



Sivas Cumhuriyet University
Faculty of Education
Department of Fine Arts Education



II. INTERNATIONAL MUSIC AND FINE ARTS EDUCATION SYMPOSIUM IMFES 2022 (ONLINE SYMPOSIUM)

FULL PAPER BOOK

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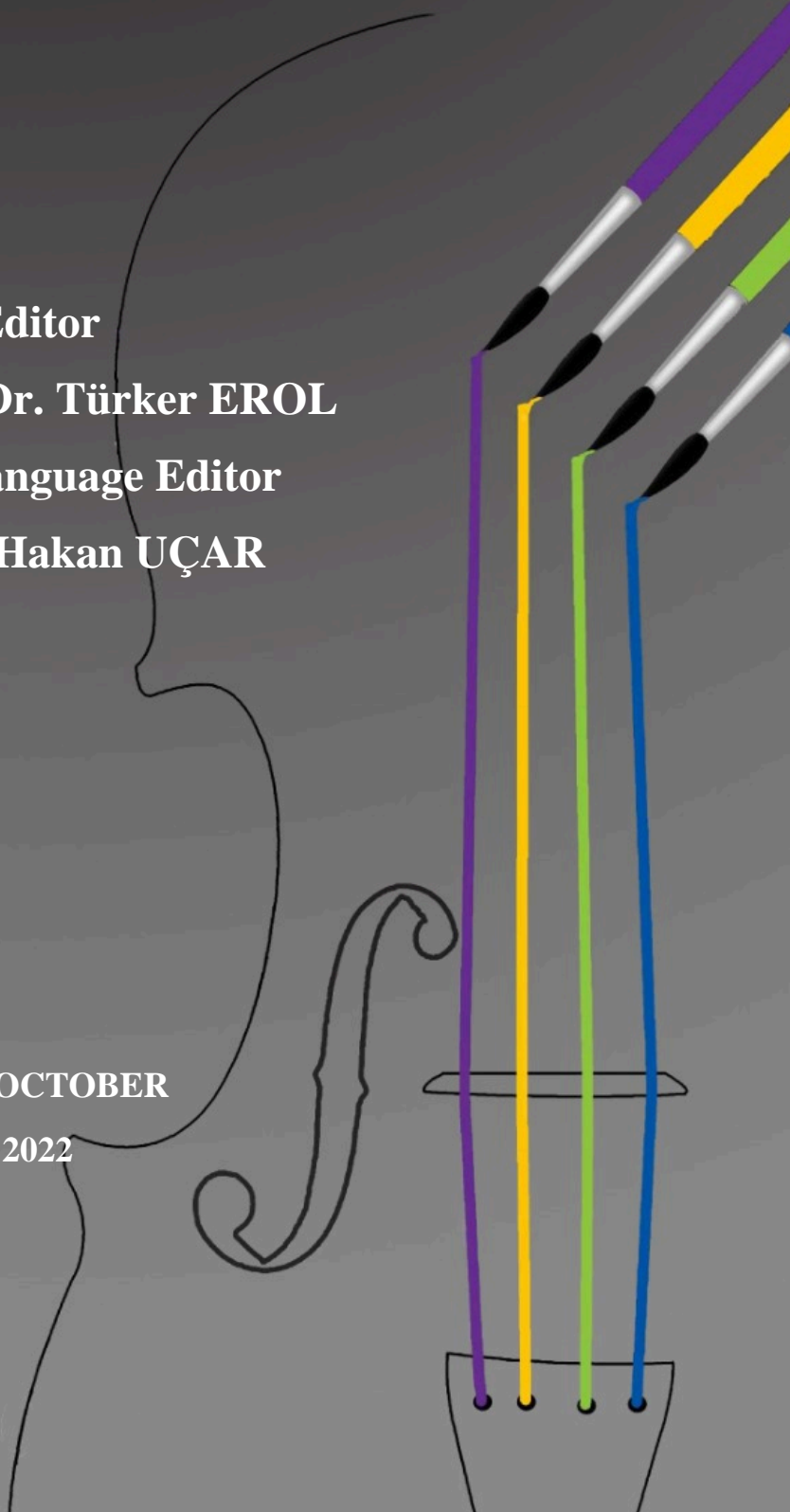
Assoc. Prof. Dr. Türker EROL

English Language Editor

Lecturer Hakan UÇAR

7-8-9 OCTOBER

2022



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Fine Arts Education Symposium
IMFES 2022
(Online Symposium)**

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Sivas Cumhuriyet University Press, 2022

Editor: Assoc. Prof. Dr. Türker EROL

English Language Editor: Lecturer Hakan UÇAR

II. International Music and Fine Arts Education Symposium IMFES 2022 (Online Symposium), Sivas Cumhuriyet University

ISBN: 978-605-7902-87-0

E-Book-Web-based

Book Editing and Publishing: Assoc. Prof. Dr. Türker EROL/ Lecturer Hakan UÇAR

Abstracts Book Cover Design: Research Assistant Mustafa ELMAS

This book was published by Sivas Cumhuriyet University, Faculty of Education on 7-8-9 October 2022. The paper presented within the scope of the International Music and Fine Arts Education Symposium held includes texts. The legal and scientific responsibility of the articles belongs to the authors.

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OPENING SPEECH

Dear Rector Professor Dr. Alim Yıldız, Dear deputy dean Professor Dr. Ali Aksu, distinguished invited speakers, guests, participants and beloved students. Welcome to the International Music and Fine Arts education symposium.

First of all, on behalf of our department and symposium board, I would like to express my gratitude and thanks to our honorary presidents, Rector professor Dr. Alim Yıldız and deputy dean professor Dr. Ali Aksu.

I would also like to thank to the distinguished international scientists who accepted our invitation, coming from many countries all over the world, including America, England, Russia, Ukraine, Australia, South Korea, South Africa and Turkey.

I also extend many thanks to my colleagues and wonderful students who will take part in the symposium and Workshop.

From:

- 1. An Evaluation of Field Study and Methods in (Ethno)Musicology with the German Musicologist Dr. Martin Greve*
- 2. Creative personality: Measuring music teacher creativity*
- 3. Integrating Musicing in the College Music Appreciation Course*
- 4. Power Structures in Peer Mentoring*
- 5. The Magic of Strings*
- 6. Music, Senior Centers, and Quality of Life of Older Adults*
- 7. A Framework Algorithm That Can Use Microtones in Music Software Tactile Knowing:*
- 8. The Role of the Musical Instrument in Artistic Practice and Research.*
- 9. Madeleine de Proust and Music*
- 10. Comparison of Turkey and Russia Preschool Music Education Programs*
- 11. A Composer in the Ottoman Empire: Wadia (Vedi) Sabra Bey*
- 12. Teaching Music in Melbourne During Two Years of COVID-19:*
- 13. On the Similarities in Two Works by the Same Composer Comparative Musical Analysis*
- 14. Comparative Music Analysis of Two Pieces of Classical Turkish Music Composed About One Hundred Years Apart*
- 15. Investigation of the Dependency of Piano Accompaniment to Solo in Perspective of Classical and Romantic Era Composers*
- 16. Relativity in Music Theory from Traditional to Digital Transformations in Music:*

17. *Netnography in Music Studies and Metaverse Concerts Study of Fine Arts High School Individual Instrument (violin) Course*

18. *Curriculum According to Aims and Goals*

19. *Confucianism, Daoism, and Illuminationism as Essentials in Music Education Philosophy*

20. *Balancing student access, accommodations, and accountability after the easing of COVID restrictions.*

21. *Apart from these music papers, there is a workshop on 'Mastering Rhythm Reading'. In addition, our concert and exhibition events can be followed from the links on our symposium page. Our foreign invited artists participate from 17 different countries, namely Slovakia, Italy, Norway, India, Netherlands, England, Brazil, Japan, America, South Korea, Russia, Bosnia and Herzegovina, Egypt, Iran, Mexico, Kosovo and Azerbaijan. You can listen to the online symposium concerts and visit virtual exhibition via the links on the symposium web page.*

I thank you in advance for your forthcoming contributions to the symposium, all of which will be beneficial to our country's, major universities of music and fine arts. With the greatest respect to you all, I extend our warmest welcome. Thank you...

Symposium Chair Prof. Dr. Mustafa Hilmi BULUT

OPENING SPEECH

Dear Rector,

Dear participants who attended our symposium from Turkey and other countries,

And dear young people!

I would like to welcome you to the 6th International Music and Fine Arts Education Symposium, organized by the Faculty of Education.

As the Faculty of Education, we have held many national and international symposiums. By returning to our schedule before the COVID-19 pandemic, we aim to continue our educational activities and scientific and artistic activities without interruption during the pandemic period.

Sivas is not only an ancient city of culture and civilization, but also a city of art and music. For this reason, organizing such a symposium in our university is very important for both our University and our city. I sincerely hope to hold our future symposiums and cultural and artistic events face-to-face, together, by sharing the same physical environment.

