

BOOK OF PROCEEDINGS



3rd International Rast Music Congress (IRMC)

EDITED BY
Hasan Said Tortop

25-26 November 2023
Antalya, Türkiye



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**3rd International Rast Music Congress
(IRMC)**

25-26th December 2023

Antalya, Turkiye

Proceedings Book

Dr. Hasan Said Tortop
Editor

Antalya, Turkiye

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3rd International Rast Music Congress (IRMC)
Proceedings Book

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Editor's Preface

Dear Music Researchers,

Young Wise Publishing is an important publishing house, especially in academic publishing, in Turkey for 5 years and in England for two years. It currently manages the publications of 9 academic journals and the organization and publication processes of 3 congresses.

Rast Musicology Journal is a journal with high standards among our academic journals. With the development of the network of the journal with the network of the congress, it is aimed to create a platform where important academic discussions in the field of music research are made. We would like to thank everyone in our team, such as scientific committee members, referees, authors, editors, layout editors, technicians, who contributed to our goal of making the Rast Music Congress an effective academic platform all over the world.

We would also like to thank our stakeholders who supported this congress. We are happy to announce to you that a new academic journal titled Turk Muzigi. In this congress will be announced the 3rd Rast Music Awards.

We would like to meet again in our next congress to see all our readers among us, to publish their music research and to make their publications visible around the world.

Best Regards
Dr. Hasan Said Tortop
Director of Young Wise Publishing

London, UK – 2023

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3rd IRMC Congress Program

25 December 2023, Saturday

09.30-10.00 Registration

11.00-12.00 Opening Speech

Congress Organization Committee Chair: Dr. Hasan Said Tortop, Young Wise Publishing, UK

Congress Chair: Prof.Dr. Omer Turkmenoglu, Gazi University, Turkiye

1st Day – 1st Session: Session Chair: Assist.Prof. Firat Altun

12.00-13.40 Proceeding Presentation :

Functional and benefits of BmT as a tool in reducing stress in neurological disease patients

Prof.Dr. Junita Batabura

The effect of timbre on verbal identification performance in Turkish makam music

Mustafa Bedirhan Çiftçi and Asisst. Prof. Firat Altın

Harmony studies in Aranti's code musical works

Erucakra Mahameru

Musical sparrings in Djiboutian traditional music: Flirting through a melodic dialogue

Assoc. Prof. Göknur Ege and Mourad Meraneh Youssouf

Threads of Unity: The Transcultural Tapestry of Sidi Larbi Cherkaoui's contemporary dance and theatrical production "Sutra"

Assoc. Prof. Gvantsa Ghvinjilia

The instrumentation of Tingkilan's music on Begurau Song among Kutai Kartanegara Tribe of East Kalimantan Indonesia

Eli Irawati and Tri Septiana Kurniati

1st Day – 2nd Session: Session Chair: Assoc. Prof. Gökönur Ege

12.00-13.30 Proceeding Presentation :

Analysis of the song "Neyleyim" by composer Emin Sabitoglu

Gunay Mammadova

Features of timbre and texture in Arif Malikov's symphonies

Lale Caferova

Issues of sound recording, notation and research of Azerbaijani tasnif (national rhythmical melody)

Jala Gulamova

The art of Azerbaijani ashug in the context of researches and revelations

Sehrana Kasimi

Melopoetic principles of the "Nevruz and Gandab" epic in Azerbaijani ashug art

Naile Rahimbeyli

14.00-15.30 1st Day 1st Keynote Speech (Interview with Walter Feldman): Prof.Dr. Walter Feldman

Problems and solution suggestions in Turkish and Ottoman Music research

Prof.Dr. Walter Feldman

1st Day – 3rd Session: Session Chair: Assoc. Prof. Şevki Özer Akçay

16.00-17.45 Proceeding Presentation :

Research on the practice of kürdî maqam in turkish pop music

Göksal Öztürk and Şevki Özer Akçay

The future of online violin education with virtual reality videos

Yiğitcan Kesendere

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

Günsu Yılma Şakalar and Şaziye Nur Yurdalan

The school problem of turkish opera art and solution suggestions

Prof.Dr. Omer Turkmenoglu

The concept of open form in contemporary music and its representation in İlhan Usmanbaş's work "Form/Less"

Tülin Değirmenci

18.00-19.00 1nd Day 2nd Keynote Speech: Prof.Dr. Mehmet Ali Sanlikol

The art of the Turkish taksim vs. jazz improvisation: comparisons with a different kind of 'western music'

Prof.Dr. Mehmet Ali Sanlikol

19.15 Closing

December 26, 2023 Sunday

09.45 Opening

2nd Day – 4th Session: Session Chair: Assoc. Prof. Yakup Acar

10.00-11.40 Proceeding Presentation :

The Reflection of Islamic Musical Culture in the Laksmana Raja di Laut Secular song Performed by Iyeth Bustami

Suryati, Andre Indrawan and Sevi Qurrotu A'yun

Examination of imported guitars used at the beginner level in Turkiye in terms of technical and musical aspects

Şerif Gayretli

Analysis of Women's Themes in the Poems of Turkish World Poet Âşık Veysel Şatiroğlu

Serap Duran

Arabesque music and the relationship between taste

Taha Sinan Kalkan

2nd Day – 5th Session: Session Chair: Assoc.Prof. Hüseyin Yılmaz

12.00-13.50 Proceeding Presentation :

Examining the book ``Online Violin Teaching`` in terms of online and self-teaching violin

Yiğitcan Kesendere

Represential Model of Modulation in Modal Works: Cycle Mode Space

Ümit Fişkın

An analysis on pharmacological and natural supports for stage anxiety in singer

Alper Şakalar and Remziye Eda Kazancı

Examining the Relationship Between Self-Efficacy Levels and Attitudes Towards Instrument Playing of Students Studying in Turkish Folk Dance Departments

Hüseyin Yılmaz and Selahattin Bastan

A review on the variant of folk songs

İbrahim Öz

Examination of minstrel patterns similar to the segâh makam series within the scope of Kars minstrel music

Yakup Acar and Ferhat Acay

2nd Day – 6th Session: Session Chair: Assist.Prof. Şerif Gayretli

14.00-15.30 Proceeding Presentation :

Development principles of the foundations of the music education system

Könül Hüseynova

Performance Article: Black Orpheus

Yiğitcan Kesendere

Harput music and Sufi tradition: Harput sela example

Meryem Sena Zeyrek

Performance article: blues rock improvisation

Yiğitcan Kesendere

An overview of the postgraduate theses written in the field of Turkish music voice education: a systematic review

Ömer Üçer and Ömer Türkmenoğlu

16.00-16.45 2nd Day 1st Keynote Speech: Prof.Dr. Pooyan Azadeh

New Method of Playing Scales Easily on the Piano

Prof.Dr. Pooyan Azadeh

16.45-17.00 ***3rd Rast Music Awards Announcement***

Hasan Said Tortop

19.00-19:15 Closing Ceremony

Assoc.Prof. Alper Şakalar

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Paper ID: IRMC1

Type: Oral, Abstract

Article topics in the IRMC: Interdisciplinary Music Research

Functional and benefits of BmT as a tool in reducing stress in neurological disease patients

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Abstract

This research aims to find a new method for finding alternative treatments for patients experiencing nervous disorders. BmT, also known as the Therapy Music Box, was created in 2019, where this tool is music therapy. The first BmT was carried out for patients affected by drugs. This is done to reduce stress levels in patients who are addicted to drugs. Researchers collaborate with the Mutiara Abadi Binjai Foundation, Medan, Indonesia. In BmT there are components that support the implementation of the music therapy process, namely 3 instrumental music works, Galvanic Skin Response (GSR) and MPX5050p (for measuring heart rate). Then BmT developed from the angle of packaging and music created specifically for therapy. According to observations made by researchers on patients affected by drugs, there is still a need for instrumental music works using melodies whose range is only 1 octave. The rhythm of the music created is more of a calm atmosphere with an andante to moderate tempo. The therapy music that is needed is with a series of melodies and rhythms that are not too fast and not too slow. In the world of healing or what is called therapy through music, there are 2 (two) methods of music therapy, namely active music therapy and passive music therapy. Active music therapy is more about moving the body's motor skills, such as being invited to sing, learning to use musical instruments, imitating notes, and even making short songs. In other words, patients interact actively with the world of music. To carry out active music therapy, of course, the guidance of a competent music therapy expert is needed. Passive music therapy is music therapy that is effective, easy and practical so it can be used for inpatients or outpatients. The patient just has to listen and enjoy certain music that is tailored to the problem. Music therapy can reduce pain, make the body and mind more relaxed and have other benefits that are adjusted to the content of the music. This researcher used a type of passive music therapy using a Therapy Music Box and developed it by adding sixteen pieces of music. The most important thing in passive music therapy is that the choice of music type must be appropriate to the patient's needs. The

method used in this research is a quasi-experimental method with a pre-test and post-test approach to patients. The benefit of a therapy music box through music is that it can realize the function of BmT music therapy for patients so that they can overcome pain, soreness and stress caused by nervous disorders. The packaging and music contained in BmT has increased to 16 pieces of music specifically for music therapy. Patients who take part in music therapy are outpatients who use BPJS (government health insurance) in collaboration with Dr. Rustam Sipahutar, Sp.S at Medan Adventist Hospital. Of the 35 patients who took part in music therapy, there were 12 men and 23 women. From the results of therapy, it was found that over-all the patients experienced relaxation with an average level of moderate stress to normal levels. Music therapy with BmT is also able to reduce aches and pains in patients.

Keywords:

BmT, GSR, BPM, music composition works, hospital

Paper ID: IRMC2

Type: Oral, Abstract

Article topics in the IRMC: Interdisciplinary Music Research

The effect of timbre on verbal identification performance in Turkish makam music

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Abstract

The question of how and which music structures could trigger the musical memory despite multifaceted nature of music, have been studied especially in terms of pitch and rhythm in music discipline in the last fifty years. However, the relationship between timbre and memory has received very limited attention. In addition, the effect of these variables on the categorization of musical syntaxes, moreover, to the best of our knowledge, the effect of timbre on the verbal identification performance of Turkish Makams has not yet been studied. This research is the first study that investigates the role of the timbre factor in the verbal identification performance of music categories, and to explore the role of musical components in categorical recognition performance of Turkish Makams. Moreover, this study is also having a potential to serve as a source for other possible studies. Objective of the study: We aimed to reveal the role of timbre (Baglama/Saz family) on verbal identification performance, i.e., categorical identification performance, of Turkish Makam Music, via exposure to a timbre-centred ear training Makam curriculum. Accordingly, the basic hypotheses in this exploratory study are:

- If timbre is a main factor in verbal identification performance, there is a statistically positive and significant correlation between the verbal identification performance and timbre family after exposure for 240-minute to the target timbre, -the bağlama family- (divan, bağlama, cura) via the Ear training curriculum that includes Hüseyini and Saba Makams.
- If timbre is a musical structure that is encoded in the memory independent of pitch and motif, then participants- those exposed to Hüseyini and Saba makam via ear training curriculum by target timbre, -the bağlama family (divan, bağlama, cura)-, exhibit similar performances in verbal identification performance regardless of timbres that is listened to and indicate a negative significant relationship between verbal identification performance and timbre as a result of a possible cross -timbral transfer skill.

