



Sivas Cumhuriyet Üniversitesi  
Eğitim Fakültesi  
Güzel Sanatlar Eğitimi Bölümü

Sivas Cumhuriyet University  
Faculty of Education  
Department of Fine Arts Education



# ULUSLARARASI MÜZİK VE GÜZEL SANATLAR EĞİTİMİ SEMPOZYUMU INTERNATIONAL MUSIC AND FINE ARTS EDUCATION SYMPOSIUM

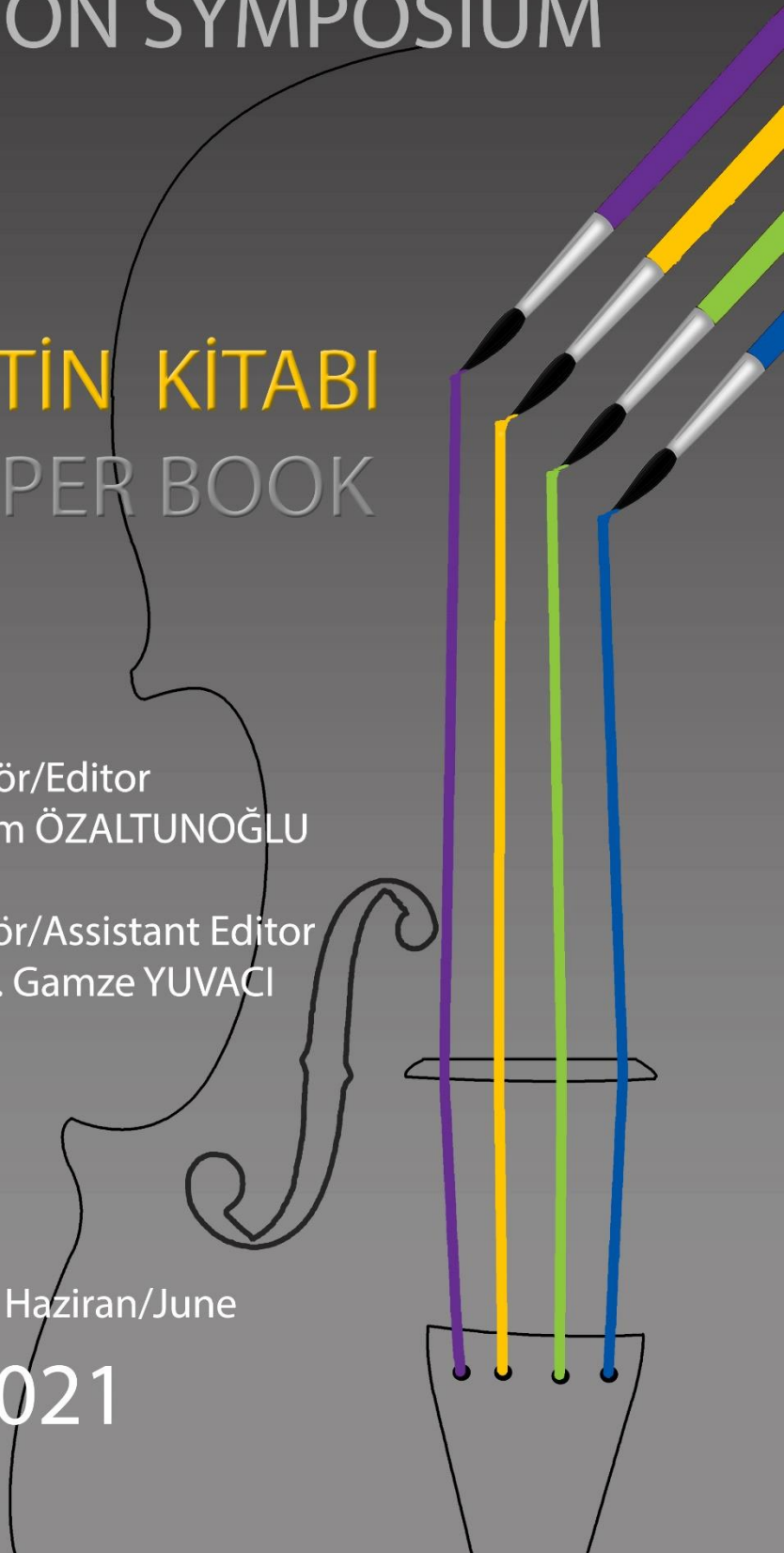
## TAM METİN KİTABI FULL PAPER BOOK

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Doç. Dr. Özlem ÖZALTUNOĞLU

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# Uluslararası Müzik ve Güzel Sanatlar Eğitimi Sempozyumu

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## International Music and Fine Arts Education Symposium

Full Paper Book

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Doç. Dr. Özlem ÖZALTUNOĞLU

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Bu kitap, 12-13-14 Haziran 2021 tarihlerinde Sivas Cumhuriyet Üniversitesi, Eğitim Fakültesi tarafından gerçekleştirilen Uluslararası Müzik ve Güzel Sanatlar Eğitimi Sempozyumu kapsamında sunulan bildiri tam metinlerini kapsamaktadır. Yazıların yasal ve bilimsel sorumluluğu yazarlarına aittir.

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## Ön Söz

Öncelikle, “Uluslararası Müzik ve Güzel Sanatlar Eğitimi Sempozyumu” adıyla gerçekleştirilen etkinliğimize katılan davetli konuşmacılarımıza ve bildiri sunan tüm katılımcılara teşekkür etmek istiyorum. Bu sempozyum kitapçığında yer alan bildiriler, güzel sanatlar temel alanlarının tamamını kapsamaktadır.

Bu sempozyum, öğrenci/akademisyen etkileşimini farklı bir platforma taşımış, güzel sanatlar alanının çok boyutlu irdelenmesini sağlamış ve bu sayede Sivas’ta sanatın uzman kişiler tarafından tartışıldığı bir atmosfer yaratmıştır. Yaklaşık 10 farklı ülkeden davetli konuşmacıların katıldığı sempozyumda sunulan bildiriler konu bakımından büyük bir zenginliğe sahiptir. Türkçe ve İngilizce dillerinde bildirilerin sunulduğu sempozyuma Amerika, İngiltere, Brezilya, Ukrayna, Japonya, Bulgaristan, Polonya, Avustralya ve Azerbaycan’dan katılan toplam 15 davetli konuşmacıya ek olarak Türkiye’den de 7 davetli konuşmacı katılmıştır. Davetli konuşmacıların yer aldığı oturumlardaki toplam 22 bildirileri İngilizce sunulmuş ve tartışılmıştır. Davetli konuşmacıların dışında kalan oturumlarda ise öğretim elemanları, öğretmenler, doktora, yüksek lisans ve lisans öğrencilerinin bildirileri sunulmuştur. Kitapta yer alan bildirilerin, Güzel Sanatlar Temel alanlarının tamamına önemli bilimsel katkı sağlayacağı düşünülmektedir.

