Ibadov, Yunus Rajabi, Fakhridin Sadykov, Berta Davydova, Turgun Alimatov, Munojot Yulchieva, Ulmas Rasulov and others.

The composer's early work was influenced by neoclassicism and romanticism. His Concerto for Violin and Orchestra, Concerto Grosso No. 1 for string quartet and chamber orchestra, Concertino for Violin and Orchestra, two

violin concertos and Concerto for Orchestra are characterized by both observance of the rules - a tribute to classicism, and expression of feelings bypassing the rules, an expression of the fact that what the soul wants. They are distinguished by a harmonious structure, clear melody, consistency of the metrical and tonal structure, and distinctive timbre combinations in the score.

The composer also creates symphonies, concertos, oratorios, operas, chamber instrumental and vocal music, music for theatre and film, and pop songs. He is the author of six operas, the ballet '*Urashima Taro*', five symphonies, a Requiem, two Masses, oratorios, cantatas, concertos for orchestra, choral and vocal cycles, as well as works for Uzbek folk instruments, pop compositions, music for 50 films and 15 plays. The emotional expressiveness, psychology and careful thoughtfulness of the forms of his works make it possible to assess the composer's work as an outstanding phenomenon in the musical culture of Uzbekistan.

F.M. Yanov-Yanovsky's interest in the orchestra, gave rise to the variety and scale that marked the symphonic music he composed in various years, encompassing a wide range of genres - poems, symphonic suites, instrumental concertos, and symphonies. Being young, willing to explore novel methods, as well as experiment with existing material, the composer was drawn to the musical genre's modern interpretation, which emphasized the contrast of soloists and ensembles. His works obviously show attempts to replicate the classicism style. In works such as Concerto for Orchestra (1973), Concerto for Oboe and Chamber Orchestra (1984), Concerto grosso (1968), and Simple Concerto (1988). 'Fabula' Third Concerto for violin and orchestra (1992), to name just a few, the author employs the form, compositional method, harmony, and texture of the early classicism and baroque periods. However, this is not an imitation of the past, but rather an endeavor to connect the past and the present, to see the unseen, and to combine the old with the modern. This is what distinguishes his works, which are set in a new modernist context.

It should be noted that such symphonies as Symphony No. 1, Symphony No. 2, Symphony No. 3 for baritone and chamber orchestra to poems by G. Lorca and Symphony No. 4 'De profundis, written by him in different years, are the first in this genre in the Republic of Uzbekistan. No one had previously attempted to experiment in this direction. The four symphonies written in different years differ in style, selected meanings and structural novelty: - undoubtedly, the pinnacle of the composer's symphonic work, covering the most diverse genres, forms and performers, from chamber-instrumental to large-format.

Continuing to work on the expressiveness of techniques and harmonic combinations, with the aim of interpreting and searching for something new, unusual within existing genres, the composer wrote the Concertino for Piano and Orchestra and the Concerto Grosso No. 2. Here the author experiments with the piano, trying to use it to create a percussive effect, emphasising the rhythm and thickening the texture. In a two-voice composition, the author uses techniques of contrasting musical layers to create a festive atmosphere.

F. Yanov-Yanovski continues to work on the creation of the specific genre of Concerti grossi, which emerged in the Baroque period and subsequently in the twentieth century and was adopted by composers such as A. Corelli, A. Vivaldi, G. Handel, I.S. Bach. I. Stravinsky, E. Bloch, B. Martinu, A. Schnittke, K. Penderecki, and F. Glass. As for F. Janow-Janowski, there are seven distinct works in terms of semantics and structure. If the first concerto was written in 1968, then the seventh concerto was written in 2017. Certainly, this demonstrates the progression of the genre in the composer's own works. In each composition, the composer selects a different set of soloists, as if comparing the capabilities of each instrument, providing individuality in contrast and juxtaposition with other timbres.

The first concerto grosso, "*Music for Strings*", is performed by a string ensemble, whilst the second concerto, named "*Simple Concerto*", is led by a string trio and chamber orchestra. Furthermore, the composer uses viola, double bass, and chamber orchestra in his Third Concerto, '*Like in the Good Old Days*'. His experiments become increasingly complicated over time. In the Fourth Concerto, for example, the composer employs unusual instruments like cembalo and marimba, while in the Fifth Concerto, the saxophone and trombone serve as solo instruments. In each opus, the composer employs novel structural breakthroughs and stylistic combinations. The concertos clearly show a connection to the musical traditions of the Baroque and Neoclassical eras, but the composer also incorporates contemporary art

trends and uses new compositional techniques and expressive means such as dodecaphony, sonority, polyadicism, and atonality.

In 2007, Tashkent hosted the festival "Concerto Grosso: From Baroque to Neoclassicism," which featured works by F.M. Yanov-Yanovsky along with music by A.Corelli, G.F.Handel, I.S. Bach, B.Martinu, and A.Schnittke. This was not only a watershed moment in Uzbek musical culture, but it also represented the continuation of composers' traditions, recreating historic genres in the new millennium (Zokirova, 2016).