We employed a mixed between-group and within-group factorial design. The pre-test was used to collect data on whether the experimental participants were able to recognize timbres and whether they knew the names of the makam stimuli they were listening to. Subsequently, participants (n=37 m = 14 years, SS = 2.08 years, 12 males) randomly assigned in two groups and each group received 240 minutes of aural and theoretical instructions of Hüseyini and Saba Makam. In order to understand the effect of timbre factor on verbal identification performance, Hüseyini and Saba were chosen as the makams to be taught in the ear training curriculum. This selection process was based on

considering the difficulty and auditorial familiarity possibilities of makams. The selection criteria were based on music-theoretical uniqueness of selected makams and the difference in music syntax rules. Considering the fact of "statistical repetition" in makam music repertoire and its reflection on cognition, the most repetitive motifs that best reflect the character of the makams were analysed by scaling them according to the n-gram method. After motif selection analysis and classification process, the selected motifs were rated by Turkish makam music experts consisting of six people according to a triple Likert-type rating scale in order to ensure the validity and reliability of the selected motifs. The data obtained at the end of the experiment were analysed based on the Generalized Linear Mixed Effects model. The data obtained were modelled based on AIC criteria and KR Estimation with backward modelling approach. According to the modelling results, the interaction between categorical identification performance and timbre (Hüseyini: $F(1, 344) = 39.02$, $p < .01$) and Divan (Hüseyini: $F(1, 344) = 19.92$, $p < .01$) was statistically significant, indicating a potential effect of the positive and dependent role of timbre on verbal identification performance. However, this interaction was statistically significant only in Cura and Divan, which could be interpreted as the relationship between timbre and verbal identification performance might depend on auditorily unique and contrasting register regions. No other main factor or interaction was significant when modelling the interactions. Consequently, this experiment suggests that timbre plays a significant role on verbal identification performance of makams within theoretical modelling of this research. It is expected that the results of this research will cover all the foundational disciplines of music (performance, education and theory) and could extend research into all subdisciplines of the music in the future

Keywords:

makam, verbal identification performance, makam cognition

Paper ID: IRMC3

Type: Oral, Abstract

Article topics in the IRMC: Interdisciplinary Music Research

Harmony studies in Aranti's code musical works

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Abstract

The musical work entitled "Aranti's Code" depicts the meaning of darkness where humans in certain eras may establish underworld power controlled by orthodox protocol. The method used for this analysis is descriptive qualitative with a musical analysis knowledge approach. Aranti's Code is a musical work that uses the form or pattern of improvised vocal poetry with a system of tonal independence and modal harmony described as the Universe Modal Scale. Overall, this study places three main patterns - A, B, and C Complex. The duration of the song is 3 minutes 46 seconds. The initial part of the composition uses polymodality, implementation of odd syllables (15/8) moderate tempo followed by polytonality (multi-tonic) guitar improvisation and vocal tempo varying from allegro, andante and lento. Each part of the composition uses a different structure resulting in tonal and modal independence in a new reinvention of the jazz musical genre. On the one hand, regarding the harmony terminology, this composition has four core components - chord progression, open/closed harmony, a number of cadenzas that produce ambiguity - dominated by the influence of polytonality and polymodality. Furthermore, this musical work also uses three types of cadences- augment, insert and temporary with complex modulation.

Keywords:

compositional work, composer, musical analysis, polytonality & polymodality

Paper ID: IRMC4

Type: Oral, Abstract

Article topics in the IRMC: Interdisciplinary Music Research

Musical sparrings in Djiboutian traditional music: Flirting through a melodic dialogue

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Abstract

Music was ubiquitous in the traditional structure of Djiboutian society. Songs and dances continue to be an integral part of important traditional ceremonies. Djibouti traditional music transmits emotions as well as cultural values and historical memories to future generations. Djiboutian songs that inspired by the artistic style of the Eriots, serve as examples of oral expression-based narration to convey the history of a people. Traditional music of djibouti has variety of in musical instruments including balafon, kora, tom-tom, castanets, flutes, gourds, etc. Djiboutian traditional music, fueled by the essence of poetry, possesses such power that musicians can captivate and enchant their audience. In Djiboutian traditional music, musical sparrings in which a man and a woman express their love, passion and longing for each other function to facilitate the expression of such feelings. This musical dialogue serves as a medium for the nuanced expression of deep emotions. In this paper, we will delve into the intricacies of this traditional Djiboutian music and examine the musical sparring practice between a man and a woman We will also explore the broader characteristics of Djiboutian music, unraveling the cultural codes embedded within its melodies and lyrics.

Keywords:

Djiboutian Traditional music, ethnic music, musical sparrings, musical dialogue

Paper ID: IRMC5

Type: Oral, Abstract

Article topics in the IRMC: Interdisciplinary Music

Threads of Unity: The Transcultural Tapestry of Sidi Larbi Cherkaoui's contemporary dance and theatrical production "Sutra"

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Abstract

The article deals with the transcultural connections in choreographer Sidi Larbi Cherkaoui, artist Antony Gormley, composer Simon Brzóska's choreographic play "Sutra", the main character of which visits Shaolin monks and tries to study Chinese martial arts and Zen Buddhism philosophy and share European culture with them. The ultimate goal of the hero's journey is self-perfection; He wants to perceive the world, not separated into East or West, but as one whole.

The scientific research contributes to the developing the multidisciplinary research of modern choreography in general and particularly "Sutra". The importance of research is determined by filling the gap that exists in research of "Sutra" as interdisciplinary choreography production.

The purpose of the study is to study the points of intersection of European and Eastern culture as well as determine the symbols of Eastern and Western culture in the "choreographic score", sets and costumes, and music. Moreover, the title of production prompts us to explore transcultural links, as the etymology of the word "Sutra" is related to Sanskrit meaning: "woven".

This goal implies to study the following sub-problems:

- to determine the interdisciplinary character of the performance
- to determine the specific elements of avant-garde choreography used in the production
- to establish relationship between the symbolic choreographic language of the "Sutra" and Chinese monochrome painting
- to research the fusion of elements of ancient Chinese martial arts and avant-garde choreography
- to determine the specifics of the spectacle's dramaturgy
- to investigate how the main character of the spectacle modernizes the techniques of Chinese martial arts with elements of modern choreography
- to establish the role of music in the creation of the "choreographic score", which in turn plays a major role in unfolding of the idea of intercultural connections of the production.

This research, undertaken from a historical perspective, encompasses descriptive, comparative and critical scientific analysis methods. The research is based on the choreographic production itself and internet media reviews.

Based on the set goals and objectives, the process of analysis will be conducted in two phases. First Phase: Determining the main idea of the work, which is conveyed by the autobiographical narrative of the traveler. An exploration of how the main character tries to study Eastern culture, the essence of meditation, martial arts philosophy, with their

religious aspects. Second Phase: To study how the authors of the play identify and harmonize the differences between Western and Eastern cultures, and then how this is reflected in the choreographic narrative. It is the research on these issues that constitutes the scientific novelty of the article. In the conclusions, it is emphasized that the performance combines, on the one hand, modern European theatrical thinking, choreography and scenography, on the other hand, the principles of Chinese painting and the features of ancient martial arts. The authors of the play want to show the meeting of Eastern and Western cultures, which turns not only into cultural dialogue, but also epochal one. During the research, it is determined that the European traveler tries to harmoniously combine oriental martial arts and modern European choreography techniques, enrich European culture with elements of older Asian culture. Sets and costumes and music play the biggest role in conveying the idea of intercultural connections of the play. Brzóska expressed the poetics of Eastern martial arts with romantic music, the fighting spirit of shaolin monks with minimalist music and European human psychology with avant-garde music trends. Considering the findings and results obtained in the research as well as actual problem posed in the play, this masterpiece of modern choreography is recommended to be included in courses on the history of choreography.

Keywords:

music, contemporary dance and theatrical production, transcultural tapestry

Paper ID: IRMC6

Type: Oral, Abstract

Article topics in the IRMC: Ethnomusicology

The instrumentation of Tingkilan's Music on Begurau Song among Kutai Kartanegara Tribe of East Kalimantan Indonesia

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Abstract

A type of traditional music called Tingkilan comes from the Kutai area, more specifically Kutai Kartanegara in East Kalimantan. This type of music is always played at a wide range of events, in both professional and recreational settings. As an important part of society, art shows how creative people are and how they are always getting better. Some parts of the song's music, like the beat, melody, and rhythm, are typical of Tingkilan music. While Tingkilan music blends a wide variety of musical idioms, such as keroncong genres, Malay music, and selawatan music, according to the needs of the moment, showcasing an openness to both internal and external influences. An important moral message conveyed by the song Begurau is the necessity of children listening to and obeying their parents. As the piece progresses, the Tingkilan ensemble provides accompaniment on a variety of traditional instruments which the younger generation is the target audience for the moral lesson conveyed by the song Begurau. The research methods using case studies and data collection are carried out with literature studies, observations, interviews, and documentation. A song sentence is a musical entity comprised of verses or melodies in a variety of forms. The amusing tune mentioned earlier is an example of a Tingkilan song with 32 bars and two sections, designated A and B. Part A comprises the bars from 1 to 16, whereas part B comprises the bars from 17 to 32. The song Begurau contains two question sentences and two answer sentences. Part A comprises the following division: from bar 1 to bar 8, the sentence is a question; from bar 9 to bar 16, it is an answer; and from bar 17 to 24, it is a question; and from bar 25 to 32, it is an answer. The customary practice in Tingkilan music entails commencing the song with the harp instrument taking on a prominent role, followed by the cello and other accompanying instruments in the subsequent measure. The opening is crafted using a distinct pattern following a brief pause at the onset of the tenth bar, the vocal component commences on the second beat in conjunction with the inclusion of the harp instrument. In the eleventh measure, all of the instruments proceed to follow the established musical pattern and thereafter engage in a collective performance. The song Begurau is one of the Tingkilan tells the story of the meeting of young people full of fun, joking with each other and making fun of each other. The analysis of the song lyrics provided reveals that the song Begurau exhibits a structural pattern wherein each portion consists of four lines. The initial two lines function as interrogative sentences, while the subsequent two lines serve as declarative responses. This pattern repeats throughout the song. In addition, it is important to highlight that song lyrics play a crucial role in Tingkilan music. The moral lesson that is conveyed by the song Begurau is directed toward the younger generation, and it emphasizes the significance of retaining respect and obedience toward their parents. So this Tingkilan music with Begurau song is a good way to share moral teaching to the young generation.

Keywords:

music, instrumentation, Begurau Song, Kartanegara Kutai

Paper ID: IRMC7

Type: Oral, Abstract

Article topics in the IRMC: Turkic Music

Analysis of the song “Neyleyim” by composer Emin Sabitoglu

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Abstract

In this study, the features of the musical language of the song “Neyleyim”, which is one of the most successful examples written in Azerbaijan in the song genre, were clarified. The research model was developed according to qualitative research methods. As a data collection tool, relevant sources and researches conducted on this topic were used. During the analysis, the analysis methods of local and foreign musicologists were used. The novelty of the research is that Emin Sabitoglu's song “Neyleyim” is subjected to theoretical analysis here for the first time. Emin Sabitoglu is one of the composers who stands out in Azerbaijani music with his unique style. Among the works of E. Sabitoglu, who has created valuable works by referring to many musical genres his colorful and soulful songs have an important place. The composer wrote more than 600 songs in this genre and many of them have been much loved since the day they were written. The lyrics of Emin Sabitoglu's song “Neyleyim” belong to the famous Azerbaijani poet Nigar Rafibeyli. Azerbaijani singer Akif Islamzade, who was the first performer of the work, managed to create the peak of the unity of poet, composer and performer with his interpretation. Later, Khadija Abbasova, Azerin, Aygun Baylar, Elchin Jalilov, and even Turkish artists such as Musharref Akay, Gulden Karabocek, Laman Sam and many others performed this song with great love. The song “Neyleyim”, better known as “Alagözüm”, contains feelings of longing, grief and sadness.