Cumhuriyet Üniversitesi yayınları arasında yer alacak olan bu sempozyum kitabının tüm bilim dünyasına yararlı olması dileğiyle birlikte, başta onursal başkanımız Cumhuriyet Üniversitesi Rektörü Prof. Dr. Alim YILDIZ olmak üzere, Eğitim Fakültesi Dekanı Prof. Dr. Ali AKSU’ya, bilim kurulu üyelerimize, yürütme kurulu üyelerimize, katılımcılara ve tüm mesai arkadaşlarıma bir kez daha teşekkür ediyorum.

Saygılarımla.

Prof. Dr. M. Hilmi BULUT  
Sivas Cumhuriyet Üniversitesi  
UMGES ve Güzel Sanatlar Eğitimi Bölümü Başkanı





## Foreword

First of all, I would like to thank our invited speakers and all the participants who presented papers at our event "International Music and Fine Arts Education Symposium". The papers in this symposium booklet cover all of the basic fields of fine arts.

This symposium brought student/academician interaction to a different platform, enabled the field of fine arts to be examined in a multidimensional way, and thus created an atmosphere in Sivas where art was discussed by experts. The papers presented at the symposium in which invited speakers from about 10 different countries participated have a great richness in terms of subject matter.

In addition to 15 invited speakers from USA, UK, Brazil, Ukraine, Japan, Bulgaria, Poland, Australia and Azerbaijan, 7 invited speakers from Turkey participated in the symposium where papers are presented in Turkish and English languages. A total of 22 papers in the sessions where invited speakers participated were presented and discussed in English. In the other sessions the papers of the lecturers, teachers, doctorate, graduate and undergraduate students were presented. It is thought that the papers in the book will make a significant scientific contribution to all Basic Fine Arts fields.

With the hope that this symposium book, which will be one the publications of Sivas Cumhuriyet University, will be useful to the whole scientific world, I would like to thank the Dean of the Faculty of Education Prof. Dr. Ali AKSU, our scientific board members, executive board members, participants, all my colleagues and the Honorary Head of our Symposium, Sivas Cumhuriyet University Rector Prof. Dr. Alim YILDIZ in particular.

Best regards.

Prof. Ph.D. M. Hilmi BULUT  
Sivas Cumhuriyet University  
Chair of UMGES and Fine Arts Department

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# From Myhrvold's Modernist Cuisine to a Modernist Presentation of Turkish Classical Music

Mustafa Hilmi BULUT<sup>1</sup>

## Abstract

In this study, Principles of Modernist Cuisine (PMC) developed by Myhrvold et al. (2011) were examined and suggestions were made as to how these principles might be applied to the presentation of Turkish Classical Music.

The aim of the research was to determine which principles of modern cuisine could appropriately transfer to modern presentations of Turkish Classical Music, and to investigate how these principles could be adapted. This was the essence of the research and was worthy of investigation since adapting the principles of one discipline to another generates new perspectives.

The methodology of the study was created by simulating the production-consumption functionality between music and food. This inquiry used "analogy" as a reasoning method: that an idea applied to one area would be valid in another.

Principles of Modern Cuisine (PMC), developed by Myhrvold and others (2011), was examined with a hermeneutic approach. Determinations were made as to how these principles can be applied to the modern presentation of Turkish Classical Music.

As a result, three principles for the modern presentation of Turkish Classical Music were determined. Based on three of these principles, three hypotheses were proposed.

Keywords: Modern cuisine, modern presentation, Turkish classical music

## Introduction

The concept of modernism, founded in the 17th and 18th centuries, comes from the word modernus, and derives from the Latin, modo. It is known that modernism, which emerged clearly based on the idea that daily life was losing its necessity in the 19th century, was first seen in France and gradually spread to the whole world.

While it is seen that modernism relies on rational thought and science for the advancement of humanity, it is seen that postmodernism adopts an irrational point of view.

Modernists believe that there is a universal truth, postmodernists do not. Aside from all the determinations about Modernism and Postmodernism, Mahnkoph (2002) points out that the claims of Postmodernism were put forward as shallow-minded and hasty, and as a proof of this, the second Modernism began in the 1980s. It is known that modernist discourses continue today, and there are many opinions that modernism continues (as cited in Metzger, 2009, p.2, 243). At the end of his work, Metzger mentions that the modernist styles, which started in the beginning of the last century and developed into creative thinking, preserved the vitality of the modernist styles that continued in this century (Metzger, 2009, p.247).

Discourses such as modern gastronomy and modern cuisine are expressions we hear frequently today. Myhrvold and Bilet (2011a: 49), who completely examined gastronomy with scientific methods,

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renewed the 10-item manifesto of the new cuisine (Nouvelle Cuisine), known to have been written by Gault and Millau in 1972, and turned it into a 10-item statement. With this declaration, they aimed to create the perfect forms of classical plates by using science as a tool. It is clear by Myhrvold and his team that it is not appropriate to remain traditional by ignoring the factors that directly affect the stages of food production, processing and presentation such as global climate changes, technological and scientific innovations, and the aesthetic perception of the age (Myhrvold et al. 2011a). It should be noted that these 10-point modernist principles of Myhrvold et al. are not intended to destroy tradition or the classic. On the contrary, the aim is to know, analyze and present a more perfect form, and to create new classics.

In a study titled “An Assessment of the Modernist Kitchen of Myhrvold and Her Team”, the following evaluations were made about the concepts of modern, modernist and modernity:

“Modern, modernist, or modernity concepts are generally considered ignorable, as they have never had equal quantitative and qualitative value. The exception is the possibility of the popularization of modernist understanding, with the popular concept that commercialisation devalues. Because the modernist approach, in societies where science and art are valued traditions. While aiming to create a thinking system with productive abilities such as being able to develop, change, transform, forget for a certain period of time, or even bring it to the foreground, and the possibilities of creating new classics, the popular concept is prioritized as a manipulation tool mainly used for consumption and destruction (Bulut, 2020).

As can be seen from this assessment, there is a very clear distinction between modernity and popularity. Therefore, concepts such as modern music or modern presentation of music used in the study should not be confused with popularity.

Considering Adorno's mention of the aging of the new music in the 1950s, it would not be wrong to say that the music that exists today will also need constant renewal, and it is clear that modern music will continue to be mentioned today. Simply, modern music can be defined as music made by overturning existing traditional aesthetic values. In his article entitled Modern Music Culture, Born (1987) compared popular music and modernist music and defined both as the dramatic expression of broad mass movements (Born; 1987, p.57).

## Methodology

Modern kitchen principles developed by Myhrvold et al. (2011) were examined with a hermaneutic approach and some determinations were made about how they could be applied to the presentation of music. The methodology of the study was created by simulating the production-consumption functionality between music and food. In this questioning, "analogy" was used as a method of reasoning, meaning that an idea applied to one area will also be valid in the other.

The aim of the research was to determine which principles of modern cuisine could appropriately transfer to modern presentations of Turkish Classical Music, and to investigate how these principles could be adapted. This was the essence of the research and was worthy of investigation since adapting the principles of one discipline to another generates new perspectives.

## Findings and Interpretation

Based on the remarks of Myhrvold et al. (2011b), "Establishing dialogue between the chef and the guest mainly through food is called culinary art, and all other sensory communication is important for this



art". Music is a form of sensory communication, and an analogous statement can be "all sensory communication is important for both the musician and the listener".