Symphonic music plays an important role in Felix Yanov-Yanovsky's artistic repertoire. It comprises two symphonies and five symphonies. This is a unique genre of work for any composer because it is a deeply subjective embodiment of all known aspects of human experience, a philosophical reflection on life's reality. On the one hand, the composer chooses a form with a smaller structure than the symphony: the symphonietta, which is common in the work of twentieth-century composers. On the other hand, the symphony genre, which concentrates all of the composer's fundamental semantic layers of thought, advances in the organization of expressive methods, and the reflection of reality in an appeal to past centuries' forms.

Theatre and Cinema Works

In addition to concertos and symphonies, F. M. Yanov-Yanovsky composed theater and stage pieces, which are particularly significant in his output as an artist. The plays for which Yanov-Yanovsky composed music are broad in both subject matter and genre.

The children's comedic opera "*Petrushka the Foreigner*", was the first work to try his hand at. Although it is based on the children's tale, the musical piece is a rather multifaceted work. The author aims to establish the essential elements of folklore theater while utilizing improvisation to break down the barriers that separate the stage from the audience. The composer's theatrical approach was characterized by kind of intimacy, brevity, and the images of Petrushka echoes the image of a mischievous boy in the works of the Uzbek writer Gafur Gulom.

In 2006, F. M. Yanov-Yanovsky turned to oriental themes, creating a big stage piece, the ballet "*Urashima Taro*", which is the composer's first and only example of this genre. At the turn of 2000, the State Academic Bolshoi Theatre named after A. Navoi began cooperation with the Japanese ballet school 'Toyota City Ballet Company' for the production of a joint ballet. Choreographers of the two countries Suwa Hitoshi and Ibrahim Yusupov have undertaken to write the libretto. Yanov-Yanovsky had the honour of writing the music for this ballet.

As a result, the Toyota City Ballet Company's repertory now includes a ballet by an Uzbek composer. The debut of this production was a huge success in Japan in October 2008, and in March 2017, a Japanese company performed pieces from this ballet in Tashkent to commemorate the 25th anniversary of diplomatic relations between Uzbekistan and Japan.

The plot, which combines images from a fairy-tale underwater country, a narrative about everyday people's lives, and the development of a love-lyrical line, is based on the Japanese legend of the sea turtle-wizard and the brave, noble warrior Urashima.

After immersing himself in the realm of Japanese folklore, the composer softly and delicately expresses in the work the spirit and atmosphere of oriental music, convincingly and passionately embodies the imagery, and quietly integrates the elements of melody, rhythm, and instrumental colors.

'*Urashima Taro*' is staged in the style of a big fairy-tale-lyrical dance, featuring a powerful good sorceress, a fantasy-conditional corps de ballet, a couple in love, and the romantic tradition's fight between good and evil. The ballet's music is a vast symphonic cycle, a type of colossal suite made up of two gigantic, internally interrelated, and sequentially growing images.

The author uses melodic intonation to communicate the imagery of the ballet characters. He employs poetic sequences with predominantly song-like melodic starts, while fairytale and fantasy scenes are given a colorful orchestral sound, spicy harmonies, and refined melodic lines. While rhythmic percussion is utilized to portray negative and violent images. The composer, who has extensive expertise in theater, cinema, opera, and symphonic music, was given the opportunity to use his knowledge in a new field when producing this work. Julia Varelas notes that "the orchestra in the

operas of F. M. Yanov-Yanovsky is an equal participant in the action, fulfilling a pictorial and expressive role." M. Yanov-Yanovsky's operas "feature equal participation in the action, with pictorial and emotive roles, following the vocal segment, it deepens the characters' emotional state. The leitmotifs in the operas are rendered mostly by the orchestra." (Varelas, 2008).

Speaking about the composer's diversity, it is hard not to mention another aspect of his work in which his skill has emerged with increased power. Since the early 1970s, he has experimented with cinema and animation. He has composed music for animated films, working with well-known Uzbek directors such as K. Kamalova, N. Tulakhodjaev, D. Salimov, and S. Krivosheeva.

His most fruitful collaboration with the famous Uzbek director Nazim Tulyakhodjaev resulted in the creation of more than ten joint works, including several animated works such as 'There will be a gentle rain', the animated fantasy film 'Kush' ('Bird'), "Mashkob's Happiness", "Alpomysb", "Veld", "Flowers in the Meadow", "Sprouts", and many more. All of these works are infused with national flavor. Most of them have no text, so the music plays a key role. The sound sequence occupies the entire volume of the content. The composer is responsible for not only creating music for accompaniment, but also emphasizing the relevance of what is happening through noises, sound imitations, and creaks.

F. M. Yanov-Yanovsky's numerous works include also music for cinema. In terms of the complexity and depth of the images formed, this creative domain is important and large-scale, comparable to genres such as symphonies, operas, and concertos. In this field, new aspects of the composer's abilities were unveiled, as well as parallels and numerous cross-links with other areas of his production. The composer's film career, which spanned over a half-century, is intrinsically linked to the history of Uzbek cinema in the second half of the twentieth century.

The music he created for dozens of films made by the Uzbekfilm studio is as complex as the composer's entire work, and it fulfills one of the most crucial responsibilities of music in cinema: to deepen the visual universe. (Ganikhanova, 2022) The musician has been deeply captivated by the intricacies of the film genre and the unique challenges that arise during collaborative work with the creative team. Since the 1970s, the composer has worked closely with Uzbek cinematographers. The composer is also a board member of the Uzbek Union of Cinematographers.