When we pay attention to the theoretical analysis of the song “Neyleyim”, we see that the song has an Introduction and a Coda. The introduction begins with an improvised melody. Numerous arpegiatos accompany the melody, giving the piece a lyrical feel. After the broad introduction, the rhythm change that occurs in the main part of the song affects the entire piece. Even though the waltz rhythm is dominant here, it is in harmony with the sad content of the song. The vocal range of the song is quite wide. The refrain played on the bell can be considered the culmination point of the song. The expectation and sadness of the lover who rebels against separation is reflected here. If we divide the melody of the refrain into two phrases, the first phrase reflects the objection of a lover who is tired of separation, while the second phrase sings the melody of a pleading response in a calm tone. The finale ends with an abbreviated repetition of the improvised melody of the introduction. The analysis reveals that Emin Sabitoglu uses both modern and folk music in this song. It can be concluded that he was able to create a synthesis of styles. In future studies, all compositions of composer Emin Sabitoglu can be analyzed comprehensively. Considering the lack of research in this field, conducting new researches

Keywords:

Azerbaijan, composer, Emin Sabitoglu, song, music, “Neyleyim”

Paper ID: IRMC8

Type: Oral, Abstract

Article topics in the IRMC: Turkic Music

Features of timbre and texture in Arif Malikov's symphonies

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Abstract

Arif Malikov was one of the prominent composers of Azerbaijan. He was one of the great symphonists of the 20th century. His symphonies contain the deep world, content diversity, modern life and its global problems, social conflicts, and emotional explosion. The purpose of the research is to determine new styles in the orchestra and orchestra writing in the author's thinking in the symphonies written by the composer in different years and the role of instrumental science in orchestral writing, the features of timbre and texture in instrumental science, and the different characteristics of timbre types in symphonic music. It is known that A. Malikov has 8 symphonies. The 8th symphony is dedicated to the General leader of Azerbaijan, Heydar Aliyev. In A. Malikov's symphonies, two categories that are closely related to each other, but in an autonomous relationship, in the instrumentality of A. Malikov's symphonies, attract attention: the texture that establishes the piece of music, determines the number of voices and their interweaving, and the timbre that creates their interaction. For the first time, the investigation of the problems of understanding timbre and texture in symphonic music was chosen as the research object and studied. The study of this field for the first time in the science of musicology and the results obtained constitute the scientific innovation of the research. In Arif Malikov's symphonies, according to the individual way of thinking of the authors, instrumental timbre—(con sord, spiccato, pizzicato, glisando, flageolet, tremolanda, etc.), harmonic timbre—(determines the composition and tonal variety of sounds), register timbre—(low and upper registers), textured timbre—(denotes dense or wide, full or empty sounds) in orchestral writing skillfully using these methods, one instrument or a group of instruments is used skillfully in a self-adaptive manner in different tessitura and registers. At the same time, the texture also attracts attention due to its different and interesting structure. In the symphonies of A. Malikov, the main components of the texture are: melody; harmony; rhythm and their types: monodic; polyphonic; chordal; from mixed musical layers such as homophones and more complex writing types of texture-coloristic (chords layered with respect to the octave), free leads, ostinato bass, band movements (movements through parallel intervals), harmonic function (sequential movement of chords), rhythmic figuration (repetition of one or more complex tones), melodic functions (collection of non-chord sounds in a harmonic movement - sustain, transient, auxiliary, harmonic notes, combination and predominance) develop textural dramaturgy according to their individual way of thinking. All these studies show that among the rich possibilities of symphonic music, the role of orchestration is important. Although there is a lot of theoretical writing about orchestration, its use in practice is a matter of individual thought. The differently structured texture attracts attention with its amazing diversity in the scores of composers' symphonic music and asserts itself among scientific innovations, creating ample opportunities for researching the work. Analyzing the symphonies, it can be concluded that each symphony of the composer

embodies the problems of the time when it was written. Here, the musical solutions of the symphonic genre are based on different methods. The basis of the work is the role of instrumentation in orchestral writing, the historical theoretical methods about timbre and texture characteristics of symphonic music. At the same time, the category of form and content is based on the comparative method.

Keywords:

symphony, timbre, texture, instrumentation, music

Paper ID: IRMC9

Type: Oral, Abstract

Article topics in the IRMC: Turkic music

Issues of sound recording, notation and research of Azerbaijani tasnif (national rhythmical melody)

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Abstract

Recordings and sheet music are considered the main source in studying our art of mugham. The collection, notation, and publication of mughams by eminent mugham connoisseurs have led to the spread and recognition of mugham around the world and the increase of its fans. In modern times, recording, notation, and study of the tasnif (national rhythmical melody) creativity in the art of singing and the study of its role in the development of professional musical culture with oral tradition of Azerbaijan are among the current issues in modern musicology. Recordings and sheet music are considered to be the main sources for studying our mugham art as well as tasnif (national rhythmical melody). The novelty of the work is that for the first time we have obtained the catalogs of numerous tasnif (national rhythmical melody) from the State Audio Recording Archive of the Republic of Azerbaijan and have included several examples of them in the article and conducted research. Most of the master singers, who are professional musicians of the oral tradition of Azerbaijan, have the creativity of songs and tasnif (national rhythmical melody), and they presented the tasnif (national rhythmical melody) they created to the audience by singing them at a concert or party, after which those tasnif (national rhythmical melody) remained in memory, entered the repertoire of other singers, were sung and spread among the people. In our article, we set ourselves the main goal of researching the tasnif (national rhythmical melody) genre of master craftsmen's mugham traditions in the context of the general development of Azerbaijani culture, sound recordings and notation, and tried to reflect it with examples. Azerbaijani composers and musicologists have conducted a number of studies related to the study of the tasnif (national rhythmical melody) genre. Based on those studies, we have characterized the features of the tasnif (national rhythmical melody) genre and looked at their main features in the scientific works dedicated to tasnif (national rhythmical melody). In our research, we have investigated the side-by-side study of classical and lyrical folk songs and the common and different features between them. In the article, we got acquainted with the catalogs related to the tasnif (national rhythmical melody) genre stored in the State Audio Recording Archive of the Republic of Azerbaijan, among them, we talked about the tasnif (national rhythmical melody) genre of 4 performers – "Sattarkhan" performed by Abdullyev Islam, "Mahur" performed by Abdullayev Alasgar, "Chahargah" performed by Mutallimov Mutallim, and "Hisar" performed by Mammadov Alibaba, and looked at the history of their tasnif (national rhythmical melody) genre, we noted in which year they were archived, by whom they were accompanied, on which mugham they were written, in terms of volume and scale, they were sometimes performed like folk songs, and we analyzed them in terms of form, genre, and character. Our conclusion is that on the basis of listening to their recordings, an idea is formed about how the same mugham or classification was sung by different singers in different periods. In our

research, we listened to the recordings of master singers and tried to find out their performance style and how much it was used in practice. For many of our master singers, listening and mastering recordings has been a real school of craftsmanship. Listening to and benefiting from the recordings of master singers during the years of study and after entering independent creativity we can give good results to further improve the performance. In our opinion, in addition to live communication, the use of recordings should be one of the important conditions in the teaching process of the singing specialty.

Keywords:

mugham, dastgah, tasnif, kamancha, singer, notation, sound recordings

Paper ID: IRMC10

Type: Oral, Abstract

Article topics in the IRMC: Turkic music

The art of Azerbaijani ashug in the context of researches and revelations

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Abstract

Azerbaijan, playing the role of a bridge between the ancient East and the West, attracted the attention of its strategically powerful neighbors, and they maintained mutual cultural relationships with the country, which was rich in natural resources. In fact, the Silk Road passing through Azerbaijan and the mutual relationships between the western and eastern countries of our country played a big role in the formation of the culture of our people. Musicians and wordsmiths have worked in Azerbaijan at times. The national music, such as mughams, tasnifs, ashug music, folklore samples are the national wealth of the Azerbaijani people. The art of ashug is an ancient syncretic art form. Ashug was called an ozan (trans.: ashug) in the past, but in modern times, Ashug is a music performer, singer, khananda (singer), composer, actor, dancer, master of artistic recitation, ashug is a poet, scientist, epic story teller, comic actor and pedagogue. Ashug school in Azerbaijan was spread widely in the 18th-19th centuries. The ashug school was also developing later. Interesting and talented ashugs grew up. Ashug Gurbani, Abbas Tufarganli, Kheste Gasim, Valeh, Shamkirli Huseyn, Ali, Alasgar, Molla Juma, Aghdabanli Gurban, Huseyn Bozalganli, Mirza Bilal and others are considered as distinguished ashugs of Azerbaijan. The article deals the development of the musical culture of Azerbaijani ashugs. However, in spite of all this, our aim in the article is to write about forgotten art masters and sazandas (musicians). Besides the representatives of other nations, Azerbaijani researchers also wrote about forgotten ashugs. One such master is Sayat Nova. Ashug Sayat Nova wrote and created in several languages. Most of his goshmas (a form of an Azerbaijani poem), tajnis (a form of lyrical poem in Azerbaijani ashug literature) and poems were written in Azerbaijani language. Besides Azerbaijani, Sayat Nova also composed in Armenian and Georgian. Sayat Nova, who wrote and spoke in Azerbaijani, started to write only in this language when he was 18-20 years old, in Georgian after a few years, and in Armenian after reaching the age of 30. So, most of his goshmas that have come down to us, i.e. 115 are in Azerbaijani, 60 in Armenian and 37 in Georgian. Georgian writer Zevsa Medulashvili showed the dialects of Tbilisi Turkic, Tbilisi Georgian and Tbilisi Armenian of that time in his book "Sayat Nova". The translation of 24 poems of ashug in Azerbaijani was given in the book. Sayat Nova's poems have been translated into Russian by many poets. We can cite the names of M.Loizinsky, S.Shervinsky, V.Potapova, V.Brusov, E. Nikolayevsky and others among them. The sources cited in the article are fundamental literature. The goshmas and poems by several Azerbaijani ashugs, as well as Ashug Sayat Nova, which have not been published in any scientific press, are presented in the research article "The art of Azerbaijani ashug in the context of researches and revelations". I think that Ashug Sayat's works will be investigated more deeply by Azerbaijani musicologists and other art historians and will be made available to the readers in the future.

Keywords:

ashug, saz, Tbilisi, goshma, caravan road, Ashug Alasgar, Abbas Tufarganli, Sayat Nova

Paper ID: IRMC11

Type: Oral, Abstract

Article topics in the IRMC: Turkic music

Melopoetic principles of the "Nevruz and Gandab" epic in Azerbaijani ashug art

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Abstract

The genre of epos is of great importance in the art of Azerbaijani ashug, which has ancient historical roots. Eposes, which are the greatest genre of ashug's repertoire, took their roots from "Kitabi Dede Gorgud" ("The Book of Dede Gorgud") and managed to maintain their relevance and artistic-aesthetic essence until today. These rich examples of folk creativity, which are divided into three large groups such as heroic, family-household and love eposes, have become the research object of musicology since the 20th century. The main problem of the presented research is to look at the melo-poetic peculiarities of the "Novruz and Gandab" epos, which occupies a large place in the modern ashug repertoire. Although the comprehensive study of the musical and poetic language of several eposes is one of the main research objects of modern Ashug Studies, there are certain gaps in this field. Research model: In this sense, the analysis of the musical content of the "Novruz and Gandab" epos, which we involved in the research, was carried out for the first time. The research was carried out on the recorded version of the epos, which was performed by Akbar Jafarov, a master of the Western ashug environment. Taking into account the rich narrative traditions of the Western environment and the mastery status of Ashug Akbar, we consider it appropriate to conduct our analysis on the version sounded in his performance. The content of the epos is analyzed based on the poetic, melodic content of prose, poetry and melody, and for this purpose, the method of musical and theoretical analysis was used in the research. According to the obtained results, the differences between the versions of the epos published in different years were revealed, including the unique criteria in the context of the narrative traditions of the Western ashug environment were revealed. Centuries-old traditions and standards have been formed in the performance of ashug eposes. These traditions are distinguished by their regional characteristics. The ashugs of the western environment start the epos with a diwani melody and end it with mukhammas (Middle Ages eastern poem of five lines). Although this tradition is seen in modern eposes, the first melody performed in the epos we are analyzing is "Garachi". This melody occupies an important place in the art of ashug, and its musical content covers almost all the modes of ashug saz. Ashug Akbar's high-pitched voice makes it possible to sing this melody at the beginning of the epos. At the same time, the ashug's appeal to this melody in this epos, which stands out for its antiquity among love eposes, is among the traditions of the environment. The choice of melody performed in the epos is related to the course of events, the nature of the characters, as well as the professionalism and talent of the ashug. The study of ashug eposes, especially the notation and involvement in research, is considered an important perspective for a deeper investigation of this topic. So, the conducted research can make an important contribution to the development of Azerbaijani Ashug Studies. Our main recommendation during the investigation of ashug eposes is to write down the content of the genre comprehensively and compare it with its existing variants. It is possible to get the right results only in this case. Presenting this study, we also direct the attention of

researchers of Ashug Studies to this direction and suggest that other eposes should be recorded and studied.