A total of 11 invited speakers from America, England, Australia, South Korea, South Africa, Ukraine, and Russia and 6 speakers from our faculty will attend our symposium, organized by the Faculty of Education, Department of Fine Arts Education and will last for three days. At the meeting, 21 papers will be presented in 6 sessions and all the presentations will be given in English. Our symposium will also include online concerts and art exhibitions. Along with invited artists from Turkey and lecturers from the Art and Music departments of our Faculty, a total of 17 foreign invited artists from Slovakia, Italy, Norway, India, Netherlands, England, Brazil, Japan, America, South Korea, Russia, Bosnia and Herzegovina, Egypt, Iran, Mexico, Kosovo, and Azerbaijan are invited to these artistic events.

I would like to express my sincere gratitude to our Rector Prof. Dr. Alim Yıldız, who has given us all kinds of support in the organization of the symposium, and to Prof. Dr. Mustafa Hilmi Bulut Head of Fine Arts Education, who made great efforts in actualization of the symposiums. I would also like to thank those who contributed to the symposium, our department staff and you, the valuable participants who contributed to our symposium with their papers. I wish you all a successful and informative symposium. I respectfully greet you all.

Dean: Prof. Dr. Ali AKSU

OPENING SPEECH

Dear guests and valuable participants,

Welcome to the "Second International Music and Fine Arts Education Symposium", where 18 speakers from 8 different countries will participate and approximately 21 papers will be presented in 6 sessions.

Dear guests,

I would like to start by quoting Mustafa Kemal Atatürk before talking about my thoughts on art. He said "A nation without art has lost one of its vital vessels."

Art is the processing of emotions and the personal reflection of feelings and thoughts in the face of nature and the environment through color, line, form, sound, word and rhythm.

Art is a cultural element that distinguishes a nation from other nations and reveals the way a nation finds beauty.

Since human beings exist both physically and spiritually, the types of needs have always existed, both physically and spiritually.

The first is the physical need as everyone knows.

The second is art, which remains hidden but expresses its existence at every opportunity.

Man meets his social and spiritual needs with art, which is the sum of the pleasure of speech, sound, color, light, shape and understanding.

Being an important communication tool, Art makes life beautiful.

In this way, it brings to light the talents that exist in people, and increases the sense of self-confidence by activating them.

Art, which enables one to establish a connection between present and future and benefit from it significantly by introducing his own cultural past, is an intertwined connection between emotion and thought, as well as being an active aid in the learning and development process,

It is necessary because it enables the individual to adjust his social relations, to cooperate and help, to choose and express the truth, to taste the joy of starting and finishing a job, and to be productive.

Art pursuits also have spiritual therapeutic properties. In the whole course of human life, traces of art are found as fundamental values.

From the moment he opened his eyes to life, the colors he saw, the forms he grasped, the volumes he perceived have always been the reflections of these traces.

Fine arts are a powerful and effective educational tool in personal development. Acquiring values such as gaining aesthetic sensitivity among people, developing common behaviors, gaining common appreciation, and seeking beauty will always be realized in this way.

The raising of qualified people in the society, the formation of a productive human profile that is beneficial to the environment and the country, the enjoyment of the life they live and the development of their emotions are also the positive results of fine arts.

It shows a different feature from other works because it arouses pleasure and enthusiasm in people.

I would like to end my words that I started with the artistic understanding of Mustafa Kemal Atatürk, the founder of our Republic, with his words once again.

He said "Art is the expression of beauty. If this expression is verbal, it is poetry, if it is with melody, it is music, if it is with paint, it is painting, if it is with carving, it is sculpture, if it is with building, it is architecture."

I would like to take this opportunity to express my gratitude and gratitude to all my professors who brought us together and contributed to this program.

I hope that the symposium will be beneficial for our city and country.

Rector Prof. Dr. Âlim YILDIZ

Madeleine De Proust and Music

Prof. Dr. Mustafa Hilmi BULUT

Sivas Cumhuriyet University Faculty of Education

Head of the Fine Arts Education Department 58140 Sivas /TURKEY

E-mail: mhilmibulut@gmail.com

ABSTRACT

This study aims to determine whether Madeleine de Proust's (Bray, 2013) theory on the power of subconscious is applicable to music. By applying methods developed for one given discipline to another, the study makes strong references to Hugues Seraphin's study titled "What is Your Tourism Madeleine de Proust?".

With reference to the surfacing of memories once Madeleine de Proust is tasted, (Proust's Madeleine a kind of French biscuit consumed by dipping into tea– named after French novelist Marcel Proust) the endeavor investigates how the subconscious will act in response to music input. The study sought answers to the question 'What is your Madeleine de Proust song?' What makes this study distinct compared to the one by Seraphin is the fact that it was carried out by the residents of a given country, rather than the members of a diaspora. The hypothesis, "that individuals who are in the same age group and who engaged in a certain type of music on a professional or amateur basis will certainly have a song to share and serve as a 'Madeleine de Proust' in that genre" was tested using survey questions based on Delphi technique, and then followed by a descriptive analysis. In the study, participants were provided an online survey containing the questions. The sample is established through purposive sampling, and comprises of individuals in the 60-80 year age group who had engaged in Turkish classical music on a professional basis.

Ten participants were asked to name songs that brought back memories. The efforts culminated in naming the song(s) that sparked memories for the individuals in the 60-80 year age group.

Keywords: Madeleine de Proust, Classical Turkish Music, song, memory, old people.

Introduction

Hugues Seraphin (2020), "What is Your Tourism Madeleine de Proust?" started with a short summary of the titled article.

The Madeleine de Proust theory is about the power of the subconscious (Bray, 2013), and refers to Proust's experience of recalling his past having tasted a madeleine dipped in tea (Bray, 2013). Indeed, long-buried memories surface after smelling and/or tasting something (Smith, 2016), like a "Madeleine" (a traditional shell-like shape French small sponge cake). In the case of French novelist Marcel Proust, a childhood memory was triggered (Weiner, 1980). The madeleine could be considered as a link between the past, present (Weiner, 1980), and potentially the future, as there is a continuum between childhood and adulthood (Weiner, 1980), even in terms of tourism consumption (Cullingford, 1995). The study focussed on the experience had by adults during their childhood, from various diaspora (whether victim, trade, imperial or labour diasporas and so forth (S  raphin, 2020)), had had during their childhood, as the second generation of the diaspora onward tends to disengage with their parents' country of origin. Meylon-Reinette (2010) referred to this phenomenon as "dediasporisation". There is a connection between Madeleine de Proust and "dediasporisation" as when Proust tasted the madeleine again, "the same feeling recurs. But when he tries a third time, the feeling is diminished" (Smith, 2016, p. 38).

This study addresses the dearth of research regarding children in the tourism industry and cognate sectors (Khoo-Lattimore et al., 2015), as well as contributing to existing literature on diaspora (tourism); and connects tourism with neurosciences. The study's research question is as follows: What is the tourism Madeleine de Proust of adults from the diaspora?

This study identified the Madeleine de Proust (language; food; music; etc.), which connect the diaspora with their country of origin. The results of this study (even as a trial study) are useful for Destination Marketing Organizations (DMOs), as they can help in the development of a marketing strategy more relevant to the Madeleine de Proust theory/phenomenon. Future (empirical) research might address the following research question: What type of strategy could be developed by DMOs to convey to children a positive and rich experience (language, food, music, history, etc.) of their parents' country of origin? A study by Bozyer et al. (2020) mentions that collective memory was "first termed by Maurice Halbwachs in the 1920s, and has transformed into a multi-layered concept over time.

In his work, Halbwachs (2016) with memory in social frameworks, stating that no matter how personal memories are, they are related to a whole system of people, groups, places, history, ideas and words, that is, to the whole material and moral life of the society (p.64) - (Bozyer et al.).

It is understood from the determinations of both Bozyer et al. and Haldwachs, that all material and spiritual beings have a relationship with memory. Jäncke (2008), mentions that emotions improve memory processes and that music evokes strong emotions, and states that music can play a role in forming memories either about pieces of music or about parts related to certain music.

Bennett and Janssen's (2016) study is about how popular music has become a memory object. They emphasize the nostalgic aspect of popular music; how it evokes connections with the past. Another study (DeNora, 2000) that refers to music in general, makes the correlation that music from an individuals' past can emotionally connect them to the present.

The above summary illustrates that music can indeed initiate the surfacing of memories. The original side of this work is that it is being tested on Classical Turkish Music.

Methodology

The Delphi technique was used in the research. Accordingly, an expert group related to the researched subject should initially be selected. Therefore, experts were selected with the purposeful sampling method, and a questionnaire relating to the experiences of group members was prepared in order to get their opinions on the subject.

Afterwards, the problem was identified and defined in a manner that all participants could understand. The questions were directed to the participants by telephone interviews. Although no voice recordings were made of the conversations, notes were taken and data was collected. In order to reach a result in the Delphi technique, there should be at least 7 expert opinions. Ten experts opinions were taken on this study.

After the first round of answers was received, survey rounds were continued until a general consensus was obtained (as required by the Delphi technique). The first interview data was collected, carefully evaluated and interpreted. Then the second round was started with interviews made over the phone.

The Delphi method is based on a panel of independent experts. Two or more rounds of questionnaires are required. After each round, all expert responses are collected and anonymously returned to the participants, who then review their initial responses (Jones & Hunter 1995, Murphy et al. 1998). In this study, opinions were received in two rounds.