Using unusual genre varieties, he is able to create an atmosphere of romanticism, adventurous excitement, a sense of unease, and is also able to masterfully recreate a historical era. He has always been able to balance his musical distinctiveness with the directors' dramaturgical concepts. Here we can cite some of his films of Uzbekfilm studio 'The Admirer' directed by A. Khamraev, made in 1973, 'Distant Close Years' directed by K. Yarmatov, 1976, 'Veld' directed by his favourite director N. Tulyakhodjaev in 1987, 'Call of the Ancestors' directed by G. Shermukhamedov, 1994-1995, to name just a few.

The composer also works in comedy genres, masterfully using the buffoonery and farce inherent in Uzbek folk art. Here is an example of a musical comedy directed by A. Kabulov and shot in 1975 at the Uzbekfilm studio called 'You are my song'. Music plays an important role in this film. The author's lightness and exquisite simplicity in conveying the intonations of the songs, written to the words of the poet A. Feinberg, captivated the audience, and many songs from this film have taken on a life of their own and still are being performed at concerts.

As previously stated, the composer is skillful in films with no lines or conversations. Director L. Babakhanov turned to him for the 1970 film "Death of a Puppeteer" (Qugirchokboz). The composer's intrinsic characteristics, such as creative search and individual approach, assisted him in achieving the necessary outcome for the realization of the director's idea, which attempted to permeate all of the film's episodes with a single dramatic thread.

Marvellously beautiful themes, sad but at the same time laced with light intonations, echo the themes heard in his symphonic music. Every step of the process, from the conception to the introduction, creative substance, style, and organization, to the sound recording and even the rerecording, involved the composer. The musician is absolutely convinced that "... the composer has to be there at all times during the re-recording." His strength, hearing, experience, and intuition are all focused on achieving the right balance and naturalness in the sound image of the picture as it is being born." (Abdullaeva 2015, 267).

Another facet of Yanov-Yanovsky's career is music for Uzbek pop singers such as Batyr Zakirov, Rano Sharipova, Pavel Borisov and others. Yanov-Yanovsky did not consider this genre as not deserving the attention of a venerable composer. He worked in this genre with full dedication.

From 1961 F.M. Yanov-Yanovsky until recently conducted teaching activities at the State Conservatory of Uzbekistan. He raised a whole generation of talented Uzbek composers. Among his students are such coryphées of Uzbek culture as Mirsadyk Tadzhev, Mirhalil Makhmudov, Dmitry Yanov-Yanovsky, Polina Medyulyanova, Farrukh Akramov, Jahongir Shukurov and others

Whether working in theater, film, animation, or another creative medium, F. M. Yanov-Yanovski consistently exhibits traits like dimension, contrasted dramaturgy, dramatic musical sound expression, depth of substance, and a truly innovative style.

Conclusion

Thus it can be said that F. Yanov-Yanovsky, who has mastered new stylistic trends, organically combines them with classical traditions. He is equally adept in both chamber and large symphonic genres. As one of the leading figures of Uzbek cinema and music, F. M. Yanov-Yanovsky has made significant contributions in both fields and supported the development of Uzbekistan culture. It can be said that his works have a permanent and triggering effect on other works. It is very important that his contributions in the field of music combined traditional Uzbek folk music with modern classical music and made him recognized in the international arena. He developed Uzbek music with contemporary techniques. He covers the rich culture of Uzbekistan in his music, uses traditional instruments, and creates excitement with brand new melodies. In his compositions, he uses western orchestral instruments as well as Uzbek musical instruments (dutar and doira). This feature of his was very effective in establishing a bridge between Uzbek music and the West (Naroditskaya, 2002). He used the music he produced in the field of cinema as well as in the field of music. These cinema soundtracks both reflect Uzbek music culture and deal with social subtleties. With his contributions in the field of film music, he contributed to the promotion of Uzbek culture to the world and its visibility in modern environments (Baker, 2016). It is necessary to see that Yanov-Yanovsky, in addition to his music and film music production, also has an educational and instructive side. There have been educational initiatives to train Uzbek musicians and composers. His efforts in the field of art education are very important in the development of Uzbek art (Slobin, 1996). A detailed examination of this person's views on art education may be recommended for future studies.

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Research Article

Support of art and culture through television broadcasting: a historical perspective on the development of Azerbaijan State Television

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Abstract

This article discusses various reforms and efforts undertaken in the modern era in the field of Azerbaijani television to develop the national spiritual values of the Azerbaijani people and youth, and to preserve their national spirit. The independence of Azerbaijan following the 70-year collapse of the Soviet Union played a direct role in its culture and the field of television. The article presents facts based on many new programs, including those prepared during the Soviet era. It addresses issues and methods in the Azerbaijani television sector during both periods. The focus is on the entire history of the establishment of Azerbaijan State Television, its stages of development, and all related matters. The article examines the core of program formats related to art, culture, and literature that have historically manifested themselves in the development history of television. Emphasizing the clarification of the role of art in the formation of the aesthetic ideals of society, including its aspects (genres, types), is deemed more appropriate. The widespread interest in culture, in connection with its functions such as educational, heritage, and social existence preservation, is highlighted. Years of experience have once again proven that it is absolutely necessary to learn from professional experts in the Azerbaijani television space.