Keywords:

Azerbaijani ashug creativity, epic, Novruz and Gandab, Western environment, performance traditions.

Paper ID: IRMC12

Type: Oral, Speech

Article topics in the IRMC: Musicology

Interview with Walter Feldman: Problems and solution suggestions in Turkish and Ottoman Music research

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Abstract

In this meeting, Prof.Dr. Walter Feldman's evaluations on the problems in musicology studies in Turkey were examined. In particular, the basic problems and suggestions in Turkish and Ottoman music research have been put forward. In addition, suggestions have been made for young music researchers to improve themselves.

Keywords:

Turkish music, Ottoman music, problems

Paper ID: IRMC13

Type: Oral, Abstract

Article topics in the IRMC: Musicology

Research on the practice of kürdî maqam in Turkish pop music

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Abstract

Turkish pop music, which is among the most listened genres in Turkey is one of the popular music genres such as rap, hip-hop, rock and arabesque. Kürdî maqam is one of the most used maqams in Turkish Pop Music, along with the maqams such as nihavend and hicâz. This research aims to explain the distinctive features of the kürdî maqam, its place and usage in Turkish Pop Music today. In that respect, the basic purpose of this study is to exhibit the differences and similarities that kürdî maqam has in terms of usage in Turkish Music and Turkish Pop Music, and to reveal the connection between Turkish Pop Music and arabesque music. Nevertheless, the significance of this research can be explained as revealing the exact usage area of kürdî maqam in the historical process and the differences in usage in the mentioned areas. In addition, in terms of performance, this research can be also considered significant because it emphasize the maqam structure of Turkish Pop Music pieces that generally stressed through the chords used in them. The methods used in this research are descriptive scanning and musical analysis. Accordingly, the things investigated primarily were the definition of kürdî maqam in Classical Turkish Music theory resources and its place in the historical process. Arabesque music, which emerged in Turkey in the 1930s and has been integrated into Turkish pop music since 1970s, still keeping its place there, has been investigated on the basis of the music policies arised along with the Republican Period in Turkey. Subsequently, Turkish pop music, starting from the etymology of the popular word, has been studied by a method called deductive. Besides, selecting ten pieces from the Turkish pop music repertoire and two pieces from the classical Turkish music repertoire using convenience sampling were analyzed considering maqam features such as the used flavors (çeşni) and suspended stays (asma kalış). Ten Turkish Pop Music pieces were determined considering some criteria, such as their being in kürdî maqam and having arabesque tones. Whereby the analysis, it has been detected that there are differences in terms of orchestration and timbre, as well as the ones of Turkish music theory in the practice of kürdî maqam in Turkish pop music. There's been observed that the kürdî makam is somewhat simplified compared to the version in Classical Turkish music and is generally utilized with an arabesque approach as well when looking at the pieces viewed in this study. Moreover, we have seen that there are differences in the frequency of pitches used and hanging stays, as well as the fact that the analyzed Turkish Pop Music pieces have significant similarities in common with each other. We have seen the same thing also in the Classical Turkish Music pieces investigated. As hearing, we have noticed that the analyzed Turkish Pop Music works have a "standard" structure. However, we have attempted to reveal that there is a kürdî maqam approach widely used with arabesque motifs in Turkish pop music along with Turkish rock and rap music genres in this research.

Keywords:

popular music, classical Turkish music, turkish pop music, kürdî maqam

Paper ID: IRMC14

Type: Oral, Abstract

Article topics in the IRMC: Music Education

The future of online violin education with virtual reality videos

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Abstract

It has recently been observed that the rapid development in technology also has reflections in violin education. Virtual and augmented reality applications have started to be used in violin education. This study is important in terms of providing perspective to researchers with systematic analysis of studies on virtual and augmented reality in violin education. It is aimed to examine the researches on violin education with virtual reality and augmented reality. In these studies, it was determined that experimental methods were used and application programs were made in the digital world with simulation features. The problem statement of the research is; What are the qualitative characteristics of the resources for the use of virtual reality and augmented reality technologies in violin education? A literature review was conducted by the researcher. The findings were written down by the researcher. The researcher has edited and written the observation notes he has made in the field of distance education since 2010. The information obtained by the researcher was put into practice as action research, and the positive, negative, and important aspects of the practices were stated. Since Apple brand special glasses are as small as sunglasses, it is thought that they will not affect violin playing, and since they have transparent lenses, it is thought that they can see both the video and themselves while playing the violin. Economically, its high cost is seen as the most important disadvantage of this method.

Keywords:

Violin Training, Technological Violin Training, Virtual Reality Violin Training, Augmented Reality Violin Training, Artificial Intelligence and Violin Training, Hologram Violin Training

Paper ID: IRMC15

Type: Oral, Abstract

Article topics in the IRMC: Interdisciplinary music

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. Ecomusicology examines the relationship between music and the environment. It is one of the most interdisciplinary fields of research. The musical climate is linked to the cultural, social and historical contexts of a region and shapes the musical identity of that region. In this context, the field research to be conducted on earthquake survivors living in Kahramanmaraş is important as it is the first field research in this field. The research aims to determine how the musical tastes of earthquake victims living in Kahramanmaraş changed before and after the earthquake. How does the musical taste before the earthquake compare with the musical taste after the earthquake? How is Kahramanmaraş earthquake in the context of the effect of natural disaster on musical climate? These questions constitute the problematic of the research. The research is a qualitative study that examines the musical identity and history of Kahramanmaraş and evaluates the environmental effects of these musical practices after the earthquake. Using a case study design, the research focuses on describing the ecomusicological impact of the earthquake on the musical tastes of the people. The participants were 9 female (3 of whom were bereaved) and 9 male (3 of whom were bereaved) earthquake survivors from young, middle-aged and elderly age groups whose first-degree relatives were not deceased or lost their lives. Data collection tools were semi-structured interview form and documents. The data obtained from the four questions asked to determine the semantic deepening and differentiation of the music listening habits, tastes and preferences of the individuals before and after the earthquake and the effects of the music listened to in the psychological context were interpreted. As a result of the research; while the meaning that the participants attributed to music in their music listening habits was relaxing and stress relieving before the earthquake, it was seen that it was desensitization after the earthquake. The positioning of the participants in the life routine before the earthquake; while being in the environment, social media and frequent music listening, after the earthquake, although there is an increase in music listening and social media, there is a decrease in the tendency to listen to music and an increase in the tendency to escape from music. It was found that emotionality, sensitivity and melancholicism came to the fore in the participants' self-awareness before and after the earthquake. In the characterization of music, it was determined that they preferred to listen to more emotional and slow-paced music after the earthquake compared to before the earthquake. In their music listening preferences, it was concluded that they mainly listened to arabesque music. It was

concluded that music had effects on forgetting what they experienced and increasing motivation after the earthquake compared to before the earthquake.

In this respect, studies on natural disasters and music should be diversified. In line with the results, musical approaches and musical practices can be revised and improved. This study can shed light on the projects, scientific researches and publications related to music to be carried out in the earthquake zone, especially in Kahramanmaraş province.

Keywords:

Music, musical climate, musical preference, music and emotion, earthquake

Paper ID: IRMC16

Type: Oral, Abstract

Article topics in the IRMC: Music education

The school problem of Turkish opera art and solution suggestions

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Abstract

When we look at the history of opera art, its subjects started with historical and mythological plays and then developed through different periods and real and current issues were also addressed. This development showed itself clearly in the 19th century and many countries started to create their own national opera schools. This development intensified especially after the Verismo movement. Italy, France, Germany, Russia and Azerbaijan established and developed their own national opera schools. However, the problem of opera schools still continues in Turkey. For this reason, it is important to examine opera schools and to offer solutions for Turkey. In the research, the documents in the literature were analyzed and analyzed. In this study, the document review method, one of the qualitative research methods, was used and the documents obtained were analyzed by content analysis, one of the qualitative research methods. In Italy, the birthplace of opera, operas by composers such as Rossini, Donizetti, Verdi and Puccini are examples of the national opera school. In Germany, the German National Opera began with the first opera in German, "Seelewig" by Staden, and Hamburg became the first major center of German opera. Composers such as Strung, Kusser and Keiser were also early pioneers. Hasse and Graun succeeded in the "opera buffa" genre. John Blow's 'Venus and Adonis', considered the first English opera, also bears the title "mask". Henry Purcell's only masterpiece in the opera genre started with Dido and Aeneas. The first opera house, the Académie Royale de Musique, opened with Cambert's 'Pomane' and French opera remained under the influence of Gluck for a long time. On the other hand, Russian opera was born with Glinka and produced beautiful works by Dargomyshsky, Borodin (Prince Igor) and Rimsky-Korsakov. Rubinstein and Tchaikovsky were more influenced by lyrical French dramas, and the Russian Quintet left an important mark on Russian opera. In order to look at the existence of Turkish opera, it is first necessary to examine the development of opera in the Turkic world. Azerbaijan is one of the pioneering countries in this regard. "Leyli ile Majnun" by the great Azerbaijani composer Uzeyir Hajibeyli is the first opera of the Turkic world. The most important feature of this opera is the skillful synthesis of classical western music and folk music. This work, which is also known as Mugam-opera, influenced the East with its staging and ensured the adoption of opera art by the people. Although national opera studies in Turkish opera history started after the Republic with Ahmet Adnan Saygu's Özsoy Opera, a national opera school could not be established. As a result of the research, it was seen that various countries developed opera schools within their national cultures. It is evaluated that there are deficiencies in this regard in Turkey. It is suggested that the national opera school of Azerbaijan should be taken as an example and the Turkish opera school should be shaped and developed in opera and educational institutions.