Findings And Interpretation

The data collected from 10 experts in Classical Turkish Music is given in the table below. They responded to the question: Can you write the names of three songs from the Classical Turkish Music song form that revive memories of your youth? (Write the title of the song that triggers the most memories first, and the fewest memories last.)

EXPERTS INTERVIEWED	FIRST SONG	SECOND SONG	THIRD SONG
E1 (M. S.)	Kederden mi neden bilmem sararmış rengi ruhsarım	Seni sevda çiçeğim tac - ı serim.	Esir – i zülfünüm ey yüzü mâhım.
E2 (G. B.)	Semti dildare bu demler seferin var mı saba?	Kalbime koy başını doktor nabzımı bırak!	Gece sahilden açıp sandalı enginlere biz.
E3 (T. C.)	Baharın gülleri açtı yine mahzundur şu gönlüm.	Ömrün şu biten neşvesi tam olsun erenler.	Gurbete düştüğüm günlerden beri.
E4 (K. S.)	Ben gamlı hazan sen se bahar dinle de vaz geç.	Akşam oldu hüzünlendim ben yine.	Sabret gönül bir gün olur bu hasret geçer.
E5 (V. K.)	Yine hazan mevsimi geldi.	Artık bu solan bahçede bülbüllere yer yok.	Gençliğe veda.
E6 (Z. T.)	Bir akşam son defa seni görmeden.	Ufacık tefeciktin yem yeşil gözlerin vardı.	Yeşil gözlerini ufkuma ger ki.
E7 (Ö. G.)	Dil şâd olacak diye kaç yıl avuttu felek.	Senede bir gün.	Ne çıkar bahtımızda ayrılık varsa yarın.
E8 (T. K.)	Bir ilkbahar sabahı güneşle uyandın mı hiç?	Dönülmez akşamın ufkundayız.	Saymadım kaç yıl oldu sen ellerin olalı
E9 (O. A.)	Geçersiz	Geçersiz	Geçersiz
E10 (H. E.)			
E7 (Ö. G.)	Yar yolunu kolladım ona çiçek yolladım.	Yine bir gülnihal aldı bu gönlümü.	Seninle bir sonbahar mevsimiydi tanıştık.

When the responses of the experts were examined, it could be seen that only E7 named three different songs in the second interview, while other experts stated the same songs.

Conclusion And Discussion

After observing the song titles taken from the experts in the first round, it was seen that each of the "Madeleine de Proust" songs was different. There were no matching songs in the first round. In the second round, all participants except E7 gave the same song names.

The feedback received from the experts revealed that each Madeleine de Proust song was different in music. According to this result, it is understood that the theory of Madeleine de Proust (Bray, 2013) may also be valid for music, but will vary from person to person.

Accordingly for music, each individual's Madeleine de Proust song is different. The conclusion reached by Seraphin is that people in the diaspora can benefit from Madeleine de Proust in place marketing by the tourism sector. This study will be able to help people go to places where their memories come alive, and places where they live their memories (even if they are not in the diaspora), through the identification of songs that can be substituted for Madelein de Proust in music.

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Teaching Music in Melbourne During Two Years of COVID-19: From the Most Liveable to the Most Lockdown City in the World

Assoc. Prof. Dr. Sharon Lierse

E-mail: sharonlierseacademicme@gmail.com

ABSTRACT

The paper is an account of a music researcher and academic whose life was impacted due to the Pandemic. It discusses her life in Melbourne, Australia over two years during the COVID-19 Pandemic in which the city endured one of the longest lockdowns in the world. Issues of identity and marginalisation of the arts community will be highlighted within the context of an environment of oppression. This is discussed in context with her previous work for UNESCO Afghanistan where in 2021 they experienced a major political and societal change which has also impacted the arts. It is timely to discuss how the arts have been impacted responded during the past two years. Finally, a vision for the future of the arts will be offered which has been inspired by the global changes during the past two years.

Introduction

My name is Sharon Lierse, and I am originally from Melbourne, Australia. Last month, I moved to Finland where I will be working for a year as a Research Scholar. I have lectured in Australia and Malaysia in Education and the Performing Arts, being an arts consultant, and worked for UNESCO in the country which was formerly known and will be referred to as Afghanistan in 2019/2020 in which we were developing a new school arts curriculum.

I have structured my presentation under the themes of Time, Place and Space. Here I will discuss issues of creativity through my experience and lens of living in Melbourne during the world's longest lockdown, as later on in a comparison of working for UNESCO what is formerly known as Afghanistan the world's most dangerous country (Clarke, 2022), and at the end will discuss future "possibilities" in a new post-COVID world.

Melbourne

Melbourne, once known as the Most Liveable City in the World, and the arts capital of Australia endured one of the longest lockdowns as a result of the Coronavirus Pandemic. There were six lockdowns totalling 262 (Jose, 2021) days with some of the most severe restrictions in the world. The arts community suffered greatly during the two years with performances cancelled,

often at short notice. The arts which once was an important fabric of Melbourne's identity no longer had a voice and was silenced. At schools, music lessons were conducted online, and concerts were cancelled. Also, there were a range of restrictions during face-to-face learning due to the contagion risks with woodwind, brass and vocal classes. Consequently, this has had a long-term detrimental impact on the arts community from training the future artists to work for professional artists.

I would like to show a video (Third Space, 2020) to answer what it was like in Melbourne, a city of five million people, the arts capital of Australia and was coined the Most Liveable City in the World for seven years (Wahlquist, 2017) to experiencing the world's longest lockdown. The song is Meet Me in the Middle of the Air performed by Paul Kelly and the Stormwater Boys. The lyrics are a combination of Psalm 23 from the Old Testament of the Bible and Kelly's words. It makes reference to the reassurance of God who is all around us, in life and beyond.

The video shows a vacant city, something in which we were all aware or experienced firsthand during the Pandemic. The images showed the size and scope of the change. Melbourne endured six lockdowns in all, and up to August 2021, the aim and goal to manage COVID-19 were referred to as reaching 'doughnut days': zero cases and zero deaths (Bliszczyk, 2020). The lockdowns became stricter until for many months, we were only allowed to leave your home if you were an essential worker or for one hour of exercise a day, basic shopping, or essential medical appointments. There was an 8.00 pm curfew, and no one could not travel beyond 5 km without a permit. At one point there was 'ring of steel' dividing the city and countryside in which there were multiple checkpoints (Boseley, 2020). Travel interstate was virtually impossible and as Australia is an island, we had already closed our international borders for some time. Our world had stopped!

The last lockdown occurred when there was an outbreak of fewer than ten cases. We were given four-hour's notice to get home. I was in Daylesford, a country town 90 minutes out of Melbourne on a short holiday which had been rescheduled three times. Melbourne plunged into lockdown, initially for seven days which then lasted 73.

For almost two years our case numbers and deaths were comparatively low, hospitals were not overrun with patients until November when lockdown were ending. We went from 1,000 cases a day to over 51,000 two weeks later (Mahony, 2022); supply chains were under strain. We had watched things unravel. We were in a shadow lockdown.

What did that mean for the arts and creativity?

Arts and Creativity

The arts sector was 'first out and last in'. Performances, events, festivals were cancelled, often at short notice. In between lockdowns, planning for a possible event was difficult.

In Australia, many peoples' incomes evaporated overnight. The Australian Government had a scheme called Job Keeper and Job Seeker (Ilic, 2020), but for the freelance artists and casual employees, they fell through the cracks. Supplementary income for artists such as working in retail and hospitality also disappeared. Shops and cafes were closed during the pandemic.

The Melbourne Symphony Orchestra cancelled 80 concerts (Melbourne Symphony Orchestra, 2021) and the Australian Ballet (Litson, 2021) did not perform for almost two years just to give a few examples. Events were placed on hold with only a token number of performances getting ahead between lockdowns. Initiatives such as Melbourne Digital Concert Hall which is now Australian Digital Concert Hall (Australian Digital Concert Hall, 2022) provided an important avenue for artists. Musicals such as *Moulin Rouge* and *Frozen* cancelled many shows. For instance, *Moulin Rouge* cancelled their show in the middle of act two and sent the audience home because one performer someone tested positive (Juanola, 2022) and the list goes on...

To rub salt into the wound, there was dichotomy between the arts and sport. Footballers could still travel interstate with their families to compete: artists were surviving from food hampers from friends.

The Australian singer Tina Arena defended the arts community during the COVID-19 Pandemic. She

was sick of the cultural imbalance between sport and art and exclaimed: "No more double standards now". In her speech, she went on to say:

Sport is a great thing, absolutely, we understand it. But life is not just about Sport, life is about Art and Culture. And Art and Culture play an equally important role. If not in my eyes, it's an even more important role. But that's my humble opinion and my perspective. And that's just what I think and feel. (tvtonight.com.au, 2021)

The live arts were sidelined during the COVID-19 Pandemic. However, professional sport continued. Ironically, people turned to the arts at home for entertainment in the form of television and audio and video performances. Netflix subscriptions in Australia grew 17 per cent in 2020 as a result of people staying in due to the Pandemic (Samios, 2021).