When the chef-guest and musician-listener relationships are compared, the existence of a production-consumption relationship is the basis of both. There are also similarities between the presentation of the food produced by the chef to the consumer, and the presentation of the composer's work to the audience. Product presentation is important, as valuable products can be sold very cheaply due to misrepresentation, or may not find buyers at all.

Virtuoso violin artist Itzhak Pearlman made observations about the greetings violinists made when they appeared on stage. Pearlman mentions several different greetings in his speech titled "The Art of the Bow", which are described as the beginning of the emotional communication between the artist and the listener. For example, a greeting displaying deep emotions is the greeting made for business purposes. A greeting made with a "what am I doing here?" stance is an unheard-of manner. Pearlman's own greeting style included welcoming verbal expressions such as "I am happy to play for you" (Pearlman; 2010).

After this example of communication between artist and art consumer, let's investigate some analogies that can be made from the association of 10-item modern cuisine principles with music. They are as follows:

1. Cuisine is a creative art in which the chef and diner are in dialogue. Food is the primary medium for this dialogue, but all sensory aspects of the dining experience contribute to it.
2. Culinary rules, conventions and traditions must be understood, but they should not be allowed to hinder the development of creative new dishes.
3. Creatively breaking culinary rules and traditions is a powerful way to engage diners and make them think about the dining experience.
4. Diners have expectations, some explicit, some implicit of what sort of food is possible. Surprising them with food that defies their expectations is another way to engage them intellectually. This includes putting familiar flavors in unfamiliar forms or the converse.
5. In addition to surprise, many other emotions, reactions, feelings, and thoughts can be elicited by cuisine. These include humor, whimsy, satire, and nostalgia, among others. The repertoire of the Modernist chef isn't just flavor and texture; it is also the range of emotional and intellectual reactions that food can inspire in the diner.
6. Creativity, novelty, and invention are intrinsic to the chef's role. When one borrows techniques and ideas, or gains inspiration from other chefs or other sources, they should be acknowledged.
7. Science and technology are sources that can be tapped to enable new culinary inventions, but they are a means to an end rather than the final goal.
8. First-rate ingredients are the foundation on which cuisine is built. Expensive ingredients such as caviar or truffles are part of the repertoire but have no greater intrinsic value than other high-quality ingredients.
9. Ingredients originating in food science and technology, such as hydrocolloids, enzymes, and emulsifiers, are powerful tools in helping to produce dishes that would otherwise be impossible.
10. Diners and chefs should be sensitive to the conditions under which food is harvested and grown. Whenever possible, they should support humane methods of slaughter and sustainable harvesting of wild foods such as fish.

The principles given above have been interpreted using analogous reasoning. As a result of blending and summarizing these principles (interpreted by using the technique of reasoning as a method, and analogy simulation technique as a tool of reasoning), three principles and three hypotheses for the modernist presentation of Classical Turkish Music have been obtained.

A set of 3-item principles is recommended for the presentation of Classical Turkish Music, one of the 10-item principles of this modernist kitchen declaration, developed by Myhrvold and his friends, on the condition that they always adhere to the principles of analytical thinking and creativity in order to reach the most delicious and perfect plates produced with the most perfect technique. Table 1 below contains examples of how these principles can be used in Classical Turkish Music.

**Table 1.** The Principles of Modern Presentation of Music (PMPM)

THE MODERN CUISINE & THE PRINCIPLE OF MODERN PRESENTATION OF TURKISH CLASSICAL MUSIC (NUMBER AND NAME)	THE PRINCIPLES OF MODERN PRESENTATION OF TURKISH CLASSICAL MUSIC (PMPTCM)
<p>Cuisine is a creative art in which the chef and diner are in dialogue. Food is the primary medium for this dialogue, but all sensory aspects of the dining experience contribute to it.</p> <p>Stage is a creative art in which the musician and audience are in dialogue. Music is the primary medium for this dialogue, but all sensory aspects of the musical experience contribute to it.</p> <p><b>The emotional communication between the musician and the listener.</b></p>	<p>Giving the story of the work to the audience in advance and creating a bond between the work and listener. In the performance of the work, the artist has information about the emerging story and is able to establish an emotional bond with the audience and the piece by reflecting this information into its vocalization.</p> <p><b>Hypothesis 1: Familiarity of the work to both listener and performer creates a stronger emotional bond between artist and audience.</b></p>
<p>2) Culinary rules, conventions, and traditions must be understood, but they should not be allowed to hinder the development of creative new dishes.</p> <p>2) Stage rules, conventions, and traditions must be understood, but they should not be allowed to hinder the development of creative new presentation of music.</p> <p><b>Stage rules and order in the presentation of music.</b></p>	<p>In the presentation of the work, the stage customs and traditions known for traditional or classical music should be developed, changed and transformed from time to time.</p> <p><b>Hypothesis 2: Starting from the conventional greeting, presenting traditional stage practices differently, influences audiences into perceiving works as being more interesting.</b></p>
<p>3) Creativity, novelty, and invention are intrinsic to the chef's role. When one borrows techniques and ideas or gains inspiration from other chefs or other sources, that should be acknowledged.</p> <p>3) Creativity, novelty, and invention are intrinsic to the musician's role. When one borrows techniques and ideas or gains inspiration from other musicians or other sources, that should be acknowledged.</p> <p><b>To be able to push the listeners to new thoughts by breaking the rules of music presentation and to enable them to experience these changes.</b></p>	<p>Occasionally altering and transforming the conventions of traditional or classical music in new presentations of the work will cause the listener to experience the freshness of the changes.</p> <p><b>Hypothesis 3: Presenting the classical Turkish music in different genres (rock, pop, jazz etc.) ensures that it reaches a wider audience.</b></p>

## Result

In the 10-item modern cuisine principles of the research, the 3-item Classical Turkish Music Modern Presentation principles were obtained. As can be seen in Table 1, it is thought that if these three-item pyenceps are used in the presentation of Classical Turkish Music, it will make listening of these genres more interesting. 3 hypotheses developed in line with this thought are also given in the table. Each hypothesis requires a separate investigation.

## Discussion

These three principles were created for the presentation of Classical Turkish music. Does using them in Classical Turkish music necessitate new label? The name "Classical Turkish Music with a Modern Twist" might be a possibility and is open to discussion.

With the application of these principles, the presentation will change, opening the possibility for a wider audience. Some studies suggest the possibility of even reaching large masses.

The first of these is the project named Istanbul Songs, carried out by the Istanbul Local Government. In this project, a total of 24 Istanbul songs (11 of them are classical works) were vocalized in six different styles (rock, pop, jazz, folk, classical and symphonic) and shared on Youtube. In February 2021 the number of views of the album was 3809473. The album was also put up for sale as a CD.

Another work, the recording of Hacı Arif Bey's song called «nihansın diğdeden», was covered by Erkin Koray and shared on Youtube. In this study, the song, which is a classic 19th century piece, had 33886 views in February 2021.

There are numerous examples of modernist music inspired by classical western music in western countries. Rey and Nino's work inspired by classical music can be cited as an example (2020). Lana Del Rey purchased the song theme of 'Old Money', the 1968 film version of Romeo & Juliet by Nino Rota, and played it under the title 'Methamphetamines' as an unusual arrangement on her debut album.