Keywords:

Turkish opera art, opera school, national opera, opera education, solution proposals

Paper ID: IRMC17

Type: Oral, Abstract

Article topics in the IRMC: Musicology

The concept of open form in contemporary music and its representation in İlhan Usmanbaş's work "Form/Less"

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Abstract

The 20th century is a period in which the foundational elements that had dominated Western music for hundreds of years collapsed, giving rise to new concepts as traditional elements were reexamined. Until the 1950s, various movements emerged, intertwining with each other: atonality, the 12-tone technique, neoclassicism, experimentation, futurism, microtonal music, total serialism, musique concrète (concrete music), aleatory music (indeterminacy), Gebrauchsmusik (functional music), and open form. After the turn of the century, the importance of works explaining and analyzing these movements increased. The concept of Open Form expanded the interpretative possibilities for both performers and listeners, uniting the formal structure of a piece with the idea of collective creativity. Music provides the finest example of the concept of openness in a work of art. İlhan Usmanbaş's piano composition "Form/Less" I-II-III is an important work exemplifying the concept of Open Form in music. This study examines "Form/Less" from an Open Form perspective and presents an aesthetic and technical analysis. "Form/Less" has no known recorded performance, therefore the analysis presented in this study can assist in the performance and interpretation of the work. The aim of this study is to explore and explain the concept of openness in the perspective of music composition. In contemporary music, openness constitutes a turning point in the formal structure of a composition. The traditional transmission based on musical memory has been questioned in the 20th century, and new notational techniques have been developed. Explaining the relationship between new techniques in music notation and the ontology of open work is one of the main issues of this study. This study utilizes qualitative research methods and techniques. Music analysis methods were employed for document examination. The music composition in question was evaluated through the lens of the concept of openness and aesthetic perception. The interpretation of openness in İlhan Usmanbaş's work was analyzed. As the examined work has not been previously published, a manuscript copy of the composition was obtained from İlhan Usmanbaş. In order to elucidate the music composition, notation techniques and formal structure were analyzed. The collapse of tonality at the turn of the century (Fin de Siècle) led to the indeterminacy of form, bringing a fresh perspective to music both technically and aesthetically, culminating in the concept of open form. Through this study, the existence of the concept of openness in İlhan Usmanbaş's work was identified and explained in the context of contemporary music. "Form/Less" I-II-III is a piano piece by İlhan Usmanbaş for which there is no recorded performance. During the process of aesthetically interpreting the composition, it is recommended that the performer (pianist) grasp the open work ontology examined in this article.

Keywords:

Open work, open form, indeterminacy, alienation in music, İlhan Usmanbaş, Form/Less

Paper ID: IRMC18

Type: Oral, Speech

Article topics in the IRMC: Musicology

The Art of the Turkish Taksim vs. Jazz Improvisation: comparisons with a different kind of 'Western music'

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Abstract

A variety of Turkish musics have been continuously compared with Western classical music for several centuries. Perhaps the geographical proximity of Europe along with various trends of Westernization made this particular art music tradition an obvious candidate for such comparisons. However, the evolution of Western classical music led this tradition to becoming entirely composer-controlled as a result of which it became devoid of improvisation especially during the 20th century. Therefore, it is surprising to note that the densely improvisational traditions Turkish musicians perform continued to be compared with Western classical music throughout the 20th century at least. Yet another Western music, namely jazz, which made its appearance over a hundred years ago in the United States is a highly improvisational tradition, but it has not been included in such comparative analysis at all. I will present several different comparisons between the art of classical Ottoman/Turkish taksim and jazz improvisation in order to provide a different model for future comparative analysis.

Keywords:

Western music, Art of the Turkish Taksim, Jazz Improvisation

Paper ID: IRMC19

Type: Oral, Abstract

Article topics in the IRMC: Musicology

The reflection of Islamic Musical Culture in the Laksmana Raja di Laut Secular song Performed by Iyeth Bustami

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Abstract

Laksmana Raja di laut is a famous Indonesian Riau Malay ethnicity song. Due to generally Muslim, it is not surprising that Malay songs should have an Islamic cultural influence even though they have secular content. This study discusses the cultural impact of Islamic music on a Malay song performance. Generally, people assume that Malays in Indonesia are always Muslims (see Laffan, 2006). It is reasonable if popular Malay songs would have associations with Islam. However, only a few are aware that Islamic influence not only exists in Malay religious-oriented music but also in secular songs. This study aims to reveal the existence of maqam as one of the Islamic musical cultural characteristics and its application to non-religious Malay songs. Thus, this study explicitly clarifies the melodic and musical form characteristics applied in the performance of the song. This research uses a qualitative musicological method to understand and interpret musical phenomena. The object of this study is the Laksmana Raja di Laut's melody sung by an Indonesian singer, Iyeth Bustami. Data collection was through a music transcription method based on a music video observation. This research based on three primary documents: "Handasah al Sawt or The Art of Sound" (al-Fārūqī et al., 1986, pp. 441-480), "Musicological analysis of the recitation of Surah Al-Fatiha in the musically-performed congregational worship" (Indrawan et al., 2023), and "Recapitulation of Malay asli music genre transcriptions for a chamber trio employing music score analysis" (Ayderova, 2022). The first document explains a theory about the spread of Islamic music that underlies the existence of Malay songs as one of its genres in Southeast Asia. The second document shows evidence of the existence of non-musical-type, while the third document is previous research related to the material object of this study. Thus, these three sources were the former studies that place the position of this research study in a broader Islamic music scientific problem, namely the study of Islamic music culture. This study uses musicological qualitative analysis techniques through inductive reasoning. This technique is to prove theories about Islamic music culture from specific observations, namely the musicological phenomenon in a song sample. The disclosure of musicological elements of the song applies a theoretical analysis to confirm musical phenomena with maqam theories and analytical analysis to confirm musical forms. The use of Hijaz maqam impacts the dominant chord, similar to flamenco's Soleares, although written in the minor key. In conclusion, the influence of Islamic culture on the song appears in three aspects. Firstly, the use of Hijaz or Arabic maqam, secondly, the free improvisation prologue that its style resembles Qur'anic recitation, and thirdly, the use of dominant chords as the center that resembles one of

the Flamenco styles; the developed Islamic culture influence in Spanish traditional performing arts. Further research can prove Islamic music culture's influence on other traditional music spread in other Southeast Asia regions. Although Malay-style singers mostly understand Malay literature, they must also learn maqam concepts to improve their performance.

Keywords:

maqam, Malay song, Islamic music, hijaz, musical form

Paper ID: IRMC20

Type: Oral, Abstract

Article topics in the IRMC: Musicology

Examination of imported guitars used at the beginner level in Türkiye in terms of technical and musical aspects

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Abstract

The process of making music with instruments other than one's own body has started thousands of years ago. Instrument making, limited by the geography and instruments used, has developed over time. Thanks to advancements in industry and technology, the production and variety of instruments have reached universal standards in the 21st century. In today's world, where composite materials have replaced natural wood, guitar production can be done much cheaper and faster with the help of machines. Guitars produced in countries where labor and materials are cheap, like in Turkey, are popular worldwide. These types of guitars, which are sold several times a year in chain stores, attract the attention of those who want to buy a guitar at the beginner level and are purchased intensively. The quality of a guitar is crucial for enjoying the process of playing it at the beginner stage. Additionally, it is expected that the guitar produces sound at a certain level, has good intonation, and is playable, which are fundamental requirements for a guitar. The problem of this research is the extent to which imported guitars meet the technical and musical needs of individuals who want to receive guitar education at the beginner level. In this context, the aim of the research is to examine the imported guitars used at the beginner level in Turkey in terms of their technical and musical aspects. This research is a descriptive research and was carried out in the scanning model. The universe of this research consists of imported guitars commonly used in beginner-level amateur guitar education. The sample consists of standard guitars sold in chain stores. In order to measure the musical competence of the guitar, a "Musical Competence of the Guitar" form consisting of 10 questions was prepared based on the opinions of 3 experts providing amateur guitar education. Participants were asked to rate each question on a scale of 1-10. To measure the physical competence of the guitar, a "Physical Competence of the Guitar" form consisting of 19 questions was prepared based on the opinions of 2 guitar makers. Participants were asked to rate each question on a scale of 1-10. The final question of both forms included the personal opinions of the experts. The interviews were conducted face-to-face, and audio recordings were made. The data obtained through interviews were analyzed using suitable computer software for the research. The results of the analysis were presented in table format as percentages (%) and frequencies (f). Descriptive content analysis was conducted on the answers provided by the experts to the final questions. The research results indicate that guitars sold in chain stores have intonation problems in terms of musical competence, low sound levels, and difficulties in performance. Additionally, it was determined that the physical structures of the guitars are not standardized and the quality of the materials used is low. Furthermore, the experts expressed that these guitars are not suitable for beginners in terms of physical and musical aspects.

Keywords:

guitar, guitar education, imported guitar

Paper ID: IRMC21

Type: Oral, Abstract

Article topics in the IRMC: Musicology

Analysis of women's themes in the poems of Turkish World Poet Âşık Veysel Şatıroğlu

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Abstract

Turkey has an important position as a unique country with its traditions and cultural structures in society and family. Intercultural transfers from past to present affect many generations. Those who work in art present these cultural interactions both in their works and by objectively reflecting their universal worldview in their works. With the modernization of the young generation in Turkey, the commitment to traditions and the focus on artisans who represent traditional culture, which creates an important vision in society, is increasing day by day. One of the most important art figures of this increase and focus is women. In the changing historical adventure of women's movements in Turkish society, it is important to further examine the social role of women and investigate the changes and perspectives in women's identity from past to present. In this study, the value and perspective he gave to women within the universal worldview in the works of the Turkish world poet Âşık Veysel Şatıroğlu, where he left important traces and messages from our traditional culture to our modernization process, was investigated as a subject worth examining as it will make a significant contribution to our young generation. This research has been prepared with the aim of examining the place of women's themes in the poems of the world poet Veysel in gender and how they affect societies. Since there are few studies on the value and importance of women in our country, it is aimed to reveal the feelings that the poet attributed to women during the years he lived with his own heart, which he passed on to future generations. The female themes in the poems of our Turkish poet, which he conveyed to our modern world with the eyes of his heart, without seeing with his eyes, with the love of unity, solidarity, homeland, nation and humanity, were examined. Descriptive method was used in the research. In the sampling method, documents of a total of 175 poems of our poet were determined according to current data that have not been revealed until now. By accessing all the poetry documents, themes such as temperament, beauty, fidelity, love, compassion, value, education, family were touched upon, and verses that point to the importance of women in the social role of the future were discussed. As a result of this study, it is seen that the world poet, who made important observations with his blind eye in nature in all his poems, reflected this in his works by depicting a lover, mother, daughter or a woman as if he saw only with the eyes of his heart, without seeing his poems. With this study, it is envisaged that the female figure in all the poet's poems will be classified into 3 basic groups: lover, mother and daughter, and will be an important source for research on the importance of lyrics in composition techniques, the place of women in art or the position of women in gender and perspectives on women in their social status.

Keywords:

Women, musicology, poetry, bard, folk song. Poet Veysel Şatıroğlu

Paper ID: IRMC22

Type: Oral, Abstract

Article topics in the IRMC: Musicology

Arabesque music and the relationship between taste

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Abstract

According to Pierre Bourdieu, belonging to any social class creates both psychological and aesthetic appreciation. The taste judgments of social layers, which build and defend their boundaries and identities through lifestyle and taste, show a hierarchical arrangement between the layers, from the most legitimate to the least legitimate. Art music and popular music, which are classifications seen in almost every society in today's world, share a similar hierarchical position in terms of taste judgments. In this hierarchical positioning, societies with different dynamics such as Turkey are experiencing some cyclical changes. As a matter of fact, in Turkey, which was built as a nation-state, changes in the position of arabesque music in the hierarchy of tastes are observed with the postmodern process. The study used a descriptive survey model studied with a qualitative method. In this regard, to address the change in the perception of taste in arabesque music and to make the changing dynamics visible, publications on arabesque music in Milliyet Sanat Magazine between 1980 and 1990 were scanned. In line with the findings obtained, the question of which class position arabesque music is associated with the listeners and what the changes in hierarchical positioning are in this context will be answered in the context of Bourdieu's sociology.

Keywords:

Taste, Arabesque Music, Pierre Bourdieu, Music Taste

Paper ID: IRMC23

Type: Oral, Abstract

Article topics in the IRMC: Music education

Examining the book ``Online Violin Teaching`` in terms of online and self-teaching violin

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Abstract

The study titled "Distance and self-learning period in violin education: Examination of the Online Violin Education Handbook from an educational perspective"; It aims to reveal the explanations and expressions that should and should not be done in distance violin education. As a researcher in the field of distance education, the data obtained as a result of observations, experiences and experimental research since 2010 have been collected by the researcher in this book. Since it is thought that there is a lack of Turkish resources and methods in the literature that instructors can use for online violin education, this book seems important in terms of contributing to the field as a Turkish resource. As a descriptive research, field research is carried out within the content analysis method. Kesendere (2022) "Online Violin Education Handbook" was examined as content analysis. Researching, developing and disseminating the self-learning method, conducting in-service training to increase the efficiency of synchronous courses in online education, it is recommended to open courses or departments in higher education institutions in the field of online education and to train experts in this field.