My experience

In 2019 and 2020 up to COVID-19 Pandemic, I was fortunate to work for UNESCO in the country then known as Afghanistan. I was the International Curriculum Consultant for the Arts Curriculum for Years 1 to 12. My work was in collaboration with Arts Specialists from Universities, the Ministry of Education and UNESCO. The work was conducted across three languages, Dari, Pashtu and English. I previously learnt a bit of Arabic which was enormously

helpful. Due to safety issues, the entire team met and worked outside of the country: it was considered too dangerous to travel during my posting.

The Afghani's were full of hope for change, switched on and eager to learn. Their curriculum had not been updated for 30 years and were aware that the world around them had changed. The Arts were a sensitive area: visual arts, handicrafts, calligraphy, drama were accepted, dance was banned outright, music was only allowed if singing was in unison with boys and girls separated. Issues discussed were how to teach the arts with no resources: these were remote villages, and town in which the school had been bombed due to the many wars. I suggested creating colour from food dyes and calligraphy pens from sticks. Through months of work, we managed to develop the Year 1 to 6 curriculum and was ready to continue in March 2020. The original plan was to travel to Kabul in March and then leave Kabul on Friday 13th March which was historically the day the world shut down. Due to safety issues, I was advised not to travel in March 2020. In retrospect, if I had gone, I would have been stuck in Kabul for months due to the issue of cancelled flights. This actually happened to some of my colleagues.

In 2020, we all thought that the Pandemic would only last a few months. As I was waiting to continue work with UNESCO, I wanted to write and play music but found that my creativity was sabotaged due to the disruption and uncertainty of living in a Pandemic. I was offered to teach cello online at a school in which gave insight to the issues teenagers faced during the Pandemic. Music to them was an outlet, but still had the limitations with online learning and no live ensembles. Mental health for the youth has been one of the casualties of COVID-19.

During this time, I was still in contact with my Afghani friends. One was a female artist, single, living in a multi-generational family and working at a higher education institution. I will call her 'Permaz' which means 'waiting'. The best way to describe the experience for her was life before and after that fateful August day in 2021. I was in contact with Permaz as the Taliban were advancing into Kabul. She wrote "they are on the way to the palace" in which I sadly replied, "they are in the palace and have already taken over". From that day she has not left her apartment. She has not gone outside. She can see the Taliban outside her window. I asked whether her brothers could collect her belonging from her workplace in town. The front door to the building was padlocked by the Taliban on that fateful day and no one was allowed in. Her art work has probably now been destroyed. They are living off their savings. COVID-19 is the least of their worries. They have had measles outbreaks, something First World countries don't hear about. Their first worry is safety, then food. People are now starving.

We spoke about our lives. Both artists, both in lockdown for different reasons. I have tried to get her out. The girls from the Conservatorium of Music are now in Portugal. The women's soccer team were helped out by a lawyer in Australia. These groups of women athletes and artists have been supported by high profile organisations and people such as Kim Kardashian. A

single female artist is much more difficult to help, and very dangerous to get her out of the country let alone her street. Permaz is in a quagmire. All we can do is hope that something changes and support her so one day she can practice her art again.

However, human need the arts. It is part of our expression. Even though impromptu meetings and planning at events stopped artists have continued to be creative. These have occurred online and provided opportunities to meet people from one's tribe we otherwise would not have occurred.

Melbourne will recover but it will not be the same as 2019. Subscribers have been away for two years. One cannot assume they will all return. I see a reinvention of shorter concerts and events.

Future

I see 2022 as a year of hope. These problems have brought through opportunities for great change.

I would like to highlight three ideas which have supported the creative economy followed by my vision for the future.

The Melbourne Digital Concert Hall in which I discussed above was founded in March 2020 by Adele Schonhardt and Chris Howlett in response to the first lockdown. This is to connect artists and communities. The organisation now has a permanent place in the cultural life of Melbourne and beyond.

Ireland is supporting creative artists by €25 million (\$28.3 million) to a program known as Basic Income for the Arts. Two thousand artists, actors, musicians, and other performers are expected to receive a wage of €325 a week over three years (Citizens Information, 2022). This is equivalent to Ireland's minimum wage. Although, this is not reflective of their skills and expertise, but it is recognition of their contribution to society and provides them of income which is needed for many.

In Finland, they launched the Arts Equal project in 2015 at the University of Arts Helsinki (University of the Arts Helsinki, 2022). The Arts as Public Service: Strategic Steps towards Equality (ArtsEqual). With its 6.5 million euro budget, this biggest research project in the field of arts ever to have taken place in Finland, it examined the arts as public service across different sectors of society, with equality as the starting point, exploring how the arts can meet the social challenges of the 2020's.

I am now living in Finland and experiencing a society in which the arts are valued across all age groups and walks of life. Moving from Melbourne to Finland less than a month ago, I felt like

Dorothy from the Wizard of Oz leaving my COVID-19 Kansas City to a technicolour society which was vibrant, energetic and with an abundance of artistic experiences.

Creativity transcends countries, borders, languages, geography and culture. The last two years has shown how creativity can still flourish online. My friend Permaz could disseminate her work online, we could team with people from all corners of the globe to create.

My vision is one of “creativity without borders”. It provides scope for a future in which people can connect through a variety of forms and communicate and express artistic ideas. Through this, the world will become a united place through the means of the arts.

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On the Similarities in two Works by the Same Composer: A Comparative Musical Analysis (Self-Plagiarism)

Prof. Dr. Mustafa Hilmi BULUT

Sivas Cumhuriyet University Faculty of Education

Head of the Fine Arts Education Department 58140 Sivas /TURKEY

E-mail: mhilmibulut@gmail.com

ABSTRACT

In this study, two Hüzam songs of Bimen ŞEN (1873 – 1943) were examined in terms of the use of makam, motifs and sentence structures. Comparisons were made to investigate the use of self-plagiarism. The research question (based on two songs by the same composer in the same makam) is structured as follows:

How is the use of makam, motif and sentence structure similar or different in the composer's two works? If the similarities match, should they be considered as self-plagiarism? How is such a situation ethically appropriate?

The aim of the research is to determine whether self-plagiarism, considered an ethical violation in all other scientific publications, is applicable to music.

Two huzam songs by composer Bimen ŞEN's are the sample: The first is "Ruhumda bu şeb hicr – i visalin yanıyorken" written in Türk Aksağı style, and the second is "Sabrımı gamzelerin sihrile tarac edeli" written in ağır aksak style.

Musical analysis was used as the method of research, and similarities and differences were determined by comparing the two works. With melodic similarities ascertained, suggestions were developed to evaluate the similarities as self-plagiarism in terms of scientific ethics.

Keywords: Self-plagiarism, makam, musical analysis, similarities in musical works, motif,

Introduction

There are many criticisms regarding self-plagiarism. Defined as self-quoting, it is considered an ethical violation in the academic community, in other fields of social sciences, and especially in the writing of articles. The same criticisms should be made in music and similar sensitivity should be shown. In one study on the subject, the answer to the research question "What are the typologies of evidence that characterizes the literature on self-plagiarism in scientific research journals?" was sought (Eaton & Crossman, 2018). The researchers obtained more than 5900 results by consulting a total of five databases. They obtained this data from 133 sources with publication dates ranging from 1968 to 2017.

There are very few resources that guide students and instructors on how to solve the complexity of self-plagiarism. In her research, Bentley (2009) mentions eight categories of topics of British copyright law, three of which relate to popular music. She specifies the first three as patents for literary works, musical works, and sound recordings. British copyright law additionally grants certain rights to music performers, but these rights are not as generous as those granted to musical works. Music copyright lasts seventy years after the work. Minor changes made during the interpretation of the sound recording of the song by the performers or the reproduction of the sounds do not require permission.

Copyright is mentioned in this section as a guide to evaluate copyright in plagiarism; or how to evaluate the copyright that already belongs to the composer in case of self-plagiarism. Filiz (2008) mentioned the importance of creating a new piece by using a melody taken from a musical piece in her master's thesis. This is one of the most used methods in musical works. However, the source of the quoted melody must be cited.

Regarding the ownership of a folk song, Uslu (2019) maintains that the following questions should be answered:

- 1) Is the folk song really anonymous and a product of folklore?
- 2) Is it an original work created by a musician's imagination?
- 3) Was it created by transforming a known existing work into a new work?
- 4) Was it created by notating an abstract folkloric product?

Concerning musical plagiarism, Cameron (2020) mentions the work of law and other media, disciplines such as musicology and sociology. He states that while the most comprehensive study (of about six hundred pages) was done by Rosen (2008), plagiarism was mentioned only 3 or 4 times, alluding to the complexity of the subject of plagiarism in music.

Methodology

The study was based on a musical analysis which compared two works by the same composer. By examining the use of compositional tools such as motifs in audio recordings, the degree of self-plagiarism could be determined.

The first work of Bimen Şen is the song "Ruhumda bu şeb hicr-i visâlin yanıyorken" written in Türk Aksağı style.

Hüzzam Şarkı Ruhumda Bu Şeb Hicr-i Visâlin Yanıyorken

Bimen Şen

Rû hum da bu şeb hic

ri vi sâ lin ya nı yor

ken SAZ ken SAZ

Mec nun gi bi Ley la di ye rek

hep se ni an

dım SAZ dım SAZ

Zer rin sa cı nın üs tû ne gön 3

lüm ka nı yor ken

Yap rak la rı sol muş ku ru bir

gül gi bi yan dım SAZ dım

The Second work of Bimen Şen is the song "Sabrımı gamzelerin sihriyle tarac edeli", written in Ağır Aksak style.