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Introduction

Television broadcasting began in Azerbaijan on February 14, 1956, and from the early days, various programs in the field of art started to appear on air. “On the screen, mainly cinema films, news bulletins, pre-recorded concerts, and excerpts from literary plays were shown” (Alizade & Maharramli, 2006: 74). Additionally, during the early period of television technology, broadcasts were primarily live concert programs. In the mid-20th century, the requirements of the time, historical conditions, technical capabilities, and way of thinking created the necessity for television, a new model for society, to develop more perfectly. The simultaneous movement of words and images made television a special focal point. Indeed, “cinema, a great success of art, also gained a larger audience on television through the combination of images and words” (Radugin, 1998: 25). Generally speaking, without delving into the technical formation history of television, we can say that this medium went through important stages in its development, such as “the creation of the necessary technical level and its formation in the system of mass communication tools” (Alizade, 2006, p. 71). World television went through these stages. From the early days of the establishment of Azerbaijani television, the broadcast of a program titled “Literature and Art” can be considered a sign of its special interest in art.

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Photo 1. Molla Nasreddin Journal (Web 1)



Photo 2. Gultekin Jabbarly on live broadcast, 1956 (Web 2)

The Early Years of Azerbaijani Television

In its early years, Azerbaijan State Television devoted significant airtime to films, which are a dynamic format of art. During this period, programs reflecting various fields of art, such as "Portraits of Azerbaijani Art Masters," "Literature and Art," "Classics of Azerbaijani Literature," and "Important Stage Artists," began to form the television broadcast network. Azerbaijan State Television also expanded its audience by presenting theatrical plays, an important branch of art. In those early years of television, theatrical plays, a completely new type of performance, were brought to the screen. Concepts such as television director and television cameraman, who reflected various shades of art on the broadcast, began to emerge. For example, by the end of 1956, "the successful broadcast of several episodes from the work 'Shamdan Bey' (Nariman Narimanov), adapted for the screen by one of the pioneers of creative work on television, director Rauf Kazimovski, created a significant impact in the cultural world of the republic" (Alizade, 2006).

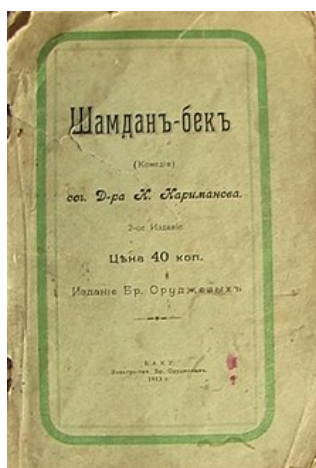


Photo 3. Shamdandan bey, or "The Curse of the Tongue" (Web 3)

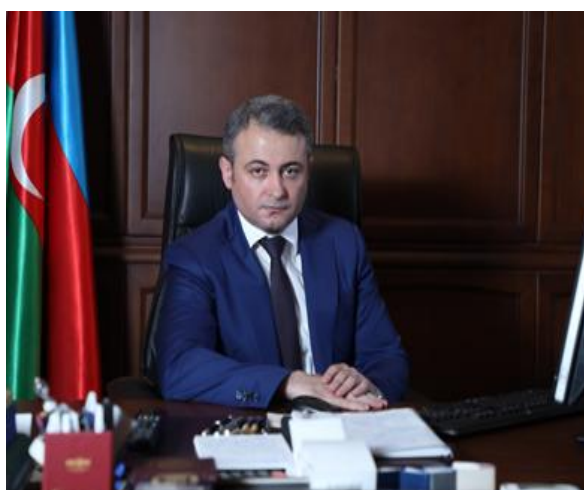


Photo 4. Rovshan Mammadov, Chairman of Az.Tv and Radio JSC (Web 4)

These types of episodic play scenes soon paved the way for the emergence of all television plays. "Various forms of television theatre, tele-drama genres" (Mehdi, 1972: 25) emerged. From the 1960s onwards, television plays began to be regularly broadcast in a fully developed form. When Azerbaijani television began its color broadcasts in 1970, the first programs presented were television plays. During that period, television director Eldar Taghiyev prepared the television play of French writer Jean Cocteau's work "The Human Voice." Subsequently, regular program formats such as "Journey to the World of Comedy" and "Humorous Novellas" gave new impetus to the development of television plays in a new direction.

In general, from its early periods, Azerbaijan State Television accepted the fact that "any television program somehow brings the viewer closer to culture" (Radugin, 1998: 43). In this sense, television theatre, as well as theatre, television films, and cinema art, greatly contribute to the maturation of society, a direction that Azerbaijan State Television has particularly considered.

Television and radio researchers Professor Yalçın Alizade and Gulu Meharramli, in their studies on this issue, demonstrate that Azerbaijan State Television has been increasingly expanding the number and presentation forms of

art-related programs and program formats. As mentioned above, television has approached film and television films related to this subject with special sensitivity. Among the artistic television films that emerged and were broadcast in the 1970s, works such as "Təsniif (Classification)," "Shur (Dawn)," "Salam Zeynep (Greetings, Zeynep)," "Üç rəng"(Three Colors)" (related to the art of carpet weaving), and "Melodies of the Land of Fires" have been directly related to the promotion of our national art examples.