Keywords:

distance education, online violin education, self-learning, violin education handbook

Paper ID: IRMC24

Type: Oral, Abstract

Article topics in the IRMC: Musicology

Representational model of modulation in modal works: cycle mode space

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Abstract

In music analysis in the 20th century, different approaches were developed to examine the harmonic progression of works composed with a chord or scale-based approach. In tonal music, Riemann's tonnetz, Tonal Pitch Space (Lerdahl, 2001), Modal Pitch Space (Tsougras, 2003) and Tymoczko's (2011) cube representation approaches are used to represent modulation regions. As an alternative to tonnetz, the Tonal Pitch Space was created with a psycho-acoustic approach in the context of the proximity-distance relationship. Inspired by the Tonal Pitch Space, the Modal Pitch Space is limited to seven diatonic modes (Phrygian, Lydian, Mixolydian, Ionian, Eolian, Dorian, Locrian). Tymoczko's approach is chord-based and limited to octatonic, heptatonic and diatonic scales. In addition to diatonic modes, tetratonic and pentatonic scales and non-diatonic modes, which are similar to the scales used at Turkish Maqam Music in the Western music sound system, have been used by local and foreign composers, including the Turkish Mighty Five. There is no model in the literature that includes non-diatonic modes and tetratonic and/or pentatonic modes. Accordingly, this study will develop existing approaches and propose a Cycle Mode Space limited to tetratonic, pentatonic, hexatonic, heptatonic and octatonic modes in Western music equal-tempered system. The aim of the study is to propose a mode space to represent the modulation progression in works composed with a scalar tradition in the 20th century. In this direction, it will be tried to obtain data about modal regions preferred by the composer, the modal 'path' applied by the composer and the modal centers. The qualitative research method will be applied in the study, and in this direction, literature review, musical style analysis and purposive sampling method will be used. It will be stated which modes the proposed model will cover, the proximity-distance relationship between these modes will be defined and the visual representation of the model will be introduced. Mode regions will be represented by colors. The proposed model will be used to analyze excerpts from Bartók's Piano Sonata (1st movement), Stravinsky's The Soldier's Tale (March Royal), Hindemith's Six Chansons (Chanson 2) and A. Adnan Saygun's Op. 15 Sonatina (1st movement), which are described in the literature as being composed with a scalar tradition. The proposed model will be exemplified practically on these works. In these examined works, only the modulation will be examined and the modal 'path' will be represented by the Cycle Mode Space model. The Cycle Mode Space we propose include 873 diatonic and synthetic modes, containing 33 tetratonic, 185 pentatonic, 299 hexatonic, 261 heptatonic and 94 octatonic modes. The whole cycle is divided into twelve slices and the axis regions are represented in these slices by modeling the cycle of fifths. While determining the scope of the defined modes, synthetic modes with at most two consecutive minor 2nd intervals were created. Modes with at most major 3rd intervals in their structure were limited. In this model, the concept of 'maximal proximity value' is proposed to define the distance-

closeness relationship between the modes. In order to calculate this value, the number of common pitches between the modes and the coordinate system in mathematics were used. It is noteworthy that the works we analyzed predominantly utilize the hypermodulation type in which the axis and mode regions change in the context of modulation. Thanks to the mode space we have proposed, a holistic visual representation of the modulation has been provided; it is possible to obtain data and comment on the axis regions, modes and modal plan preferred by the composer in the work. In this way, information about the composer's style and aesthetic characteristics can be obtained. With the proposed model, it is possible to make comparative analysis between the works of any composer in the scalar tradition or with the works of another composer. In this way, data on stylistic characteristics in a historical or spatial context can be provided. The model can be improved by adding different modal structures preferred by composers.

Keywords:

music analysis, mode, cycle mode space, modulation, cycle of fifths

Paper ID: IRMC25

Type: Oral, Abstract

Article topics in the IRMC: Interdisciplinary music

An analysis on pharmacological and natural supports for stage anxiety in singer

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Abstract

Anxiety is a common psychological condition that causes excessive and uncontrollable reactions to emotions such as worry, anxiety and fear. People with anxiety disorders often think of the worst-case scenario and have difficulty controlling these thoughts. Anxiety, which has many different types such as generalized anxiety disorder, panic attacks and social anxiety disorder, can cause some involuntary reactions in individuals. The main ones are exaggerated reactions to anxiety, negativities in daily life, control problems, inability to find solutions and the emergence of some physical symptoms (nausea, headache, etc.). It is possible to say that anxiety, the exact cause of which is unknown, is caused by genetic, biological and environmental factors. Stage anxiety is a state of intense worry, fear and stress that a person experiences before or during a stage performance. Stage anxiety, which can vary from person to person, can have different effects on each individual. The most important causes of stage anxiety are psychological, social and environmental factors. Among social factors, performance expectations, fear of criticism and negative reactions of other people play a major role. Environmental factors include factors such as stage experience, performance environment and stage experience. Stage anxiety is an important condition that is frequently seen in musicians and performance artists and should be examined for this purpose. Performance anxiety is considered within the scope of social anxiety and is often referred to as music performance anxiety. Various strategies can be used to cope with stage anxiety. These include breathing techniques, relaxation exercises, developing positive thoughts, gaining stage experience and seeking professional help. Performance anxiety, which causes singers to feel inadequate, anxious, stressed or fearful, can negatively affect their voice quality, respiratory control, vocal health and overall performance. To cope with performance anxiety, singers may try some preventive or supportive methods. Some of these include pharmacological supports, natural supports, psychological therapy, relaxation techniques, meditation, exercise and music therapy. In this study, the importance of stage anxiety in singing, where bodily awareness as a musical instrument is at an important point, was emphasized and an alternative approach to the traditional strategies used to cope with anxiety with pharmacological and natural solutions was aimed. In the study, herbal remedies and drugs that may be effective in anxiety problems in singers were examined with their various effects. In addition to the effects of these drugs and medicines on singers, general effects, side effects and information on how they should be used are also included. In addition, by classifying these contents according to their effects, it is aimed to contribute to the general knowledge on this subject and to the research and studies on voice protection, performance improvement and vocal hygiene to

be conducted specifically for singers. In the research, the drugs and medicines detailed by content analysis were interpreted and compared in Maxqda qualitative data analysis software and the situation benefit information was discussed in detail. As a result of the research, the effectiveness of some drugs and medicines that can be used as an alternative to traditional methods to cope with stage and performance anxiety compared to these methods, the way of use, the situations that should or should not be used and the points to be considered are included, and some suggestions are presented for singers and researchers.

Keywords:

music, singing, phytotherapy, pharmacology, vocal hygiene

Paper ID: IRMC26

Type: Oral, Abstract

Article topics in the IRMC: Music education

Examining the relationship between self-efficacy levels and attitudes towards instrument playing of students studying in turkish folk dance departments

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Abstract

This research aims to examine the relationship between the self-efficacy levels and attitudes of students studying in the folk dance department towards playing instruments according to various variables. The research was designed as a relational survey model in the quantitative research method. The population of the research consists of Kafkas University, Ardahan University, Giresun University, Gaziantep University, Burdur Mehmet Akif Ersoy University, Ege University, Sakarya University, Dicle University and Van Yüzüncü Yıl University in the 2022-2023 academic year, and the sample is a total of 163 people studying in the folk dance department. It consists of students. Instrument performance self-efficacy belief scale, attitude scale towards instrument lessons and a personal information form developed by the researchers were used as data collection tools. Before analyzing the data, it was checked whether it showed a normal distribution. Independent t test, one-way analysis of variance and correlation analysis were used to analyze normally distributed data. As a result of the research, the demographic information included in the instrument performance self-efficacy scale and the attitude scale towards instrument lessons was determined as follows: No significant difference was detected in the variables of gender, school they graduated from, grade levels, university they graduated from, department they studied, father's education level and family income level. In the analysis of the findings, no significant difference was determined in the instrument performance self-efficacy scale and its sub-dimensions according to the age variable. However, a significant difference was found in the attitude towards instrument lessons according to the age variable. The attitudes of students who received music education before starting the conservatory towards instrument lessons were significantly higher and the average was higher than those who did not. The instrument performance self-efficacy level of students who received music education before starting the conservatory was significant compared to those who did not receive it. In addition, while a significant difference was detected in the self-efficacy and self-incompetence sub-dimensions of the instrument performance self-efficacy scale, no significant difference was determined in the psychological indicators sub-dimension. A significant difference was found in the instrument performance self-efficacy scale and sub-factor sub-dimensions of the students who received instrument training before starting the conservatory, and their attitudes towards instrument lessons. In the analysis of the instrument performance self-efficacy scale and its sub-dimensions and the attitude scale towards instrument lessons, a significant difference was observed in the students'

instrument playing levels. As a result of the analysis of the instrument performance self-efficacy scale and its sub-dimensions, no significant difference was determined in the level of mother's education, while a significant difference was determined in the level of mother's education in the analysis of the attitude scale towards instrument lessons. According to the items included in the students' purpose of studying in the folk dance department, the attitude averages of those who want to be music teachers towards instrument lessons were higher and a significant difference was detected between the variables. According to the items included in the students' purpose of studying in the folk dance department, a significant difference was observed in the self-efficacy in the sub-dimension of the instrument performance self-efficacy scale of those who want to be music teachers. In the correlation analysis, a strong positive and significant relationship was detected between the self-efficacy levels of students studying in the folk dance department and their attitudes towards instrument lessons.

Keywords:

folk dances, instrument performance, self-efficacy, instrument attitude, music, conservatory

Paper ID: IRMC26

Type: Oral, Abstract

Article topics in the IRMC: Musicology

A review on the variant of folk songs

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Abstract

The culture of the Turkish people is a set of values that have been filtered through the experience of centuries and transmitted from generation to generation to the present day. Folk songs, which are an important part of the oral culture tradition, are shaped according to the cultural and geographical characteristics of the region in which they are transmitted. The process of oral transmission is very important in maintaining the vitality of folk songs, renewing them, developing and spreading them as they change. When folk songs are transmitted, a folk song with a catchy strong melody and lyrics is performed by burners, traveling lovers, local artists, or for various reasons such as war, migration, military service, wedding, over time, sometimes in the same region, sometimes in another region with kilometers of distance between each other, its melody and lyrics are similar, its melody is similar to different lyrics, or its melody is similar to a new folk song that differs Decently. This new folk song is called variant folk song and the number of folk song variants is not known for sure. In the research, a total of 12 folk songs were identified, including 4 similar tunes and lyrics, 4 similar tunes with different lyrics, and 4 different tunes with similar lyrics, which were registered in the Turkish folk music repertoire of the Turkish radio and television institution and considered to be variants of each other. It is aimed to create a written source by revealing the similarities and differences of folk songs in terms of melody/word structure. In this research, document review model, one of the qualitative research methods, was used. The research data were selected by random method from the Turkish folk music repertoire of the Turkish radio and television corporation. In the research, 12 folk songs that are considered to be variants registered in the Turkish folk music repertoire of the Turkish radio and television institution were examined in detail. The similarities and differences of the folk songs with each other were interpreted by comparing them with tables and note materials. The melody and lyrics are similar, the melody is similar, the lyrics of different folk songs are generally close to each other, the same region, the same province or districts, the melody of different lyrics, while it has been observed that variants of similar folk songs occur in remote regions.