Based on these examples, modernist changes to the presentation of Turkish classical music enables access to a wider audience and facilitates the goal of creating new classics (one of the aims of modernism). In addition, it is thought that production and consumption functionality will increase.

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# An Examination on Applied Music Education

Mustafa Hilmi BULUT<sup>1</sup>  
Derya KAÇMAZ<sup>2</sup>

## Abstract

The present study is essentially an assessment of applied music education, in the light of the nature and importance of music. The study investigates the awareness levels in music learning-teaching (music education) processes in Turkey, about the applied music teaching taxonomy presented by Elliott (2005), and culminates in a number of proposals in this context. The study is a qualitative one, based on observations and interviews.

4 songs (2 mode-based and 2 tonal ones) selected through purposeful sampling from song books used in music training served as the canvas of the study. The songs thus selected were repeatedly played to pre-service teachers (students) included in the study sample, in sufficient repeat counts, to achieve hearing-based (applied) learning. Each student were then asked to report what they took into account in the process of learning. Then, their reports were assessed through comparative analysis. The study is a crucial one as it will help raise awareness about the applied music teaching taxonomy presented by Elliott.

The points raised by the participants with respect to the process were then listed in tables, to lead to various assessments regarding the effects of these items in learning the songs.

Keywords: Applied teaching, listening to music, music education, song teaching, singing

## Introduction

Crudely put, applied music education is all about three basic elements. These are listening, reaction, and action. In the musical context, these three stages can also be called listening music, reacting through perceiving the music thus listened, and performing the music by taking action. From the perspective of the learning person, performance is the ultimate goal of applied music education. Certainly, listening is one of the best ways to learn music. In a study on teaching songs, Governor, Hall, and Jackson (2013) applied multi-case analysis, and investigated “how the teachers used music with science content in the curriculum”, “how the teachers influenced the students through the use of music with science content”, and “what kind of experiences teachers and students had with the use of music with science content.” Their study focused on the teaching and learning of songs. The present study, in turn, tries to find out to what extent the students and the teachers comply with the principles applicable to the teaching of songs.

## Methodology

In his book titled Praxial Music Education, Elliott (2005) provided an eight-fold taxonomy on smart music listening in the context of applied music education. These are affective, interpretive, structural,

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expressional, representational, social, and ideological expressions, and personal meaning referring to the authentic element involved.

The four songs selected for teaching within the framework of the study were then applied with the sample, taking this eight-fold taxonomy provided by Elliott. The data were gathered through interviews carried out by three lecturers. The data gathering extended for a long time frame, beginning in March 2020, and ending in May 2021. The teaching of the songs involved the playing of the songs to the students in the study group, at regular intervals. Then the students were asked to provide feedback on the basis of the lyrics and melody of the songs. The information provided by the participating individuals, and the songs they learned were recorded as audio.

The study focuses on the problem how prospective music teachers analyze the songs in terms of lyrics and melody as they learn the songs. Eight sub-problems were also investigated, in connection with the abovementioned problem. SP1: Did the pre-service teachers take **affection** into account as they listened the song they were learning? To what extent the emotional / affective aspect of the song was reflected on their voice? SP2: Did the pre-service teachers take the style of **interpretation** into account as they listened the song, and what characterized their interpretation? SP3: Did the pre-service teachers take the **structural form** of the song into account, and what did they have to say about the structure of the song? SP4: Did the pre-service teachers take the **expressional form** of the song into account, and what did they have to say about the expressional characteristics of the song? SP5: Did the pre-service teachers take note of the **representational** characteristics of the song as they listened to it, and did they provide information on what it represented or reflected? SP6: Did the pre-service teachers take the **social** aspect of the song into account, and what did they have to say about the **social** characteristics of the song? SP7: Did the pre-service teachers take the **ideological** aspect of the song into account, and what did they have to say about the **ideological** characteristics of the song? SP8: Did the pre-service teachers take the **authenticity** of the song into account, and what did they have to say about the **personal meaning in and authentic performance** of the song?

The data were then assessed with respect to the problem and sub-problems provided above, and subjected to descriptive analysis. "Descriptive analysis is a crucial first step for statistical analysis. It provides some clues about the distribution of the data, helping identify anomalous values and typos as well as the relationships between the variables. Thus, it allows the researcher to engage in deeper statistical analyses (Dhand, 2015).

## Findings and Interpretation

**Table 1.** Lyrics as an element of listening and learning the songs on part of the participants

<i>Lyrics</i>	
1st Student	I tried to understand the words in the song, and took note of their pronunciation. I began with memorizing the lyrics. I worked on their pronunciation. I then worked on hard to pronounce phrases such as "his axe out" over and over, in the context of rhythmic reading.
2nd Student	I first focused on the lyrics, and then on the melody in the case of the foreign language piece. I tried to decipher the notes of the piece. Then I tried its performance with an instrument. And then I tried to sing it. In the case of the foreign language piece, I first deciphered the notes, and then played and sang it with the lyrics.

3rd Student	As I sang the piece titled “Canan Bilirim Sen Beni Nalan Edeceksin”, the symmetry of the lyrics with the rhythm allowed me to perform it more easily. In the case of “Çubuğum Yok Yol Üstüne Uzatam”, again, the symmetry of the rhythm and the lyrics, like the case with the other Classical Turkish Music piece, made it easier to sing it. As I listened and then sang the children’s song named “Hayvanlar Okulu”, on the other hand, the harmony between the lyrics, which is practically a children’s tale, and the composition, as well as the cheerful tone, drew my attention.
4th Student	In the case of “The Branch He is On”, I was careful with the pronunciation as the lyrics were in a foreign language, and duly placed the words to match the rhythm.
5th Student	With the song titled “Canan Bilirim Sen Beni Nalan Edeceksin”, I read the lyrics line by line, to get the emotion the song tried to instill in the listener. I then sang it with emphasis on the rhythm, paying attention to the clarity and comprehensibility of the words as I pronounced them. In the case of the song titled “the branch is on”, in case, first of all I repeated the sentences over and over as all lyrics were in English, so as to memorize them. After I memorized the lyrics, I worked on the rhythm to ascertain the length of time I devoted to individual sentences. With the song titled “Hayvanlar Okulu”, I first established the length of time I should set aside for each sentence. With “Çubuğum Yok Yol Üstüne Uzatam”, I read the lyrics of the song, and then listened it from other sources to get myself well acquainted with the melody.
6th Student	“Hayvanlar Okulu”: As I learned this piece, I was very careful with the lyrics, as they were like a nursery rhyme. “The Branch He Is On”: As I learned this piece, I was more careful with the lyrics, as they were in a foreign language. In addition to trying to understand their meaning in our own language, as well as the original pronunciation, I also tried to accurately associate the words with the notes in order to prevent accidental misrepresentations, as I am not really well versed in that language.
7th Student	I looked up the words I did not know. I also learned about the composers of the pieces. I then translated the English-language piece to Turkish. I looked up the words I didn’t know in the pieces titled “Canan bilirim sen beni nalan edeceksin” and “Çubuğum yok”.
8th Student	“Hayvanlar Okulu”: As the lyrics constituted a well-ordered arrangement in whole, it was easier to have a well-flowing melody and to memorize it. “The Branch He is on”: As the piece was in foreign language, first of all the voice training instructor translated it into Turkish. The fact that the piece was in a foreign language led to certain problems with pronunciation and memorizing the lyrics. “Canan Bilirim...”: First, we started with reading the lyrics, and looking up the words we didn’t know. “Çubuğum Yok...”: Again, we started with reading the lyrics, and looking up the words we didn’t know.
9th Student	“Hayvanlar Okulu”: As some parts of the song were like a nursery rhyme, I was naturally worried about my pronunciation being accurate. For instance, this was the case with the section “gak gak gak gak gak gak kalk tahtaya kalk”. “The Branch...”: I had major problems with the pronunciation of some phrases in the first two verses. “At once”, “or else”, and “wouldn’t let it grow” are the first examples I can think of.
10th Student	“Hayvanlar Okulu”: To avoid any pronunciation problems as I sang the song, I began with spelling out the poem part of the song. I looked up the Turkish language version of the song “The Branch”. Doing so made the piece more meaningful for me as I sang it. I tried to learn the correct pronunciation of the words I had trouble with. “Canan Bilirim...”: I began with a general research into the piece. I looked up the composer and the mode etc. Then I focused on the poem in the piece. I looked up the meaning of some words I didn’t know in the lyrics (e.g. Nigah, Nalan, Menbai). “Çubuğum Yok...”: I had a general look into the piece, checking its tempo etc., followed by spending some time on the lyrics. As in the case with the other piece, I looked up the words I didn’t know (e.g. Menendin).
11th Student	Before singing the pieces, I first reviewed their lyrics in terms of the rhymes involved.
12th Student	By repeating the lyrics multiple times in the context of learning the song, I ensured that I would remember them.
13th Student	As I learned the songs, I began with reading the lyrics, and then deciphering the notes. Especially I paid attention to the rhythmic reading of the lyrics in the English-language piece. Learning was easier when I matched deciphering with the meaning of the lyrics.
14th Student	
15th Student	By repeating the lyrics multiple times in the context of learning the song, I ensured that I would remember them.