Hüzzam Şarkı

Sabrımı Gamzelerin Sihriyle Tarâc Edeli

BIMEN ŞEN

Sab rı mı gam ze le rin sih

ri le tâ râ ce de li SAZ

O gü zel göz

le ri nin nu

ru na yan dım e ze li SAZ

li SAZ A cı öl dür

me ki kal bim

de ha yâ lin

ya şa sın SAZ

gü ze li SAZ

Findings and Interpretation

1) The first work is a Hüzzam song composed in Turkish Aksağı style, and the second is another Hüzzam song composed in Ağır Aksak style. The motifs of the songs (the first two measures and

subsequent melodic developments) are given below. The notes in the first measure in the motif of the first song are reflected in the first three notes in the second song with prolonged durations.

Motif and first 8 measures of Bimen Şen's first song

Hüzzam Şarkı

Ruhumda Bu Şeb Hicr-i Visâlin Yanıyorken

Bîmen Şen

Rû hum da bu şeb hic ri vi sâ lin ya nı yor ken SAZ ken SAZ

Motif and first 4 measures of Bimen Şen's second song

Sab rı mı gam ze le rin sih ri le tâ râ ce de li SAZ

While both songs employ the same pitches, the differences in terms of rhythm do not qualify as criteria for self-plagiarism. However they can be considered as a clue regarding the composer's style.

2) The last two notes of Measure 12 and the first five notes of Measure 13 of the first song are the same as the 7 notes of Measure 8 of the second song. However, this situation eliminates plagiarism due to both its feature of being a pattern motif that gives a feeling of ending in Hüzzam makam and the differences in sound durations.

Motif and 10-18 measures of Bimen Şen's first song

10

Mec nun gi bi Ley la di ye rek

14

hep se ni an

17

dım SAZ

2.

dım SAZ

Motif and first 5-8 measures of Bimen Şen's second song

5

O gü zel göz

6

le ri nin nu

7

ru na yan dım

1.

e ze li SAZ

3) Measures 19-35 of the first song and measures 9-12 of the second are given below. There are no similarities in any of these sections.

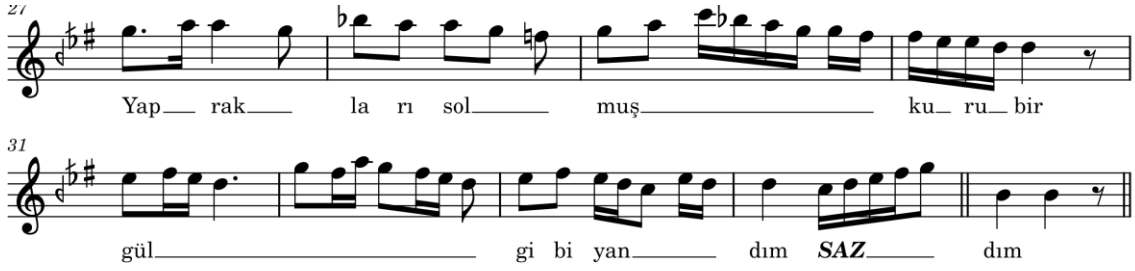
Motif and 19 -26 measures of Bimen Şen's first song

19

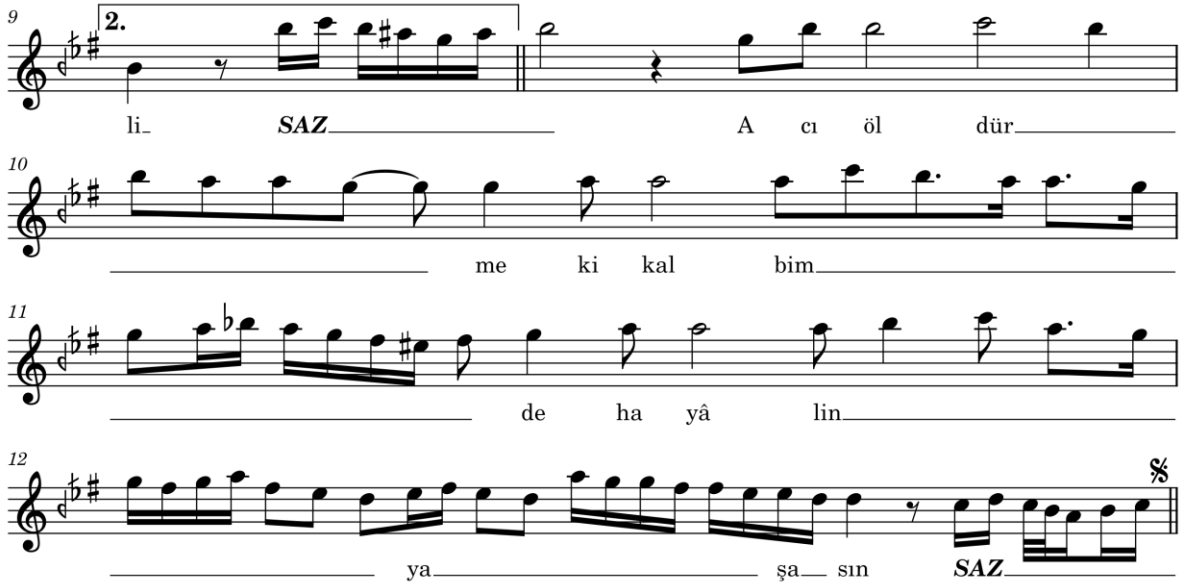
Zer rin sa çı nın üs tū ne gön

23

lüm ka nı yor ken



Motif and first 9-12 measures of Bimen Şen's second song



Conclusion and Discussion

In this study investigating the use of self-plagiarism in two works of Bimen Şen (composed in different tempos in the same maqam), no self plagiarism was found.

It is thought that this study can be a source for researchers investigating similarities in works of Classical Turkish music. Other studies can be done as a continuation of this study. For example, all the Hüzam songs of Bimen Şen can be compared and analyzed in this way. Self-citations that can be made in music must be shown in the bibliography.

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An Interview with German Musicologist Dr. Martin Greve On (Ethno)Musicology Mission

Assoc. Prof. Dr. Göktürk Erdoğan

Sivas Cumhuriyet University Turkish Music State Conservatory

E-mail: erdogangokturk77@gmail.com

ABSTRACT

Despite the fact that musicology is a multidisciplinary field due to its scope and field of study, it has gained a very important position in the field of social sciences, particularly since the second half of the XX. century, under the title of ethnomusicology. Among the musicology studies, which coincided with a relatively late period in Turkey, ethnomusicology (or cultural musicology) focused on various issues such as ethnicity, migration, gender and identity with an approach based on field study and ethnography and, in this sense, it tends to study the cultural dimension of music in the field by contacting real people in person. However, the lack of a generally accepted approach on the methodology of field studies in ethnomusicology stands as a separate problem for those who will study this subject. Within the scope of this study, a detailed interview has been carried out with Dr. Martin Greve, the German musicologist working on "Turkish culture and music" in various parts of the world, especially in Berlin, Istanbul and Tunceli, and on "ethnomusicology" and its methods; many didactic elements that emerged as a result of Dr. Greve's experiences and observations in his music-oriented field studies have been discussed. The topics in the interview were thematically coded and divided into titles and the findings were attempted to be evaluated. The present study provides multi-directional information in that it is woven with personal experiences aside from the written literature in this field and is based on the experiences of Dr. Greve, who has conducted field studies on music with different cultures between East and West.

Keywords: Musicology, Ethnomusicology, Field Study, Martin Greve.

Introduction

Ethnomusicology is a science branch defining itself with an interpretive approach upon the demise of the positivist paradigm after 1950, yet separating itself distinctively from the 'historical and systematic' musicology –a dual classification developed by G. Adler in 1885– and gaining popularity as a result of the criticism of the European colonial movements around the world and globalization of regional cultures. In addition to retaining ethnomusicology in systematic musicology in the classification made by Adler; it would have been defined with the term 'ethnomusicology' since the early 1950s, although stating this concept as 'ethnographic-based review and comparison' and eventually anointing as time-comparative musicology. Nowadays, while ethnomusicology –according to popular opinion– is a branch of classical musicology, which bases non-Western music as its starting point, musicology has been influenced by the globally rapid and radical changes after 1950 and has evolved into one of the methods and subjects of many disciplines (sociology, anthropology, folklore) with the postmodern transformation. After the end of the cold war in 1980, globalization gained momentum, mass migrations began for various reasons, and culturally exotic issues among 'underdeveloped' societies became explicitly visible. In this framework, ethnomusicology has addressed a variety of social phenomena, from ethnic and cultural aspects to feminism, from popular culture to diaspora, and has employed a hybrid methodology in terms of its subjects.