Keywords:

folk music, folk song, variant, melody, rhythm, poetry

Paper ID: IRMC28

Type: Oral, Abstract

Article topics in the IRMC: Musicology

Examination of minstrel patterns similar to the segâh makam series within the scope of Kars minstrel music

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Abstract

Turks, who take their place among the ancient nations in world history literature, adopted a nomadic lifestyle throughout most of their lives, kept their culture alive in every geography they existed in, and interacted with the cultures they encountered. One of the most important cultural phenomena that the Turks have preserved and maintained until today is undoubtedly the oral culture tradition. The tradition of minstrelsy and its performers, the minstrels, have served as guardians of Turkish folk literature as well as Turkish music culture by transmitting the oral culture tradition through the master-apprentice relationship. It is possible to say that the tradition of minstrelsy in Turkish culture was first seen in Anatolia when the Turks entered the city of Kars-Ani in 1064. Since it is a starting point and has absorbed this tradition, the city of Kars is still a city with cultural riches where it preserves and transmits all the facts of the minstrelsy tradition. In the minstrelsy tradition, the musical element is as important as the verbal element. Minstrel pieces are performed with melody and the accompaniment of an instrument. Playing and singing beautifully and cleanly is among the criteria of mastery in Kars minstrel music, which is rich in this aspect. In the Kars minstrelsy tradition, the works are based on the content, events, people, etc. It is performed in different melodic patterns depending on the situation and each is called a different mood/maqam. In this research, minstrel tunes used within the scope of minstrel music in Kars province were examined. Four minstrels who are well-versed in Kars minstrel music were interviewed, and information about minstrel moods and performance samples were obtained. Among the minstrel tunes, 30 minstrel tunes that are similar to the Segâh makam have been identified. These minstrel moods were analyzed in terms of form, flow, rhythm, sound width, tempo, voice changer sign, element that determines the mood, theme and story. As a result of the analysis, the degree of similarity of the moods to the Segâh makam sequence and the distinctive features of each mood were tried to be revealed.

Keywords:

Kars minstrel tradition, minstrel moods, Segâh makam series

Paper ID: IRMC29

Type: Oral, Abstract

Article topics in the IRMC: Music education

Development principles of the foundations of the music education system

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Abstract

When it is said that the Turkish folk instrument is undoubtedly the first to come to mind, the basic instrument, which is called "Saz", which is named as "Lut" in Anatolia in Organology, is called "Bağlama". The bağlama played with Tezene is a musical instrument of different sizes and varieties. Because of this diversity, it is observed that there are not enough systematic exercises in the literature in the teaching of the instrument which can vocalize a wide range of sounds. Because of this diversity, it is observed that there are not enough systematic exercises in the literature in the teaching of the instrument which can vocalize a wide range of sounds. The teaching of the instrument which was carried out in Anatolia for centuries has been implemented in a method called "meşk". The long-term meşk has become a method that is close to impossible to practice today due to the lack of time. This demonstrates the necessity of a conservative education approach. The path of the person or institutions that provide instrument education should include a method that facilitates teaching. This method is a systematic method is important in terms of compliance with the age. The aim of this study is to determine the adequacy of the exercises in the instrument methods used in the teaching of the authentic Turkish folk instrument bağlama. This study is limited only to Bağlama teaching methods. When the findings obtained in this study are examined, In the five exercise books, creating a Turkish folk music repertoire was prioritized, and it was seen that there was no technical information or exercise related to the teaching of bağlama. In the three exercise books, it was seen that the teaching of bağlama and various exercises in the range of four to six sounds were included. In the three exercise books, positions, procedures and arrangements were emphasized on the bağlama playing, and it was seen that no new teaching approach other than the usual playing techniques was discussed. Seven exercise books include advanced studies and exercises in preparation for the modalities and maqams. In an exercise book, different and figurative exercises were found in different scales and modal scales. In another exercise book, there are only finger exercises in the permutation technique. As a result of this study, it was seen that systematic exercises applied in Western music instrument teaching were not included in the literature. The systematic exercises seen in teaching western music instruments accelerate learning as well as increasing the dominance and speed of the instrument. For this reason, it is thought that the most appropriate method in instrument teaching, supporting studies with systematic exercises, will bring bağlamaand teaching in all instruments to a certain quality.

Keywords:

instrument teaching, teaching of bağlama, teaching methods of bağlama, bağlama methods.

Paper ID: IRMC30

Type: Oral, Abstract

Article topics in the IRMC: Musicology

Performance article: black orpheus

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Abstract

During the performance, the video on the "QGvideos" Youtube channel, which contains the infrastructure of the piece, was used. The work is in a two-layered song form, but in some sources it is also shown as a single-layered song form. It starts in the key of A minor. The 5th and 8th bars of the second part of the piece switch to the D minor tonality with modulation. When the chords are examined in detail, there are also modes such as "aeolian, locrian, mixolydian, ionian" among the chords. In the performance video, the work is played 3 times from start to finish, and during the first play, a performance with less improvisation and more note-based performance was performed. In the second repetition, a completely improvised performance was performed. In the third repetition, the main theme and improvisation performance were performed. At the end of the piece, it ends with a "coda". Before the performance, the work was analyzed and a literature review was conducted regarding the work and the composer. During the performance with the violin, harmonic walks and modulations were improvised. During the improvised performance, "shred" passages, which are very fast passages frequently used especially in rock music of the 80s and 90s, were used. The "artificial flagole" technique was used during improvisation. The artificial flagole technique applied during the performance was found surprising by the listeners studying in the music department, while it was determined that the vibrato technique, with its different uses depending on the place, attracted the attention of the listener more, brought the dynamics of the work to the fore, and the "Shred" passages had an admirable effect on the listener.

Keywords:

jazz violin performance, solo violin performance, violin performance with backing track

Paper ID: IRMC31

Type: Oral, Abstract

Article topics in the IRMC: Musicology

Harput music and Sufi tradition: Harput sela example

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Abstract

Harput, one of the ancient cities of Anatolia, has hosted many civilizations throughout history. Since the region came under Turkish rule in 1085, it has become a center of culture and art with urbanization. In this respect, it incorporated the characteristics of Turkish Classical Music and Turkish Folk Music, was also influenced by Sufi music and literature, and Harput music found its own unique identity. We see the influence of Turkish Classical music along with folk music along with the urban culture that dominates Harput. The city of Harput has raised Sufi scholars, scholars and artists. These people expressed their emotions with their unique "Harput Dialect". Harput Dialect was not only limited to folk songs, but also influenced the religious music of the people. The "Harput Sela", which is the best example of this, contains maya and rough transitions within itself. He created his unique style with these features. When the literature research was conducted, it was determined that there was no study on this subject. Regional differences can be seen in religious rituals along with the culture-religion interactions of societies. Sela, which is a part of religious rituals, is related to the science of music because it contains a melodic structure. In addition to its prayer feature, there are also different ways of reading the selas, which are said for the purpose of "announcing and informing". Harput Sela attracts attention with its similarity to the hoyrat form, which is the long air type of the region. In this research, it was aimed to examine the similarities with the local elezber hoyrat and its melody and percussion features. In this research, qualitative research methods such as observation, document analysis and field scanning were used. In the research, TRT Music Department Publications, Elazığ Harput Music - Savaş Ekici, Internet were selected as primary and secondary sources. As a result of the research; Artists in Harput read the poems of Divan poets Fuzuli, Nevres and Nedim, in their own maqams, along with classical instruments. In Harput, traditional music is intertwined with Sufi music. The traditional reading style in Harput music is reflected in "Sela", one of the religious traditions. With this reflection, a unique attitude emerged and it began to be known as the "Sela of Harput". Today, even competitions are organized due to its different style. Hoyrats, a long air genre, are performed in Anatolia, primarily in Elazığ and Şanlıurfa, as well as in provinces such as Kirkuk, Erzurum, Diyarbakır and Sivas. Hoyrats are created by reciting the pun-based poems in long air form. Hoyrats, who are rich in literary and musical aspects, also have an important place in Harput music. As a result of the findings, the most important feature that distinguishes the Harput Sela from the Sela reading style accepted throughout the country is that it is recited in a rough style. When the regions where hoyrats were performed in Anatolia were examined, it was determined that they were sung in similar forms to "Elezber hoyrat", which belongs to the Elazığ region. It has been determined that there are similarities in tune and percussion as well as similarities in melodic structure with the folk song "Huma Kuşu", which belongs to the Erzurum region. In the research, notation comparisons of the works found to be similar

to the Harput Flood were made. When the data obtained as a result of this research were examined, it was determined that Harput Sela was a cultural heritage. For this reason, it was notated and recorded and presented to future generations and as a resource for future studies.

Keywords:

Harput music, Turkish religious music, sela

Paper ID: IRMC32

Type: Oral, Abstract

Article topics in the IRMC: Musicology

Performance article: blues rock improvisation

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Abstract

During the performance, the infrastructure of the "Chusss Music" Youtube channel titled "E Minor Blues Guitar Backing Track BB King Style" was used. A 12 bar blues chord pattern was used. During the performance, a hand-made, fretted, 5-string, piezzo magnetic, 2-band equalizer model named "YC5WF" electric violin, which was specially commissioned by the researcher in 2012 and inspired by world-famous guitarist Steve Vai's "Ibanez Jem 7Wh" model, was used. The researcher used an electric violin Nux brand Mg-30 effector pedal by connecting it to two different tone options: overdrive and clean tone. The researcher undertook the grounding task by touching the pedal during the performance, as it was constantly making bottom noise and chirping due to grounding. During the performance, the "vertical vibrato" technique, which is similar to the "bend" technique used by electric guitarists and not commonly used on the violin, and the "feed back" technique with the bow were used. In some cases and regions, it is very difficult to find orchestras and groups for music performed in groups, such as rock music, jazz music and pop music. Unfortunately, the economic costs of established orchestras make it difficult for these orchestras to have a long life. In such cases, computer programs such as "Jjazzlab, ChordPulse, Band in a Box" or ready-made infrastructure videos on YouTube can be used. Considering that the grounding problem is frequently encountered in our country, unfortunately, a solution is sought through the conductivity of the human body as an economical and short-term solution. In these cases, a person tries to block out the background noise by touching the pedal.

Keywords:

electric violin, fretted electric violin, blues music performance with backing track on violin

Paper ID: IRMC33

Type: Oral, Abstract

Article topics in the IRMC: Music education

An overview of the postgraduate theses written in the field of Turkish music voice education: a systematic review'

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Abstract

Music education covers a wide range of areas, and considering that the voice, which is an important dynamic within these scopes, can be a natural instrument; The individual constantly needs and uses his voice in his daily and professional life. Since it is known that music educators, in particular, are individuals who use their voices more in their professional lives, they must use their voices correctly and effectively. This importance is also emphasized in the performance of Turkish music. Therefore, some academic studies are carried out on Turkish music voice training. In this context, when we look at the postgraduate theses on voice education, there are many studies done in the field of Turkish music voice education. This study aims to systematically examine the theses written in the field of Turkish music voice education in Turkey. Before the study was carried out, various parameters were determined and the study was planned accordingly. Document review technique, one of the qualitative research methods, was used in the research. The data used in the research was obtained from the national database of the Council of Higher Education, postgraduate theses written between 1998-2022. These theses were scanned using the keywords "voice education, Turkish music, classical music". A total of 37 postgraduate theses were reached and 27 master's theses, 9 doctoral theses and 1 art proficiency theses were identified. Content analysis was used to analyze the data of graduate theses, the data were classified according to themes and coded according to their characteristics. The findings of the data are stated in the form of tables, with frequencies and percentages. As a result of the research, most of the graduate theses that were systematically examined. In 2019, the year in which the most postgraduate theses were written, it was observed that the most theses were made at Gazi University, the most master's theses were made, and the most postgraduate theses were written at the Institute of Educational Sciences. Qualitative research method was mostly used in graduate theses, the most used design was descriptive survey design, there were more postgraduate theses that were not specified in the sample selection, the selected sample levels were studied with the most faculty members, the interview form was used as the data collection tool the most, It was determined that the most used analysis method was frequency/percentage and the keyword Turkish music was used the most.