The basic points the participating pre-service teachers mentioned with respect to the song-learning process with specific reference to the lyrics can be categorized as follows: pronunciation (6 participants), meaning (5 participants), focus on the rhythm (4 participants), emotions - memorizing - repetition (2 participants), and rhyme (1 participant). It is evident the participating pre-service teachers focused on pronunciation and meaning above all.

**Table 2.** Melody as an element of listening and learning the songs on part of the participants

	<i>Melody</i>
1st Student	Before singing along, I listened the piece a few times and really put my ear into it. But I did it as the first step. I was careful about the repetitions and leaps in the tune. I listened just the melody for a few times. I then listened it without singing along. I had solfège only a few times.
2nd Student	I emphasized the melody in the piece titled “Hayvanlar Okulu”. Again, the melody was what I focused on in the piece titled “Çubuğum yok yol üstüne uzatam”. Needless to say, melody was again at my focus in the piece “Canan bilirim sen beni nalan edeceksin”. Usually, I try to decipher the notes of the piece. Then I try its performance with an instrument. And then I try to sing it. In the case of foreign language pieces, I first decipher the notes, and then play and sing it with the lyrics.
3rd Student	Even though the piece titled “The Branch” was in English, I did not have any trouble with understanding and singing the lyrics, as the melody was a catchy one.
4th Student	The first things I checked with the piece titled “Hayvanlar Okulu” were the modifiers and the rhythm involved.
5th Student	For the song titled “Canan Bilirim Sen Beni Nalan Edeceksin”, I studied the tunes over solfège, and memorized them by repeating them over and over. In the case of the song titled “The Branch is on”, as I already studied the rhythm and was able to pronounce all lyrics, I completed the solfège of the song. With the song titled “Hayvanlar Okulu”, I went through the solfège after completing the study of the rhythm. As I did so, I was careful with the accents and achieving clear pronunciation. I began with the rhythm analysis and solfège to be able to add the tunes on top of the lyrics I previously memorized. It helped me understand the modal string, by going through the solfège on top of the lyrics I studied with reference to the rhythm.
6th Student	“Hayvanlar Okulu”: I was able to easily understand the melodic structure of the piece. “Canan Bilirim Sen Beni Nalan Edeceksin”: As this Classical Turkish Music piece had a very different style compared to today’s popular pieces, I was careful with the tune (melody) above all. The piece titled “Çubuğum yok...”: I was careful with the consistency of the lyrics with the melody as I learned this piece. Thus, what I focused was the combined performance of the music (melody) and the lyrics (poem). Compared to rather popular pieces we became accustomed to, the Turkish Folk Music genre touched by this piece made the work required a more diligent one.
7th Student	
8th Student	“Hayvanlar Okulu”: As the lyrics constituted a well-ordered arrangement in whole, it was easier to have a well-flowing melody and to memorize it. “The Branch...”: It didn’t take long to grasp it, as the melody was a fluent one. “Canan Bilirim...”: The notes of the piece were studied in an effort to learn about its meter characteristics. “Çubuğum yok...”: As the piece was structured around an odd tempo, it was necessary to carefully listen the melody and keep track of the notes, compared to the case with the previous piece.
9th Student	“Hayvanlar Okulu”: In general, the melody found its place in my ear very quickly, and I soon got a hold of its rhythm. The line “rüyada mı yoksa” in the piece named “Canan bilirim...” was a difficult one for me. I also had difficulty in the “yok (aman) yol üstüne” part, and in achieving the symmetry of the notes and the sounds with the piece titled “Çubuğum yok...”. I must add that I have trouble in achieving the symmetry of sounds and tones in Turkish modes.
10th Student	
11th Student	Then I took a look at the notes alone, to see if the lyrics are in symmetry with the notes, and to make sure that I have a grasp of the piece’s melody in my ear.
12th Student	I learned the melody and gave it a place in my ear, by frequently listening the tune, the pure music form of the piece.

13th Student	As I learned the songs, I began with reading the lyrics, and then deciphering the notes. I was able to quickly ascribe meaning to the piece, as I had listened the songs previously. Intonation was what I devoted most my attention to.
14th Student	I worked on the rhythmic reading of the notes and the lyrics, and on solfège. I then checked where I should wiggle with the tune a bit, right before performing the piece myself.
15th Student	I learned the melody and gave it a place in my ear, by frequently listening the tune, the pure music form of the piece.

The basic points the participating pre-service teachers mentioned with respect to the song-learning process with specific reference to the melody can be categorized as follows: intonation and solfège (5 participants), repetition (4 participants), performance (2 participants), meter / tempo (1 participant), and the harmony of the lyrics with the tune (1 participant). It is evident the participating pre-service teachers focused on intonation, solfège, and repetition of the melody above all.