Development Period of Azerbaijan State Television

The promotion of all these national art examples stemmed from the somewhat democratic atmosphere that emerged in the USSR, and thus in Azerbaijan, after the famous speech by the General Secretary of the Central Committee N. S. Khrushchev at the 20th Congress of the Communist Party of the Soviet Union in 1956, which exposed the "cult of personality" of J. Stalin. "The elimination of the cult of personality in the 'Khrushchev era' of Soviet society, along with the emergence of a 'thaw' wave, allowed life material and natural human figures to enter literature and, in general, culture at a certain level" (Habibbeyli, 2018). In the 1960s, the inclination towards democratic values in society manifested itself in all creative fields. Academician Isa Habibbeyli particularly emphasizes this point, stating, "From this period, not only in the creativity of the new generation of writers but also in the creativity of artists representing the classical generation, there was a serious turn towards the life of the people, folk art, national-spiritual values, and the presentation of human spirituality... This resulted in the formation of a new period in literature and art" (Habibbeyli, 2018). As People's Writer Elchin also emphasized, "the literary generation of the 'sixties' rejected the understanding of 'national in form, socialist in content,' one of the fundamental principles of social realism in Azerbaijani literature and art, not by words but by their works, and created art pieces that were 'national in form and national in content'" (Elchin, 2011). The period of technical development of Azerbaijan State Television coincides precisely with this period, and it is gratifying that the creative collective of television used this opportunity provided by history for the development and formation of the nation. This historical situation necessitated a new perspective on the system of national-spiritual values, folk art, and the promotion of art in general on Azerbaijan State Television. In fact, to realize all these more creatively, an artistic institution called "Azerbaijantelefilm" Creative Union was established in 1960.



Photo 5. Ramiz Hasanoglu (Web 5)



Photo 6. Turan Babayev (Web 6)

The Impact of Multiculturalism on the Development of Azerbaijan State Television

This creative union, which continues its successful activities today, has produced numerous television films on topics such as ethnographic and monumental art works, and ancient musical instruments. Films such as "Qara ney (Black Ney)," "Odlu məmləkət (Land of Fire)," "A. Dvorjakın melodiyası (Dvorak's Melody)," and "Muğam (Mugham)," made in the 1970s and 1980s, continue to bring examples of Azerbaijani art to new generations of viewers. During the period from 1970 to 1990, Azerbaijan State Television considered presenting the country's multicultural values to the audience as an important educational process. These initiatives continue to this day. For instance, the year 2016 was declared the year of multiculturalism in Azerbaijan.



Photo 7. Pope Francis's visit to Baku (Web 7)

During Pope Francis's visit to Baku, President Ilham Aliyev said in his meeting with him: "This year has been declared the 'Year of Multiculturalism' in Azerbaijan. For us, multiculturalism is both a way of life and a state policy. Azerbaijan plays a very important role worldwide in promoting the ideas of multiculturalism. Some leaders, politicians, and leaders say that multiculturalism has failed and has no future. This is a very dangerous and wrong idea. We prove that multiculturalism lives, develops, and advances our country in Azerbaijan. Azerbaijan is one of the centers of multiculturalism. We proudly say that representatives of different nations and religions live honorably in Azerbaijan, are valuable citizens of our country, and make great contributions to our overall development."

President Ilham Aliyev also touched upon Azerbaijan's rich cultural heritage: "Azerbaijan has a rich cultural heritage, which is the foundation of our society. We are very faithful to our national-spiritual values. At the same time, we are a modern, secular country. Azerbaijan is one of the leading countries in terms of modernity and development in this region" (Aliyev, 2016: 7).



Photo 8. France's "LaCroix" portal (Web 8)

The attention given to these topics at the state level in modern Azerbaijan has resulted in the media outlets of the world's leading countries showing increasing interest in our people's artistic values. For example, the frequent publication of articles about Azerbaijan's cultural history and historical monuments by France's "LaCroix" portal is

significantly influenced by the artistic telefilms presented worldwide through television programs. Let's pay attention to the article about Azerbaijani cultural history on the mentioned French portal: In the news titled "The French portal publishes a series of articles about Azerbaijan" provided by AZERTAC and published in the "Yeni Azərbaycan" (New Azerbaijan) newspaper, it states: "A series of articles about Azerbaijan have been published on France's 'LaCroix' portal.

According to AZERTAC, the articles written by Pola Buaye talk about the enchanting nature of our country, ancient historical monuments, and the Christian churches found here. The author notes that Khinalig and Gırız villages in the Quba region are among the highest settlements in the world. It is possible to see enchanting natural landscapes in these places in every season of the year (Web 8).

The articles, which mention the ancient historical monuments of Azerbaijan, also cover the Albanian temples in Shaki and Qabala and emphasize that the palace of the Shaki Khans is one of the rare architectural works. The author also talks about the famous shebeke art of Azerbaijan, noting that this ancient art is still preserved in Shaki. In her meeting with Hüseyn Hacımustafazadə, one of those who keep this art alive, Pola Buaye states, "Products made in the shebeke style are ordered from various countries around the world" ("İki sahil," 2018).