Keywords:

voice training, Turkish music, classical music, systematic review

Paper ID: IRMC34

Type: Oral, Speech

Article topics in the IRMC: Music Education -Keynote Speech

New method of playing scales easily on the piano

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Abstract

Playing scales is critical in all styles, and for this reason, many methods exist. The focus of this method is to develop fluency in playing scales in all twenty-four keys from the bottom to the top of the keyboard with control over the tone, balance of the hands in varying dynamic levels, and in all tempi. This method gives the student a topo-graphic awareness of each key—the white and black key arrangement for each scale. Especially critical for the young pianist, is the awareness of the thumb and its use. The simultaneous use of the thumbs in the fingering pattern for every key, gives students an understanding of the fixed two and three black key pattern of the keyboard, eliminates the crossing of the thumb at different times in both hands, allowing for a clearer understanding of the fingering pattern and keyboard layout. It also allows students to focus on the correct use of the thumb, one that allows for a smooth shift in hand position without creating accents. It has turned out that the new method is particularly suitable for playing contemporary music, since here the starting point is not necessarily the fundamental.

Keywords:

Piano pedagogy, teaching method, music education

Paper ID: IRMC34

Type: Oral, Speech

Article topics in the IRMC: Interdisciplinary Music Studies

About 3rd Rast Music Awards (January, 2023)

Assoc. Prof. Hasan Said Tortop

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Abstract

Rast Music Awards is an artistic and academic event organized annually by Young Wise Publishing Ltd. Details about how this event will be organized are explained in this talk. This event, which aims to discover and support talents in the field of music, is desired to continue for many years.

Keywords:

Rast Music Awards, internationalization, art and science awards

Rast Music Awards is dedicated to promoting music researchers, performers, and artists on the rise and established high-quality music standards while supporting charitable causes through the Rast Musicology Journal Academic Board. This award was established by the Young Wise Publishing Ltd at London, UK, music publishers, in 2021, and is given for the publication of a work by gifted scientists, artists, performers, and composers.

Rast Musicology Journal Academic Board is as an honor board of the academic world-leading scientists, artists, composers, and writers. The Board's 10 members are determined for one year and pay no dues. In addition to electing new members as vacancies occur, the Board seeks to foster and sustain an interest in Music by administering over 26 awards and prizes.

Rast Music Awards are announced once a year. Candidates submit their applications, awards are distributed as a result of the evaluation by the award committee.

Candidates apply to the Rast Music Awards in two main categories: art and science. Rast Music Awards' main and sub-categories are as follows.

Conditions of the Art Awards Category

- Candidate works must be published between 1 January and 31 December 2022 of this year, in a printed album or in social media.
- Recordings are expected to be of high quality and intelligible.
- The classical style and attitude characteristics of each category should be reflected in the composition/performing.
- For vocal and instrumental performances, it is expected to be one of the works in the repertoire of the relevant category or composed in that style, which requires technically high performance skills.
- Distortion of the words or pitches of the works other than the truth will not be accepted.

Conditions of the Science Awards Category

Scientific publication applications should be in the right research design, have a high impact factor in the field, and should be from musicology subjects.

Main Category: Art Awards

Sub-categories: Turkish Art Music

Turkish Art Music – Vocal

Turkish Art Music – Plectrum Instruments

Turkish Art Music – Wind Instruments

Turkish Art Music - Percussion Instruments

Turkish Art Music - String Instruments

Sub-categories: Turkish Folk Music

Turkish Folk Music - Vocal

Turkish Folk Music - Plectrum Instruments

Turkish Folk Music – Wind Instruments

Turkish Folk Music - Percussion Instruments

Turkish Folk Music - String Instruments

Sub-categories: Turkish Religious Music

Turkish Religious Music -Vocal

Sub-categories: Western Music

Western Music - Vocal

Western Music - Plectrum Instruments

Western Music – Wind Instruments

Western Music - Percussion Instruments

Western Music - String Instruments

Western Music – Piano

Western Music – Guitar

Sub-category: Turkish Music Composer

Turkish Music Composer: Turkish Art Music Composition

Turkish Music Composer: Turkish Folk Music Composition

Turkish Music Composer: Turkish Religious Music Composition

Main Category: Science Awards

Sub-category: Thesis

Thesis- Turkish Music Research

Thesis- Eastern and Islamic Civilization Music Research

Thesis- Western Music Research

Sub-category: Article

Article – Most cited Article

Article – Jury Special Awards

Article – Interdisciplinary Music Research

Sub-category: Book

Book- Turkish Music Research

Book- Eastern and Islamic Civilization Music Research

Book- Western Music Research

Book- Musicology

Sub-category: Research Project

Research Project- Turkish Music Research

Research Project- Eastern and Islamic Civilization Music Research

Research Project- Western Music Research

Research Project- Musicology

Sub-category: Proceedings

Proceedings - Turkish Music Research

Proceedings - Eastern and Islamic Civilization Music Research

Proceedings - Western Music Research

Proceedings - Musicology

Sub-category: Novelty

Novelty- Instrument Design

Novelty-Patent

Novelty-Invention

Sub-Category: Rast Musicology Journal Publication Awards

The most cited article award (Annually)



Rast Musicology Journal (RMJ) is an international refereed journal that draws its contributions from a wide community of researchers. RMJ is the most important academic journal that analyses firmly Turkic music including the Turkic world, eastern and Islamic civilizations over the world. RMJ provides a forum for cross-cultural investigations and discussions relating to all field of musicology, and music research. Furthermore, RMJ is an interdisciplinary research journal devoted to issues and practices in music research. It published 4 times (2022); March, June, September, December (30. Day)

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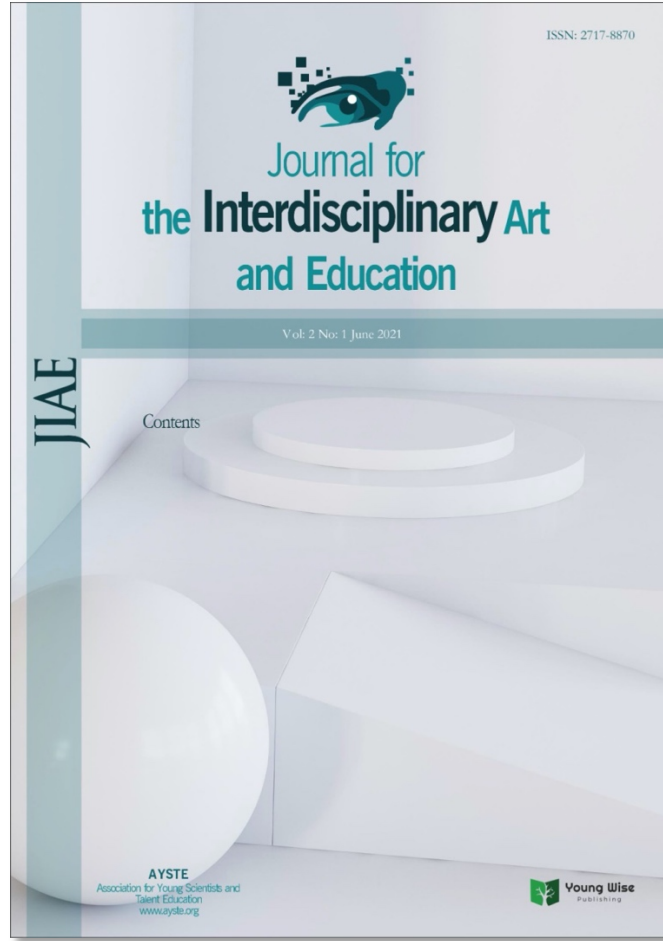
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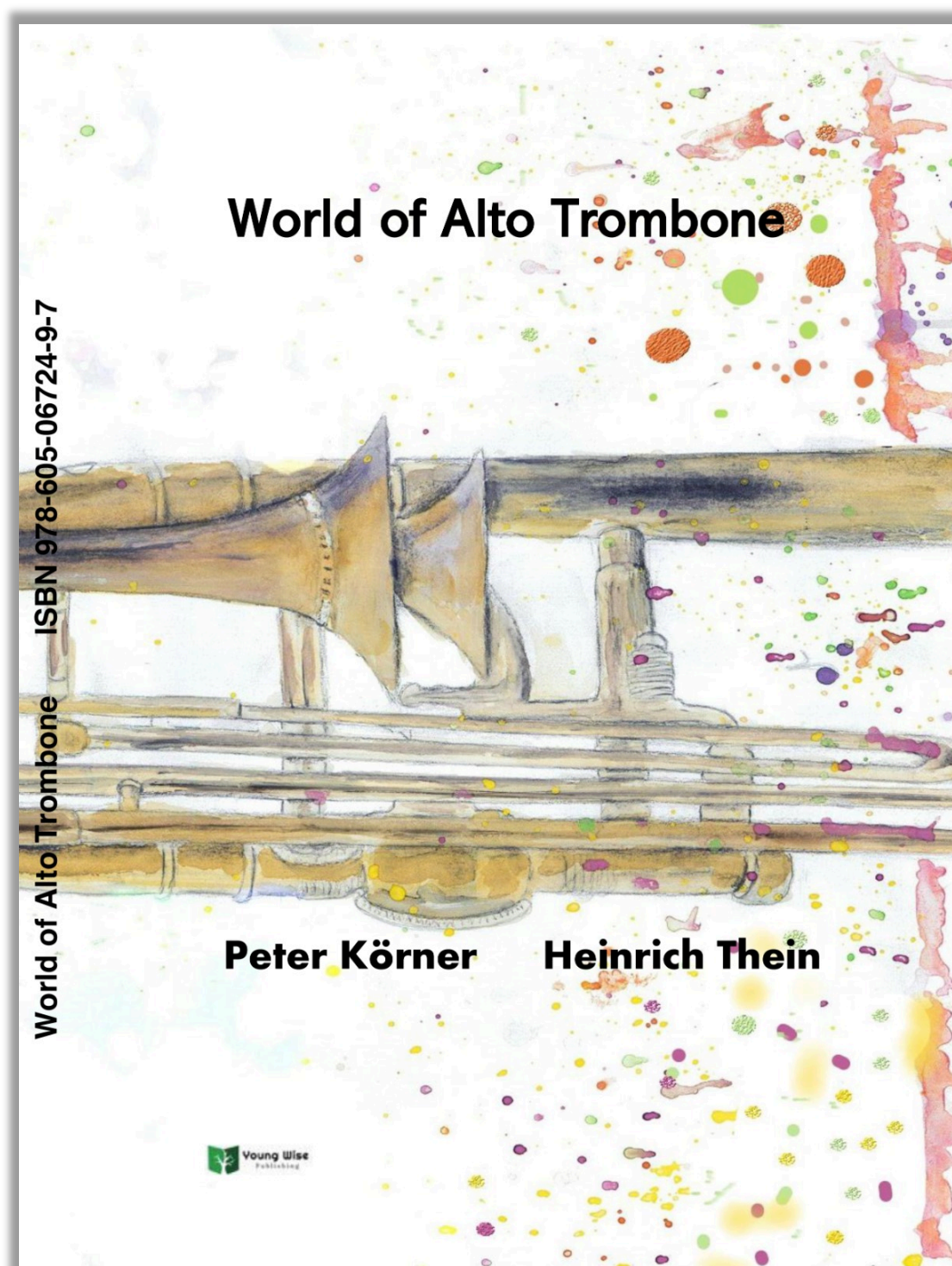


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