**Table 3.** Lyrics and Melody as elements of listening and learning the songs on part of the participants

<i>Lyrics - Melody</i>	
1st Student	In general, I tried to get a grasp of the song and the lyrics simultaneously. I mean, by singing along at all times. Finally, I established the link between the lyrics and the rhythm. It was no easy task, but I managed to combine them.
2nd Student	Usually, I try to decipher the notes of the piece. Then I try its performance with an instrument. And then I try to sing it. In the case of foreign language pieces, I first decipher the notes, and then play and sing it with the lyrics.
3rd Student	Combined use of the pure music (melody) and the lyrics (poetry) is effective in helping me learn the song, for the harmony between the lyrics written for the song on the one hand, and the melody on the other, makes the song easier to remember, and helps me to achieve lasting learning.
4th Student	“Çubuğum Yok Yol Üstüne Uzatam”: As I studied the piece, I first performed the solfège to be consistent with the infrastructure, the modifiers, rhythm patterns, and the connections between the syllables. Then I proceeded with the lyrics. “Canan Bilirim Sen Beni Nalan Edeceksin”: I took a look at the sound ranges, the modifiers, connections between the syllables, and rhythm patterns. Then I studied the piece in the solfège form. Thereafter, I performed it, taking careful note of the breathing points.
5th Student	For the song titled “Canan Bilirim Sen Beni Nalan Edeceksin”: Upon completing the rhythm and solfège analyses, I combined the piece with the lyrics, as I came to feel myself to have a complete grasp of it. “The Branch is on”: I combined the piece with the lyrics, once I was able to sing its tune. I completed the song by paying attention to the breathing points in the context of the performances of the song. For the song titled “Hayvanlar Okulu”: I included the lyrics to the overall song, once I was able to read the notes. I also paid attention to applying energetic and funny emphasis on the animal sound impressions included in the lyrics, taking into account the age group the song is designed for. Before combining the notes and the lyrics, I continued to listen the song on a source of reference. With the help of the source of reference, I was able to learn the song completely, and to begin its singing, line by line.
6th Student	As I learned the piece titled “Canan Bilirim Sen Beni Nalan Edeceksin”, I was careful with the combined use of the music (melody) and the lyrics (poem). The piece titled “Çubuğum yok...”: I was careful with the consistency of the lyrics with the melody as I learned this piece. Thus, what I focused was the combined performance of the music (melody) and the lyrics (poem). Compared to rather popular pieces we became accustomed to, the Turkish Folk Music genre touched by this piece made the work required a more diligent one.



7th Student	Starting with the option C, the first thing was to carry out solfège for the pieces. The lyrics of the pieces were also analyzed. Then, the singing of the pieces with lyrics began, accompanying the playing song.
8th Student	At the time of learning the pieces, the process was based on the combination of pure music and lyrics.
9th Student	As the piece titled “Hayvanlar Okulu” had a very fast rhythm, I had difficulty in keeping up my breath at certain points. “Canan bilirim...”: Keeping up with the notes on the one hand, and trying to achieve consistency with the rhythm patterns, so as to achieve harmony of the poem and the melody, was a very trying task for me, I should say.
10th Student	“Hayvanlar Okulu”: I paid attention to the melody of the song, and the poetry involved in the song, as I learned it.
11th Student	I combined the notes and the lyrics, listening the piece a few times as a whole, to make sure that my ear grasps it. Then I sang it myself.
12th Student	I grasped the wholeness of the song through a combination of pure music and the lyrics, and I achieved harmony. The next stage saw the completion of the learning process.
13th Student	I tried to be more fun, and to keep up with the story in the case of children’s songs.
14th Student	I worked on the rhythmic reading of the notes and the lyrics, and on solfège.
15th Student	I grasped the wholeness of the song through a combination of pure music and the lyrics, and I achieved harmony. The next stage saw the completion of the learning process.

The basic points made by the participating pre-service teachers in the song learning process, with reference to the combination of the lyrics and the melody, can be grouped as follows: connections and breath (3 students), affection and interpretation (2 students), entirety / harmony (2 students), accompanying (2 students), intonation (2 students), local characteristics (1 student), rhythm / tempo (1 student), and repetition (1 student). The comments did not significantly vary in terms of frequency, but 3 students were observed to mention the connections and breath.

Based on the three tables provided above, and the recordings made, the *Expressional*, *Affectionate*, *Structural*, and *Interpretative Forms* stood out as the leading categories in the listening and singing experiences of the participants. Among these, the *Expressional* and *Affectionate* categories, in turn, were stated explicitly in the answers provided during the interviews, and the performances recorded. It is noteworthy that the elements associated with these two categories have been expressed more on the participants’ comments on the melodies, and their performances, compared to their views on the lyrics. This is arguably due to the greater attention paid by the pre-service teachers, to expressional and affectionate elements during the performance, as a natural result of the nature of music, leading them to express these more comfortably and more noticeably. On the other hand, this finding underlines the need for increased emphasis on lyrics as an element of music, in song listening and teaching practices.

## Conclusion

The review based on the song recordings and answers provided by 15 participating pre-service teachers included in the study group, with reference to Elliott’s (2005) eight-fold taxonomy (particularly the expressional, representational, social, and ideological expressions, and authenticity/personal meaning categories associated with the lyrics) found that the answers provided were focused on the *Interpretive* and *Expressional Form* among 8 categories associated with the “Lyrics” as an element of the songs. The participants’ statements regarding pronunciation, meaning, and rhyme, in turn, are associated with the *Expressional* category. In the performance of the songs, on the other hand, the *Expressional* category was found to get more emphasis compared to the *Affection* category.

In the light of the recordings and answers, in the wider eight-fold taxonomy provided by Elliott (2005) (expressional form, authenticity, structural form, interpretation and affection categories in particular, which are related to the melody element), the 15 pre-service teachers included in the study group were observed to submit answers mostly related to the 4 categories mentioned above (the exception being the *authenticity* category). The participants' references to intonation/solfège and meter/tempo have been associated with the *Structural Form* category. The categories most frequently pronounced with respect to the performance of the songs have been the *Expressional* and *Structural Form*, followed by *Affection*, and finally *Interpretation*.

The review based on the song recordings and answers provided by 15 participating pre-service teachers included in the study group, with reference to Elliott's (2005) eight-fold taxonomy (particularly the expressional, affectionate form, and authenticity/personal meaning categories associated with the combination of lyrics and melody) found that the answers provided were focused on the *Affectionate* and *Expressional Form* among the 3 categories associated with the combination of Lyrics and Melody as an element of the songs. In the performance of the songs, on the other hand, the *Expressional* category was found to get more emphasis compared to the *Affection* category.

## Discussion

Taking into account the essential place occupied by music in human life, studies on song teaching should be considered crucial efforts in any society. That is why all countries paid great attention to the teaching of songs. A study on the emphasis the Soviet Union placed on song education in the period 1950-1960 discusses the development and further simplification of the music teaching methods already in place prior to the Soviet Revolution (Çelik, 2020). Prior to the revolution, singing was considered an important part of life in Russia. In particular, people would sing along the ceremonies at the churches, and the teaching of songs had a rather religious purpose (Violette S. et al., 2018). While the Russian case mostly referred to song teaching in the context of religious side of social life, the song teaching practices presented by Elliott and discussed in this study, do not make reference to religion at all, and does not discern between song teaching for religious purposes and for other purposes.

Yet another study on the teaching of music is about the use of Oxford's Language Learning Strategies in the context of music (Bulut, 2014). That study focuses on the memory strategy, cognitive strategy, compensatory strategy, metacognition strategy, and social strategy in the context of application in music education. The present study, in turn, discusses applied song teaching based on Elliott's applied music education method. Against this background, it is possible to develop new strategies by creating links between the two studies.