While music science primarily emerged in Europe in the 20th century and developed its methods and techniques through research in main fields such as historical, systematic, and comparative musicology, it has also evolved as a domain open to an interdisciplinary study by drawing on social science methods, particularly in anthropology, history, and philology. Comparative musicology, which in the early 1900s focused on the music of non-European and/or oral tradition-based cultures, has primarily been defined as a discipline (ethnomusicology) with a broad perspective that explores the musical and dance aspects of any society with an emphasis on the ethnographic method after 1950 and the concepts of nationalism, ethnicity, diaspora, and gender that emerged after 1960 (Çak, 2019: 2193-2208).

Merriam (1964: 13) emphasized the following statements while defining music in a cultural context: “Numerous systems, including instruments used for dances, the way of performance to verbal expressions and the organized structures around it, reflects the social dimension of music. The musical forms of traditional societies possess a variety of customs unique to that society. Music is also a symbolic expression. It mirrors the organization of society.” In this regard, “musicology is the science of music and is deemed to encompass numerous disciplines such as physical, acoustic, digital, multimedia, social, sociological, cultural, historical, geographical, ethnological, psychological, physiological, medical, and pedagogical. In Central Europe, it is a common assumption that musicology consists of three independent subdisciplines: ethnomusicology, historical musicology, and systematic musicology (Pancutt, 2007: 1-32). However, musicology considerably extended both in terms of subject and

methodology in the 20th century -especially after World War II- and in this context, it updated a wide range of social, political, and human issues as the mission. The demographic structure at a global level has become increasingly heterogeneous due to mass migration- and urbanization-driven aspects, eventuating in covering various identity and ethnicity phenomena under the sub-headings of musicology. Undoubtedly, the most significant of these domains is undoubtedly cultural anthropology. This branch of anthropology refers to how musicology approaches and methods its subjects by focusing on the existence of a specific group or community and grounding its work in an anthropological framework. Historically, the role of music in a society, the cultural memory that individuals develop through music, or how and in what ways its essence in specifying the community identity will be studied has always been a point of contention, independently of traditional and new/critical musicology or ethnomusicology debates. Thanks to the perspectives of such studies –primarily because the pertinent document or documents, like a voice recording, are insufficient– mentioned above and conducted on human life-led observations and the narrations of source persons, these aspects served as the most critical material in revealing the community or phenomenon to be studied in cultural musicology. Irrespectively of examining diverse topics such as identity, gender, ethnicity, or biography, the most challenging issues standing out for scientists are how to create the methodology in musicology studies based on classical ethnography and domain work, how to study on the defined or subject to be investigated, how to collect the domain data, and finally how all these will translate into a written narrative. “Since the advent of pioneers like Ellis (1885), Baker (1882), and Stumpf (1886), attitudes and perspectives have changed significantly, so as the name of the subject, over the course of the 120 years that contemporary ethnomusicology potentially existed. Briefly, the term 'musicology' (in the 1880s) converted into 'comparative musicology' (used until about the 1950s), then rapidly evolved into 'ethnomusicology' (used between 1950 and 1956) (removing the hyphen was actually an ideological thing). Subsequently, authors sought to emphasize interdisciplinary autonomy, suggesting the words 'cultural musicology' (Kerman 1985) and 'socio-musicology' (Feld 1984). However, name searches and changes in ethnomusicology progressed parallelly with shifts in intellectual orientation and emphasis” (Nettl, 2005: 12).

“Music-related studies addressed comparatively through historical data and records until the second half of the XIX. century evolved in a drastically different facade around the middle of the XX. century. European travelers/scientists who studied communities without written and historical data during this process concluded that it is unviable to comprehend the fundamental traits of cultures by making comparisons; however, it is rather achievable by evaluating them within their respective cultural contexts. Hence, the trend towards the ‘context-centered’ research model has been initiated rather than the 'text-centered' orientation. The outcome of this intellectual ground is ethnomusicology, a discipline studying and assessing music within the

context of culture, striving to observe and interact with musical activity in person and ascertain the semantics of the music existing in the living culture and its transition, when necessary. It also gathers information about people within the context of interpersonal and cultural interactions via this semantic alteration. In this identification process, ethnomusicology also benefits from the methodologies of social sciences like anthropology or sociology' (Özdemir, 2020: 38).

Indeed, Nettl (2015: 158-169) described the scope of Ethnomusicology studies as an effective instrument while parsing the ethnic culture and the culture in question, emphasizing that such studies employed potential manipulation tools among colonial societies. During the colonial period of the late XIX. and the early XX. centuries, his interest in non-European cultures, including European music, led to the establishment of comparative musicology, an effort to compare Western and non-Western music. Later, this situation gave rise to ethnomusicology, which sought to identify, define and document certain non-Western cultures in their self-terms and from insiders' perspectives. These developments ensued simultaneously with those in the three major non-musical disciplines of anthropology, ethnography, and ethnology. In Western Europe and North America, the intellectual leadership for ethnomusicology originated from sociocultural anthropology (potentially considered a byproduct of the colonial era). However, fieldwork-oriented ethnomusicology studies, among the issues that music is the subject of, are becoming more popular nowadays and attempt to apprehend individuals and their actions through music in conjunction with other disciplines.

This study aimed to address the following aspects relying on the academic and personal experiences of Martin Greve, a professional in (ethno)musicology conducting (ethno)musicology analyses throughout the world, particularly in Turkey: how to employ (ethno)musicologists and which data collection tools in ethnography-based field studies, how to compile musical data, what points to focus on in the fieldwork, from which perspective to approach the defined subject, and how all these will translate into a written narrative. In this context, the study supposition question resided on the following statement: 'What aspects of an ethnomusicology study should the researcher focus on when doing a field study (mission)?'

Method

This study employed the 'case study' methodology, designed in compliance with the methodological infrastructure of the ethnomusicological discipline. Creswell defined the case study as follows: 'The case study is a qualitative approach in which the researcher collects precise and in-depth information on real life, a circumstance, or events over a timeframe, through a variety of information sources, or reveals a case description or situation themes'

(Creswell, 2018: 97). The data collection techniques of the study were as follows: The interviewee, Dr. Greve, attended to an interview in the face-to-face conversation in Tunceli province on July 10, 2021, and subsequently the notes were transcribed and separated by didactic elements in terms of topics using the theme-coding technique. In simple terms, coding refers to collecting text or visual data into small categories of information, whereas theme (category) denotes a few codes converged to construct a common idea (Creswell, 2013: 185-186).

Assessments on Field Research (Mission) and Method in (Ethno)musicology with Dr. Martin Greve

This section provides the text retaining the inquiries and replies of Dr. Greve during the interview, organizing the critical statements in the text as themes based on the methods and guiding principles in the (ethno)musicology discipline. In this respect, the section explicitly shares the entirely available text to grasp the context of the subject by making descriptions over themes. Initially, while working in several European and Far Eastern nations, particularly in Turkey, Dr. Greve was asked to evaluate when and how he preferably arrived in Turkey and why he decided to pursue his musicology studies in this surrounding.

“I think I will not be able to understand Turkey’s music culture even if I research it all my life.”

I was born in Germany in 1961. I have been living in Istanbul for 13 years. I am a musicologist. I studied musicology, ethnomusicology and Chinese in Berlin. I went to China at a very young age. I stayed there for 3 months. I got bored with musicology and started studying ethnomusicology. I dealt with Chinese music. I wrote a master's thesis on this titled “Notation in the East Asian, Muslim and Christian Worlds”. Then I realized that China is not for me. Too far and too expensive. Culture was foreign to me. It is such an ancient culture... I came back from China and came back to Berlin. At the same time (in Berlin, Germany) my next-door neighbors were Turks. I contacted them and that's how my interest in Turkey started. I wanted to be a musician and became interested in Renaissance and Baroque music with the block flute. Back then, I always played the flute. I had 3 little friends. These are Turkish children. Turkish friends there always wondered. “What is this German doing or stealing”, he said. Then I gave the block flute to those kids as a gift. Then their friends came and I gave them a block flute as a gift. Over time, I became close to those families and they gave me two cassettes in return for my gifts. One is Emel Sayın and the other is Küçük Emrah... The year is 1983. At that time, little girls and neighbors were all fans of Little Emrah. Emel Sayın, on the other hand, was more serious, with the words “Turkish classical music” on her tape. At that time, I did not know much Turkish, but I wondered what Turkish classical music means. I came across something called art music and

Kurt and Ursula Reinhard came across me, who had made the most extensive compilations in Turkey since the 50's. Then I attended a symposium and I came across names and concepts such as maqam music and Hafız Burhan. However, I couldn't put Hafız Burhan and Emel Sayın under the same category, namely "art music". This struck me as interesting. I couldn't find any common ground between them. Then I heard that my neighbors in Berlin would definitely return to Turkey. The year was 1983-1984... At that time, the German government was giving 13 thousand marks to the returning workers. I helped them with shipping etc. and they invited me to Gölcük in Turkey. But I thought like a German and said it would be a shame if I didn't go. They didn't wait for me, but I went and realized that later, of course, he's different. Well, this is a long story. That's when I went to Turkey for the first time. But incidentally, there were other things as well. For example, my father called me Mr. Petersburg, to Leningrad. On my way there, I said, I thought I would stop by Turkey and see the neighbors. I bought a train ticket from there and when I said Baku, Tbilisi, Kars, Gölcük, the first city I saw was Kars. Because I came from the east. And Baku was a developed city. I was shocked to see Kars. I said, this is a city in the Middle Ages, almost in Central Asia. Then I continued with the train. I met a family from Kayseri on the train. A German couple... They invited me to their wedding. The year is 1984. I first bought a shirt from the market. I was poor and a student. They made me sit next to the bride and groom. It was a nice experience. Then I went to Marmaris, I had friends, but I came back right away. However, I was still very surprised. I could not find a common point between Kars and Marmaris. Then I said that this country is very strange. How can there be such a difference between regions? Those were my first impressions. This is how my Turkey adventure started. I decided to research Turkey's musical culture. I've been living here for years, but I don't think I'll be able to understand Turkey's music culture even if I research it all my life. But frankly, I like this one. Maybe that's what matters.