The influence of television, its broadcasting area, and its delivery of rare art examples not only to Azerbaijan but also to the world audience has contributed significantly to this field since the second half of the last century. Some program formats created in those times also contributed to the preservation and widespread promotion of Azerbaijani cultural and art examples. The "Literary-Dramatic Broadcasts" editorial office, which operated on Azerbaijan State Television for a long time, produced long-running programs such as "Palitra (Palette)," "Minitür Sanatı (Miniature Art)," "Tarihin Yadigarı (Legacy of History)," "Edebiyat Sohbetleri (Literary Conversations)," and "Klasiklerin Yaratıcı Dünyası (Creative World of the Classics)." Researchers specifically note the attention given to culture and art during the formation period of Azerbaijan State Television. Researcher and television journalist Sadık Elcanlı, summarizing the television's service to the world of art and national spirit at that time, writes: "Azerbaijan television has been a brave voice in the presentation and promotion of some successful art works imbued with the idea of independence, as well as in the Novruz festivities that play an unparalleled role in the spiritual, national, and moral mobilization of the people. New spirited continuous television programs like "Odlar ölkəsi" (Land of Fires), 'Zaman ve Biz (Time and Us),' 'Yadigar (Legacy),' "Tarixin səsi" (Voice of History),' unforgettable radio programs like 'Arı (Bee),' 'Bahar (Spring),' 'Ulduz (Star),' "Axşam görüşləri" (Evening Meetings),' "Natavan: Qızlar klubu" (Natavan: Girls' Club),' and numerous national-themed documentary films like "Bakı qalası" (Baku Fortress),' "Üzeyir Hacıbəyov" (Uzeyir Hajibeyov),' "Xalqın xanəndəsi" (Singer of the People),' "Toy" (Wedding),' "Aktrisanın təbəssümü" (Actress's Smile),' "Müşfiq (Mushfiq),' as well as successful television plays that now adorn our golden fund and form a whole series, testify to the purposeful, dedicated work of Azerbaijan television and its attainment of true artistic peaks" (Alizade and Məhərrəmli, 2006, p.267).

Television addressed the audience's interest with films, plays, and programs covering all fields of art. In his research, Sadık Elcanlı lists those successful art examples: "Topal Teymur (Lame Timur)," "Günahsız Abdulla" (Innocent Abdullah)," "Astana" (Astana)," "Otel Sahibi (The Hotel Owner)," "Atayevlər Ailəsi (The Atayev Family)," "Sevgi məcarəsi" (Love Adventure)," "Səni axtarıram" (I Am Looking for You)," "Ağ atlar üçün vals" (Waltz for White Horses)," "Köhnə üslubda komediya" (Comedy in the Old Style)," "Ordan-Burdan (From Here and There)," "Anamın kitabı" (My Mother's Book)," "Qatarda", (On the Train)," "Ötən ilin son gecəsi" (Last Night of the Past Year)," "Evləri köndələn yar" (Houses Inside Out)," "Həyəcan" (Anxiety)," "Yaşıl eynəkli adam" (Green-Eyed Man)," "Kökdən düşmüş piano" (The Lame Piano)," "Fəthlərin divanı" (The Divan of the Conquerors)," "Dədə Qorqud dastanı" (Dede Korkut Oghuznames)," "Yarımçıq" (Halves)," "Hər zaman mənimləsən" (Always with Me)," "Gəlin qohum olaq" (Let's Become Relatives)," "Gəlinlər" (Brides)," "Gülüş Sanatoriyası" (Sanatorium of Laughter)," "Bala, başbala" (Troublesome Child)," "Qədim" (Old)," "Tək durnanın üçü" (Flight of the Lone Crane)." These are just a few of the television plays prepared by Azerbaijan State Television and now preserved in the Golden Fund.

In Sadık Elcanlı's aforementioned research, he summarizes the factors contributing to television's service to literature and culture in the 1960s and 1970s, concluding: "The historical memory energy of every nation, the artistic-aesthetic thought burden, is mostly gathered in its art monuments and art. And in restoring this incomparable spiritual treasure

to the people, ensuring it lives vibrantly in the lives, destinies, and spirituality of the people, our television has played an indispensable role" (Alizade and Maharramli, 2006: 275).

Some theorists, emphasizing that all television programs are in some way based on art, also highlight programs that directly reflect culture and art (Radugin, 1998: 43).

Soviet Influence

During the Soviet era, the Bolshevik elite began a "cultural revolution" in Azerbaijan with the aim of creating a new Soviet culture. Islam was repressed, and national-spiritual values were privatized. A culture that was national in content and socialist in form was created. New Soviet education was established, along with new-oriented science, literature, and media. On May 15, 1920, a decree on freedom of conscience was adopted (Ömarov, 2004).

Seeing the increasing role of art in aesthetic education and human maturation, Azerbaijan State Television acted accordingly. The Soviet state's repression of national-spiritual values in the 1930s created a societal fear of national art works. However, the historical conditions that emerged in the 1960s rescued Azerbaijan State Television from this danger. Especially with the rise to power of Heydar Aliyev in 1969, this threat was completely eliminated, and television became remembered for its service to the national spirit. Ten years later, in the 1980s, television entered a new phase both technically and creatively. Researchers describe this period as a special development period. A study states: "Without exaggeration, we can say that from 1980 onwards, our television experienced a true maturity period" (Alizade, 2006: 93).