An experimental study investigating the effects of the Orff-Schulwerk and Kodály method on vocal improvisation, musical hearing, and singing skills (Gürgen, 2007), no significant variation was observed between the effects of the said method and the conventional approaches to music education in terms of vocal improvisation and singing skills. That study concluded with a proposal for further research with significantly longer experiment runs. It is possible to expand the study group of the present study, to proceed with comparative studies investigating the effects of various music education methods on learning songs.

In his study adapting Bloom's Revised Taxonomy to music education, Bulut (2020) came up with proposals regarding song teaching as well. The stages called remembering, comprehension, application, analysis, assessment, and production have been associated with High-Tech (high technology - e.g. internet, videos) and High-Touch (the approaches where the student can physically access the knowledge and is in

direct contact with the teacher) approaches. In the light of the comments of the participants of this study, certain parallels were found regarding the existence of the elements of contact and technology. Therefore, it is possible to come up with different song learning practices rising on the pillars of the abovementioned taxonomy. Given the importance of song teaching with respect to the basic principles and goals of music education, it is obvious that continued work on research on comparable lines would lead to the development of different perspectives for educators and researchers, and provide functional input to the teaching of songs.

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# Life Cycle Assessment (LCA) of 19th Century Classical Turkish Music Vocal Works

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## Abstract

The present study aims to come up with a number of propositions on the adaptability of Life Cycle Assessment (LCA) method to periods of Classical Turkish Music. Briefly put, the method aims to assess the life cycle of a product, process, or service. The study aims to find out in what stage of life cycle certain pieces of Classical Turkish Music composed in the 19th century are now.

The study is based on literature survey as well as interviews, and the LCA method. Interview technique, a prominent method of qualitative research, was used to collect and assess data.

The study is crucial in terms of paving the way for further use of the LCA method in music studies, so as to come up with assessments of older musical pieces in the context of their life cycles, and to help develop proposals for their reintroduction to listeners.

The study is based on a sample of 9 pieces composed in the 19th century, and entails their review and assessment. The analysis revealed that some pieces included in the sample have already completed their lifecycle.

Keywords: Life cycle assessment, Classical Turkish Music, Periods of Classical Turkish Music

## Introduction

Briefly put, the Life Cycle Assessment (LCA) method refers to the analysis of the life cycle of a product, process, or service. As shown in Figure 1, the cycle is composed of a total of five stages, namely resource extraction, production, distribution, use, and recycling. The method has, to date, been employed in various and substantially different fields. “Hybrid input–output life cycle assessment of warm mix asphalt mixtures” by Rodriguez et al. (2015) or “Framework for Analyzing Transformative Technologies in Life Cycle Assessment” by Miller and Keoleian (2015) are but a few examples.

In this framework, every product is expected to have an effect on the environment. For instance, a study on product life cycles assessed CO<sub>2</sub> emissions related to the product, based on land and resource utilization in production. The study titled “Product Carbon Footprints and Their Uncertainties in Comparative Decision Contexts” (Patrik et al., 2015) focuses on potential improvements in the production and consumption followed by recycling of products.

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**Figure 1.** Life Cycle is comprised of resource extraction, production, distribution, use, and recycling stages.

## Methodology

The application of the Life Cycle Assessment method to music starts with the adaptation of the stages to music. In this context, the cycle would begin with **piece planning** instead of resource extraction, and proceed with **composition** instead of production, **transcription and vocalization** instead of distribution, **listening** instead of use, and finally **producing covers or repeated performance of the authentic form of the piece** instead of recycling. These stages can then be applied separately for each piece covered.

Designed as a pilot study, this piece of research, in turn, focused exclusively on the fifth step among these. Trying to determine the exact stage certain pieces of Classical Turkish Music composed in the 19th century are currently in, the songs covered in the sample were analyzed in terms of the frequency of their performance in the last two years.

In this context, the frequency of performance for 10 pieces selected through deliberate sampling from 19th century Classical Turkish Music was analyzed. The data used in the study are based on written information provided by the relevant agencies, and the recordings on Youtube. The pieces included in the sample are vocal songs from 19th century Classical Turkish Music. Hacı Ârif Bey, Rifat Bey, and Hacı Fâik Bey are the composers whose pieces are included. All three composers produced their works in the 19th century, and focused mostly on the song format. They are remembered today with their vocal pieces.

The sample includes the following pieces by Hacı Ârif Bey: “Hatırımdan çıkmaz asla ahd-ü peymanın senin”, “Mükedder derdi peyder peyle şimdi ol mah-ı mehî”, and “Vuslatından gayri el çektim yeter ey bîvefa”, all of which are in Rast mode.

Rifat Bey’s pieces included in the sample are “Gözümden ey peri ruyîm niçin oldun nihan söyle”, “Karlı dağı aşım geldim”, and “İltifatın eyledi ihya beni”.

Finally, Hacı Fâik Bey’s pieces included in the sample are “Nihansın dideden ey mest-i nâzım”, “Levm eder ta haşre kadar gönlüm sana”, and “Bir dame düşürdü ki beni baht-ı siyahım”.

The frequency of the performance of pieces by these composers in the last two years were assessed based on the information requested from currently operating Turkish Music Conservatories in Turkey, and Turkish Radio and Television Agency’s (TRT) Ankara, İstanbul, and İzmir Radios. The data thus gathered were interpreted with reference to LCA.

## Findings

Conservatory A reported that, in the last two years, Rifat Bey's Rast piece "Karlı dağı aşım geldim", as well as Hacı Fâik Bey's "Nihansın dideden ey mest-i nâzım" and "Bir dame düşürdü ki beni baht-ı siyahım" were performed each week through the first semester of academic year 2019, as well as at the end-of-year concert, while the other seven pieces were not performed at all during the last two years.

Conservatory B, in turn, reported that, among the pieces covered, only Hacı Fâik Bey's "Bir dame düşürdü ki beni baht-ı siyahım" was performed at all –and in that case only once– during the last two years, while the other pieces were not performed at all.

In addition to these responses received from relevant institutions, research carried out on Youtube led to various videos in which leading singers performed the pieces covered. In this context, the videos of Hacı Ârif Bey's pieces, and the respective watch counts are presented below. Tables 1, 2, and 3 show the watch counts of public Youtube videos of the three Rast pieces by Hacı Ârif Bey.