Considering that the most important point in fieldwork is to be interested in the subject, Dr. Greve Talking about his musicology background, Dr. Greve carried out studies on important subjects and decided to research the music culture in Turkey ethnographically, based on his own close circle, while he lived in Berlin. In this respect, it is seen that it is important for researchers to choose the culture of the environment they are in contact with and are curious about when choosing a study topic. As a matter of fact, in such studies, although the subject is rich and original, this distant environment will serve as a bridge to reach the main resource people in order to reach the resource people who will continue to work in the field. Dr. Another of the questions asked in the interview with Dr. Greve is to reveal his musical identity and what he has done about the field of musicology so far.

“I have always lived among Turks in Germany”

I taught ethnomusicology at the Technical University of Berlin. I taught African music for a while, Indian music for a while, and Latin America for a while at school. My master's was focused on Chinese music culture. Then I searched for another topic. At that time, I was interested in Arabic music. But after Chinese, it would be difficult to learn Arabic and I thought I could not do it. And I turned to Turkish because I had neighbors, I thought the country was close. Then I started a doctoral thesis on classical Turkish music choirs. Like Hafız Burhan, I started working on how classical Turkish music choirs have been shaped from the old style to this day. That's when I started teaching at the university in Berlin. I did not have the chance to stay in Turkey for a long time. I came and went from time to time in those times. But it was insufficient for fieldwork. I did archival studies on Turkish music and worked on historical documents. Then I left university. I didn't want to be tied to one place. Frankly, I didn't like the academic system very much. I turned to journalism for a while. For the first time, I wrote an article on Turkish Music in Berlin. There is Turkish music in Berlin, but nobody knows it, of course. I researched and wrote and an endless topic emerged. Any kind of music, ideology, belief etc. I said there is this music culture. It was a very deep and very chaotic subject. On the one hand, I was working as a journalist, on the other hand, I was researching Turkish music (about the economy, immigration, children, family, etc.). Then I gave lectures in Basel, Switzerland for a while and we did a project with the students; “Turkish Music in Bazel”. I published an article. Then I made a project called “Turkish music” in West Germany (Düsseldorf). I thought this is a big and interesting topic. Afterwards, I wrote a bigger project and published a book called “Germany's Imaginary Turkish Music”. This project took 8 years in total. I traveled all over Germany. I only met with Turkish musicians and actually became Turkish during this time. Because I have always lived among Turks in Germany. I went to weddings, concerts, taverns, studios, baglama courses in Germany. I took tying lessons etc. First, I did a preliminary study in this way. Of course, over time, all my circle of people became Turkish. Now I have 2-3 German friends left. All my friends and my environment are Turkish, frankly. Even if I go to Berlin, I still speak Turkish now. people around me; from Dersim, Vartolu, Sivas and Erzincan.

In ethnomusicology studies, the most important tool to discover the culture of the region, to know the current norms of that culture and to get to know the region is undoubtedly the language. Understanding the language spoken by the local people means understanding the culture of the region. Indeed, Dr. Greve emphasizes that for his studies on Turkish music in Germany, he is constantly together with the Turks living here and that he experiences the current situation through real events and people by participating in various rituals of the community. Emerson, Fretz and Shaw, (2008: 2) ethnographic involvement; He defines it as

“being close to the everyday experiences and activities of other people”. This technique is one of the most used and most important principles of fieldwork in ethnomusicology.

Another of the questions asked in the interview with Greve; It is about where the focus of fieldwork in musicology is. Greve answers this question based on the example of Tunceli, where he has been working for a long time;

“For me, musicology is a way, a tool, maybe an excuse. I can say this. The most important thing to me is people”

For me, musicology is a way, a tool, maybe an excuse. I can say this. The most important thing to me is people. And the music is like a secret entrance. Especially in a geography like Dersim, where everything is very politicized, who is this when a foreigner comes? What does she want? If you are only talking about music in a place where it is looked at, there is no problem. Then you can communicate very easily. After that, it is necessary to research religion, ethnicity, lifestyle, everything in order to understand music. I look at music more from an anthropological point of view. So people, community, thoughts, feelings... Music has it all. But I only look at music. The job of anthropologists is vast. They are trying to understand everything. This seems very difficult to me. I am only trying to understand some life conditions based on music and music. Women's issues, wars, tribal conflicts, suffering, etc. all of them are already in laments. So maybe the goal is to understand people. “What is the function of music in a Cem?” Maybe we are trying to understand people. And I'm doing that as a German here. This is even more difficult. In fact, there is something like this: When imperialism rose (especially in the 18th century), the whole world (Asia, Africa, Latin America) always looked to Europe. That's why Europe is richer and more modern. Those countries tried to learn many things from Europe. Therefore, over time, an unstable situation occurred in the world. And I was reluctantly born in Europe. I'm German after all. But this should not change the truth and should not prevent me from understanding history correctly. The biggest enemy is imperialism within ourselves. I always subconsciously fight it. For example, I remember the first time I entered Dersim, and I drove across the Euphrates. I thought, ‘Am I crazy?’ I said. This place (for that period: 2011) is very dangerous. My Turkish friends warned me. I was scared at first, but now it's okay. Dr. Greve stating that the focus of the music-based fieldwork starts with the human being, Dr. Greve states that the whole aim in musicology is actually to try to understand the human being. As an example of this situation, Strike; Based on the question “What is the function of music in a cem?”, it basically emphasizes the importance of understanding people.

Indeed, Emerson, et al. (2008: 2) the term ‘immersion’ in ethnographic research; “being with other people to see what kind of reactions other people have during events, how they

personally experience these events, and the circumstances that highlight these events". Stating that musicology can basically make sense of people through music, Greve, seeing music as the most important component of culture; He states that it is necessary to evaluate many variable elements such as religion, belief, ethnicity, lifestyle together, and draws attention to the fact that there are many of these elements in music. However, while doing all this, he also emphasizes the disadvantages of being a German, that is, being a relatively outside observer of the subject and culture. Another question posed to Dr. Greve is how and where he started the subject while doing field research on musicology.

"The first step in ethnomusicology; It's about knowing where you're going. You can do fieldwork as soon as you feel comfortable."

This is a very time consuming endeavor. For example, a historian finds a document from the archive and writes it down, but for anthropologists and ethnomusicologists the situation is more complex and troublesome. For example, this Dersim project (The Formation of the New Dersim Sound-2019) started long ago and I did not have such a thing in mind. I went first, so I came here. There are no questions left in my mind. Then, over time, I decided that this is a very interesting subject. Both its history and its music... The city is also beautiful. The people are good, half of them already live in Germany. I said I can work here. At first, I came here as much as possible. So come on, I did. I just came and looked. The first step in ethnomusicology; It's about knowing where you're going. Because everything is foreign. Language, people, places etc. Think everything is foreign. Most importantly, everyday life is foreign. For example, musicians seem strange at first. This awkwardness should pass. And as soon as you feel comfortable, you can focus on real fieldwork. That's the whole point, I think. But let's not forget that this may take 2-3 years. This period is a kind of preliminary preparation. You may not be able to write any articles during this time. Now, if I had written something when I first came here, if I had published it, I would have been very ashamed now. I'm sure... I wrote my doctoral thesis on Turkish makam music, but I'm still ashamed, there was a lot missing. If I write now, I say I would never write like that.

Dr. Greve states that one of the primary rules of doing fieldwork on the strike is to explore and get to know the region and the people, and emphasizes the importance of not having predetermined sharp questions and prejudices in the mind of the researcher. As a matter of fact, Emerson, (2008: 17) mentions that "ethnographers should be aware of the fact that they have certain prejudices about the lives and activities of the human communities they work with and should learn to minimize this". However, he states that the best time to reach accurate and healthy data in the field will begin when the researcher feels comfortable. Emphasizing that it will be important to do preliminary research in the field in order to collect healthy data, Dr.

Greve underlines that first impressions can also be misleading in this respect. Another question asked to the interviewer is about how he defines fieldwork in ethnomusicology and how he reaches information. As a matter of fact, the question of where the 'field' is, who the source persons are and what kind of information set the data obtained in the field creates is an ancient debate in ethnomusicology.