During the Soviet Union period, bans were imposed on Azerbaijani art and culture. The loss of mental values, the forgetting of rituals and traditions, and the distancing of the national spirit were the ideology and propaganda of the Soviet state. Historical sources indicate that in January 1924, the AK (b) P Political Bureau established the "Anti-Religious Commission." "Societies of the Godless" were formed in cities and villages. From 1929 onwards, the attack on religion intensified further. In the same year, the "Society of the Godless" was transformed into the "Union of Militant Godless." In the 1920s-1930s, there were up to 2800 mosques in the republic. In 1933, the famous Bibi-Heybat Mosque in Baku, old minarets in Nuxa and Mashtaga, and hundreds of other sacred sites were destroyed. Monuments belonging to other religions, including the magnificent Alexander Church in Baku, were also demolished. Visiting the sanctuaries respected by the people for centuries was almost prohibited. In June 1924, the Azerbaijan SSR MIK and XKS banned religious ceremonies during Muharram. Bolshevik ideologues attempted to create a nihilistic approach to cultural heritage to distance people from their historical roots and national values, methods that were criticized even by Lenin. Old books were branded as sources of ignorance and fanaticism and destroyed. The Novruz holiday, which was officially celebrated and declared a holiday from 1921, was banned in the 1930s for its "counter-revolutionary character." National musical instruments such as tar, kamancha, saz, and works of oral folk literature, especially epics, were subjected to severe criticism (Kasimi & Najafzadeh, 2021: 28-29).

Y. Alizade and Q. Meherramli, in their research, note that during this period, the number of interesting literary-artistic and music programs, as well as programs prepared with audience participation, reflecting important socio-economic issues for the country, increased: "Naziklik (Delicacy)," "Palitra (Palette)," "Yetkinlik (Maturity)," "Məktəb şagirdlərinin musiqi klubu (School Students' Music Club)," "Simfonik musiqi axşamı (Symphonic Music Evening)," as well as "Sənayemizin üfüqləri (Horizons of Our Industry)," "Elm, Texnika, İstehsal (Science, Technology, Production)," "Diqqət: əvvəlcə təcrübə (Attention: Pioneering Experience)," "RASB - Yeni Yönetim Yönteminin Avantajları (RASB - Advantages of the New Management Method)," "Kəndimizin problemləri (Our Problems)," "İnşaat sahələrində (On Construction Sites)," "Bakı: Şəhər və problemlər (Baku: City and Problems)" were not bright examples of television journalism but had a certain importance in terms of reflecting reality in the language of the screen. The creative team of television referred to world experience to increase the effectiveness and impact of these programs, which is considered a positive feature. Within this framework of international experience, both the broadcast of foreign art works and the application of various television program formats to the Azerbaijani television environment played an important role. In this context, author programs, which had been shaped on foreign television channels for a long time, entered the Azerbaijani television environment. On AzTV, programs such as "Azərbaycan Musiqi Antologiyası

(Anthology of Azerbaijani Music)" (Nargiz Celilova), "Telebenefis (Telebenefit)" (Mehriban Elekberzade), and "Sevilən saat (Favorite Hour)" (Sevil Nuriyeva) can be shown in this context (Alizade & Meherramli, 2006).

At the beginning of the 1930s, a broad campaign was launched against the tar, claiming it was alien to the "proletarian spirit of struggle." An open debate (the trial of the tar) was held on this matter. However, thanks to the efforts of intellectuals such as Uzeyir Hajibeyov, Mikayil Mushfig, and Qurban Primov, the tar was acquitted. The Bolsheviks used incomprehensible coercive methods on issues such as women wearing veils, mixing in society, receiving education, and working in some regions. The struggle against the veil was also conducted with coercive measures, causing serious discontent among the people. The transition from the Arabic alphabet to the Latin alphabet had begun, and this process was completed in 1929 (Ömarov, 2012: 14).

Despite the years of television establishment in Azerbaijan (1956-1992), only one state television operated since our country was part of the USSR. This situation hindered the free and creative presentation of the national spirit, especially the national culture representing this spirit, to the audience. "Television has been operating in Azerbaijan since 1956. Although the idea of establishing television in Turkey was proposed in 1965, it was only realized in 1968. Therefore, television was established in Azerbaijan 12 years before Turkey. However, by 1990, while Azerbaijan had only one state television, Turkey had dozens of commercial TV channels" (Mammadli, 2002: 14).

Even the production of an ordinary newspaper in Azerbaijan required permission from Moscow. Establishing a television station necessitated going through arduous state processes, and such an undertaking was unthinkable. In contrast, Turkey, a country with its own traditions and democratic values, and having embraced European values since the Atatürk era, established countless TV channels in the 1970s-90s. "Presenting speech and events with images has been considered a special technical tool since the discovery of the press" (Freilikh, 2002, p.83), and television also became a focus of interest for independent Turkey. Democratic countries placed special importance on television as a technological tool that does not recognize religion, race, or nation (Ulyanov, 1981).