**Table 1**

Name of the Piece, Composer, Mode, and Tempo	Performing Artist's Name	Watch Count	Upload Date	Last Visited Date
Hatırimdan çıkmaz asla, Hacı Ârif Bey, Rast - Curcuna	1. Vedat Çetinkaya (1943-)	4242	16.12.2012	18.02.2021
	2. Hamiyet Yüceses (1916-1996)	230	18.12.2018	14.02.2021
	3. Afife Edipoğlu (1924-2011)	349	15.12.2018	08.02.2021

**Table 2**

Name of the Piece, Composer, Mode, and Tempo	Performing Artist's Name	Watch Count	Upload Date	Last Visited Date
Mükedder derdi peyder peyle şimdi ol mah-ı mehî Hacı Ârif Bey, Rast	1. Bekir Sıtkı Sezgin (1936-1996)	253	2014	February 2021
	2. Muazzez Abacı (1947-)	1317	2015	February 2021
	3. Sabite Tur Gülerman (1927-1989)	4216	2011	February 2021

**Table 3**

Name of the Piece, Composer, Mode, and Tempo	Performing Artist's Name	Watch Count	Upload Date	Last Visited Date
Vuslatından Gayrı El Çektim Yeter Ey Bîvefa, Hacı Ârif Bey, Rast - Curcuna	1. Melihat Gülses (1958-)	10328	2012	February 2021
	2. Tuğçe Pala (1974-)	124	2014	February 2021
	3. Alper Diler (1980-)	230	2019	February 2021

Tables 4, 5, and 6 show the watch counts of public Youtube videos of the three Rast pieces by Rifat Bey.

**Table 4**

Name of the Piece, Composer, Mode, and Tempo	Performing Artist's Name	Watch Count	Upload Date	Last Visited Date
Gözümünden Ey Peri Ruyim Rifat Bey, Rast	1. Bekir Sıtkı Sezgin (1936-1996)	271	2019	February 2021
	2. Alaeddin Yavaşca (1926-)	514	2016	February 2021
	3. Tuğçe Pala (1974-)	13509	2013	February 2021

**Table 5**

Name of the Piece, Composer, Mode, and Tempo	Performing Artist's Name	Watch Count	Upload Date	Last Visited Date
İltifatın Eyledi İhyâ Beni Rifat Bey, Rast	None			February 2021

**Table 6**

Name of the Piece, Composer, Mode, and Tempo	Performing Artist's Name	Watch Count	Upload Date	Last Visited Date
	Müzeyyen Senar (1918-2015)	4581	2015	February 2021
Karlı Dağı Aştım Geldim Rifat Bey, Rast	Serap Kuzey (?)	10646	2013	February 2021
	Afife Edipoğlu (1924-2011)	37	2016	February 2021

Tables 7, 8, and 9 show the watch counts of public Youtube videos of the three Rast pieces by Hacı Fâik Bey.

**Table 7**

Name of the Piece, Composer, Mode, and Tempo	Performing Artist's Name	Watch Count	Upload Date	Last Visited Date
	Müzeyyen Senar (1918-2015)	33413	2017	February 2021
Nihansın Dideden Ey mesti Nazım	Erkin Koray (1941-)	33715	2015	February 2021
Hacı Fâik Bey, Rast	Zeki Müren (1931-1996)	33413	2017	February 2021

**Table 8**

Name of the Piece, Composer, Mode, and Tempo	Performing Artist's Name	Watch Count	Upload Date	Last Visited Date
	Ahat Uruk (1963-2007)	5102	2012	February 2021
Bir Dame Düşürdü ki Beni Bahtı...	Melda Kuyucu (1974-)	8333	2011	February 2021
Hacı Fâik Bey, Rast	Zeki Müren (1931-1996)	33535	2017	February 2021

**Table 9**

Name of the Piece, Composer, Mode, and Tempo	Performing Artist's Name	Watch Count	Upload Date	Last Visited Date
	Ulviye Taşkent (?-1999)	130	2017	February 2021
Levm Eder ta Haşre Dek Gönüm Bana	Sevim Tanürek (1934-1998)	453	2019	February 2021
Hacı Fâik Bey, Rast	Bekir Sıtkı Sezgin (1936-1996)	108	2020	February 2021

According to the information provided by TRT, three pieces included in the analysis were not performed at all during the past two years. The broadcast counts of the remaining six pieces are presented in Table 10.

**Table 10**

Composer's Name	Piece	Radio Broadcast Count
Hacı Ârif Bey	"Hatırmıdan çıkmaz asla ahd-ü peymanın senin",	16
Hacı Ârif Bey	"Mükedder derdi peyder peyle şimdi ol mah-ı mehî",	0
Hacı Ârif Bey	"Vuslatından gayri el çektim yeter ey bîvefa"	14
Rifat Bey	"Gözümünden ey peri ruyîm niçin oldun nihan söyle",	14
Rifat Bey	"Karlı dağı aşım geldim",	56
Rifat Bey	"İltifatın eyledi ihya beni"	0
Hacı Fâik Bey	"Nihansın dideden ey mest-i nâzım",	160
Hacı Fâik Bey	"Levm eder ta haşre dek gönlüm bana"	0
Hacı Fâik Bey	"Bir dame düşürdü ki beni baht-ı siyahım"	52

## Conclusion

Data shows that one piece by Hacı Ârif Bey, Rifat Bey, and Hacı Fâik Bey each have not been performed at all on TRT's Ankara, Istanbul and İzmir radios during the past two years. Among the pieces included in the study, the most frequently performed one is Hacı Fâik Bey's rast piece titled "Nihansın dideden ey mesti nâzım". The pieces which were not performed at all on the radios during the past two years were Hacı Fâik Bey's "Levm eder ta haşre dek gönlüm bana", Hacı Ârif Bey's "Mükedder derdi peyder peyle şimdi ol mah-ı mehî", and Rifat Bey's "Gözümünden ey peri ruyîm niçin oldun nihan söyle". The remaining six pieces included in the study have been performed for a total of 312 times. On average, each piece was thus performed for 52 times (312/6). Including the three pieces which were not performed at all in the analysis leads to a very low performance count per piece, amounting to 34.66 (312/9).

In its response to the information request, Conservatory A reported that, in the last two years, Rifat Bey's Rast piece "Karlı dağı aşım geldim", as well as Hacı Fâik Bey's "Nihansın dideden ey mest-i nâzım" and "Bir dame düşürdü ki beni baht-ı siyahım" were performed each week through the first semester of academic year 2019, while Conservatory B reported that only "Bir dame düşürdü ki beni baht-ı siyahım" by Hacı Fâik Bey was performed in the last two years, and only once at that. Thus, just 3 pieces out of the sample of nine were performed by the conservatories during the last two years.

The results of the research performed on social media, in turn, revealed that just Rifat Bey's rast piece "İltifatın Eyledi İhyâ Beni" lacked a recording published on social media, while the remaining 8 pieces had recordings by various artists circulating on social media. Taking the Youtube watch counts of the recordings into account, one can reach to the conclusion that these pieces have some years in their life cycle yet, but not lively ones. It is obvious that some efforts should be made to keep alive the pieces which were not performed at all during the last two years. In the light of these findings, one can forcefully argue that many classical Turkish music pieces have reached or are about to reach the end of their life cycles.

## Discussion

At 20:30 on every Sunday, TRT Nağme radio station broadcasts a show titled "Saklı Şarkılar" (Hidden Songs), dedicated to songs which were not previously performed, or were performed only rarely. The results reached in this study can probably have an influence on the said show's contents. Carrying out LCA for the pieces by well-known master composers would thus be a valuable contribution. It is obvious that the



broadcasting of such pieces on TRT radio stations alone would not suffice. That is why it is imperative to have educational institutions teach and perform these pieces on the verge of being forgotten. Developing alternative performance forms in order to put these pieces back into circulation would also help. It is thus necessary to work hard and tirelessly, never forgetting once there are thousands of pieces awaiting Life Cycle Assessments.

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