Television's "emphasis on cultures and religions" increases its special attention to national characteristics. Despite Soviet-era censorship restrictions, Azerbaijani television tried to give as much space as possible to national culture. However, Baku State University, established by the Azerbaijan Democratic Republic and having an important place in the system of universal values, was closed for several years by the Soviet state in the early 1930s due to its special attention to national-spiritual values. This situation shows that during the Azerbaijan SSR period, television could only approach national values, literature, culture, and art within the framework of strict ideological laws. Fortunately, even in this situation, television established a series of program formats aimed at highlighting culture and art when it was founded.

When examining the historical conditions that gave rise to art programs in modern Azerbaijani television, we can understand that mass communication tools depend on appropriate conditions, as is the case worldwide.

Developments in the 2000s

With the decree of the President of the Republic of Azerbaijan on August 6, 1998, the Main Department for the Protection of State Secrets in the Press and Other Mass Media under the Cabinet of Ministers was abolished. In 1999, a new law "On Mass Media" was adopted in the Republic of Azerbaijan, and in 2001-2002, in close cooperation with international organizations, the legislation in this area was completely developed and brought in line with international standards. In 2000, the Ministry of Press and Information, which carried out the function of supervising the activities of mass media, was abolished. In 2003, the Press Council was established as a public regulatory mechanism for the relationship between society, state bodies, and the mass media.

On June 25, 2002, the law "On Television and Radio Broadcasting" of the Republic of Azerbaijan was adopted. In accordance with Article 1 of the decree of the President of the Republic of Azerbaijan dated October 5, 2002, the National Television and Radio Council was established. The main tasks of the Council are to regulate the activities of television and radio broadcasts, protect public interests during broadcasting, and ensure compliance with the legislation on television and radio broadcasting (Web 9).

In 2005, by the decree of the President of the Republic of Azerbaijan, the state television AzTV-1 was transformed into the "Closed Joint-Stock Company Azerbaijan Television and Radio Broadcasting." According to the law "On

Public Television and Radio Broadcasting," prepared with the participation of international experts, the "Public Television and Radio Broadcasting Company" began its activities in the same year. Financial assistance to mass media is provided both competitively and non-competitively.

Financial support for mass media can be examined under two main headings: non-competitive and competitive financial support. Non-competitive financial support includes direct assistance to social, cultural, and children's broadcasts, targeted support for legal regulations published by the state, financial resources provided from the state budget for specific purposes, and the broadcasting of state advertisements in mass media. Competitive financial support, on the other hand, includes providing long-term and low-interest loans to support the economic independence and development of mass media, as well as financial assistance for programs and projects on important topics (Kasimi & Najafzadeh, 2021).

Conclusion

Azerbaijan television began broadcasting in 1956 as part of the Soviet Union. In the early years, it was shaped by content suitable to Soviet ideology and broadcasted programs from the Soviet Union alongside local productions (Memmedli, 2002). With the achievement of independence in 1991, significant changes occurred in television broadcasting. In addition to state-controlled channels, private television channels also began to be established (Web 2). In 2005, the state television AzTV-1 was transformed into the "Closed Joint-Stock Company Azerbaijan Television and Radio Broadcasting" and the "Public Television and Radio Broadcasting Company" began its operations. Today, Azerbaijani television addresses a wide audience through both state and private channels. Television has been an important tool for the preservation and promotion of Azerbaijani culture and language. Additionally, international collaborations and technological advancements have increased the quality and diversity of Azerbaijani television (Kasimi & Najafzadeh, 2021).

Biodata of Authors



Dr. **Fahriye Isayeva** was born in 1976 in Baku. In 2005, she graduated with high honors from the "General Psychology and Management Psychology" course and in 2007 entered the directing bachelor's program of the Faculty of "Mass Event Directing" at the Azerbaijan State University of Culture and Arts, graduating with high honors in 2011. In 2013, she entered the directing master's program of the Faculty of "History and Theory of Directing" at the Azerbaijan State University of Culture and Arts, graduating with high honors in 2015. In 2017, she began her doctoral program in the field of "Art Theory, Analysis, and Criticism" in the "Art Science" department of the Baku Choreography Academy and successfully completed her doctorate in 2020. During her education, she conducted scientific research on "Creativity Problems in Art Programs on Independent Azerbaijan Television" and defended it at the Institute of Architecture and Art of the Azerbaijan National Academy of Sciences. She has participated in numerous international and local conferences and has been published in periodicals with scientific articles. From 2005 to 2013, she worked as a project manager, writer-presenter, editor, and chief editor at the Public Television and Radio Broadcasting Company, and also served as a writer and director of creative evenings for many writers and poets and documentary films. During her tenure, she served as a presenter-editor on the "Korkut Ata" project, a joint project of the Public Television and Radio Broadcasting Company and Turkey's TRT channel's "Voice of Turkey" radio. She played an active role in the expansion of Turkey-Azerbaijan cultural and social relations. From 2013 to 2015, she worked as a project manager, writer-presenter, and editor at Azad Azerbaijan Television. From 2015 to 2021, she worked as a project manager, writer-presenter, and editor at Lider Television and Radio Company. From 2011 to 2018, she served as an art director at the Azerbaijan Children and Youth Peace Network under the Children's Rights Center of the Commissioner for Human Rights (Ombudsman) of the Republic of Azerbaijan. Since 2020, she has been working as the head of the humanitarian-political department and parliamentary correspondent at the "Bakı-Baku.az" site. Since 2015, she has been the manager, writer, and presenter of the "Hazar'in

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