"Fieldwork is a way of life, not a methodology, and there is no such thing as a definitive conclusion in ethnomusicology"

In fact, we practically theorize, then review the literature, arrive at research findings and write conclusions. But the reality is not like that. This is a big lie! And professional researchers know this. We are starting but we don't really know what will happen. We start, focus on one thing, and finally pretend as if we planned it all along. I think the academic world is a bit like that. I don't know exactly what will come out of what I'm going to investigate right now. In other words, there will be some questions at first, but it is necessary to remain open to research. In fact, I think fieldwork is not a methodology but a lifestyle. A process... We are always on a path. So when I write an article, I know that it is insufficient. But for now, I say I can write this and continue my research. There is no such thing as a definitive conclusion in ethnomusicology. There is no such thing as definitive information in this area. We are always on the road. Reaching some information and observations in the field work is not the hard part of the job, but the hard part starts after that. Because you are recording audio or video. But the aftermath is difficult. Compiling is not just about recording music. What did you see and hear during the conversation or during the music? These are also very important. These should be written down as field notes. Although not immediately, it should be written at the end of the day or the next day. Otherwise, you may forget the details. In fact, the most important point in fieldwork is the notebook you carry with you and take notes.

Where are we going first? You have to think about it. In fact, the classical methodology is now multi-side. The world is always in motion. I mean: the point between culture and place/space is very weak today. I saw this myself while working on Dersim music. Because the musicians did not live in the area I researched. Most of them were in Istanbul, Germany and Switzerland. Therefore, it was necessary to go there from time to time. This was a very practical problem. That's why we need to look at the issue 'multi-side'. If we do fieldwork in different places, what do we have in common? Gotta find it. When I go to a musician living in Berlin to research Dersim music, I can forget his life in Berlin. An error would occur that could manipulate this work. It also matters what language you speak.

Dr. While emphasizing that there is no complete and precise information in ethnomusicology, Greve underlines that the method is an academic subject, but that it should be considered as a lifestyle rather than a method while studying ethnography and that the subject should be approached with this thought. Emerson, et al, (2008: 4) mentions that “the ethnographer’s job is not to reveal definitively what ‘truth’ is, but to reveal the multiple truths in the lives of others”. In this sense, he talks about the importance of approaching the subject in the natural flow of life without worrying about method in the field beyond academic writing styles and scientific constants. However, Dr. Emphasizing the difficulty of developing a single and stable method in a multicultural world order, where the field and the community are now fluid, he emphasizes the importance of looking at the issues and methods from multiple perspectives. Therefore, it should not be forgotten that culture is a variable phenomenon and is subject to constant transformation. However, for a healthy field research, the importance of taking into account the experiences and reflecting these experiences on the field is emphasized. Dr. Greve emphasizes that it is a necessity for ethnomusicologists working on ethnography in these processes to carry notebooks. It is important to keep field notes and to transcribe this information and observations soon. Dr. Another of the questions asked in the interview with Greve is ‘who is the source person?’ Dr. Greve made the following statements to us:

“Source person; it is everyone in the field, in the environment”

For example, when he talks to the elderly, he sometimes tells you the same story or anecdote a hundred times, but you don’t know whether he is telling the truth or not. Therefore, it may be necessary to ask and compare another source person. Or, for example, I want to talk about the old Cem practices, not with the dedes, but with the wives of the dedes. Maybe they don’t know the gulbengs in Cem, but they know the atmosphere very well. They even know better. Therefore, the resource person is everyone in the field, in the environment. There is also this issue; In Turkey, some compilation records are made on site. In other words, it is already impossible to find a new and undiscovered folk song. The people in the village are all watching TV or listening to the radio. Snapshots taken at once can be misleading. It may be necessary to stay there for a long time in order to compile the folk song in its natural state and correctly. But in practice this is difficult of course. Sometimes you can only stay with the source person for a few hours. And of course, what you are researching is important. For example, when making a technical analysis, it is not necessary to write all the notes, but when performing a modal analysis, we also need to write the decorations. Therefore, it is important to set the goal and ask appropriate questions. It’s boring to repeat a standard methodology. There is also this; We sat down with a minstrel or a grandfather, we recorded and finished. If we say play it again the next day, it will play differently, albeit partially. It’s a momentary situation. In other words, the source person may be changing the word. However, even this situation can be a topic in itself;

“How and under what conditions does a song change? We can say. I said it before. Music is a living, changing phenomenon. Therefore, it is not possible to “detect”. It is in constant change.

The greatest reference source available to researchers, both in social sciences and in ethnomusicology-based ethnography research, is undoubtedly the people who are the source of oral history studies. In this sense, Dr. Underlining that the source person is everyone in the field or in the environment, Greve makes critical determinations about who the source persons in the Cem rituals can be, with the case study he stated above. In this respect, the importance of taking the views of other individuals who witness that practice as well as the performers of any practice and making an observation on them is emphasized. Dr. Another issue Greve emphasizes is that instant musical compilations will not be very healthy, although there is a time problem. Greve talks about the repetition of compilations and the need to spread them over time.

Another question directed to Dr. Greve; This is the importance of making ‘observation’ in an ethnographic patterned method model. Greve offers very detailed and instructive information on this subject:

“For an anthropologist there is no such thing as 'boring, absurd' after learning to observe.”

That’s really the point. The most important thing, I think. Even if you record a video, you have to observe. If we don't do that then nothing will make sense. Maybe that's the hard part. So observation. As I said at the beginning; fieldwork is not a methodology but a lifestyle and observation is the most important pillar of this lifestyle. For an anthropologist there is no such thing as “boring, absurd” after learning to observe. Because there is an interesting issue in every television program, even if it is nonsense. Or, for example, let’s say there are four people sitting in a cafe. How are these four people sitting? Everyone is showing up. Sometimes they speak with their hands in their pockets, sometimes on the table...sometimes they speak loudly and sometimes calmly. After all, you can more or less understand the relationship of that group. I make such observations all the time. It's become a lifestyle for me now. I think about how I feel when I enter a new place or environment. Why am I nervous or why this place gave me peace at first I think about it. Or what did I feel there? Why do I feel like this? What was the smell in the environment? Of course, it is very difficult to evaluate and understand all these in a short time. Being experienced in this field makes the job easier. But it takes time. After all, one of the most important factors that makes fieldwork tiring is this state of observation. Because sometimes even the smallest detail can be important. It may take an hour to analyze a five-minute video. Of course, always writing every detail can turn into a boring thing, sometimes that is a separate issue.

For example, let me give an example; I gave lectures to my students on this subject - that is, on observation - when I was at university. I am doing like this; I show students a video. I say we are aliens and we are doing an ethnography of people on this planet. I show a football match after it for 5 minutes and I say write down what you see here. The classic answers are: "22 people are chasing the ball" or there are 2 teams wearing different colors etc." they write. True, but they write what they already know there in the first place, because they do not see it. It's hard to see. Everyone thinks that there are two teams playing a match. It says there are 2 teams. But what they don't see is: 20 thousand people are watching them. And nobody sees them. That's the main thing. The interesting thing as an anthropologist is: Why are so many people sitting there? Moreover, they do this by paying money, and why do they even shout and beat themselves up? Why and how do they do this?

Studying a live band can also be interesting. For example; How are they preparing for the concert? What are they wearing? How do they work? Are they rehearsing loud or low, etc... All this can tell us a lot. For example, dengbejs look at each other, but no one looks at the zakir's face in cem. This tells us something. Because everyone is looking inside. She's kind of trans. This is an important detail. After all, it takes a lot of time to capture and interpret them, but first you have to see them. This happens over time.

For example, we observed a cafeteria for two weeks to see how field work is done with the interns at the institute. How are the social relations here? We said. When does the meal start and who decides it? Is there tea every day after dinner? Who is organizing this event? Thus, a hierarchy emerges. And we saw that not the manager but the secretary decides the meal order. He was the undercover manager. Now, when we come to music, there is listening as well as observation in music. That is to follow with the ears. But there is also this. Of course, the note is very important for music, but it is not everything. Because the notes show very, very simple things. There is some maqam option/obsession in Turkey. In some studies, theses; "Here, there is this maqam, there is this method, there is the point", this alone is meaningless. For example, is it meaningful which maqam the dengbejs use? I do not know. Moreover, nowadays there are audio-video recordings. It is meaningless and unnecessary to take them into notes. The record is already there.

The three different case studies Dr. Greve gave above contain important information about the nature of observation in the field. These three events, which indicate the importance of where the researcher should focus in the field or community and to follow all the details, are important in terms of analyzing the human being the source of music-oriented cultural studies in ethnomusicology, and how people react to what in rituals or various activities, and which cultural and social codes come together. It is emphasized that in any musical practice, it is

important to observe the community or people who add meaning to the environment as much as the event itself.

In another of the interview questions, Dr. Greve was asked to evaluate the concepts of musicology and ethnomusicology, and he was asked “what he thinks about whether ethnomusicology is a divisive concept and how he defines himself professionally.”

“It is always others who carry ethnic identity. So the others...”

Officially, my degree is in ethnomusicology, but I do not consider myself an ethnomusicologist. I don't even like this word, I don't want to use it. First of all, I don't like this word “ethno” at all. The suffix “ethno” means “people” in the dictionary, but it is actually an expression of humiliation, not discrimination, but humiliation. Because there is an ethnic identity on itself? no. Therefore, it is always others who carry an ethnic identity. In other words, the others... In Germany, the Turks are an ethnic group, but the German itself is not an ethnic group. We are us. In Turkey, the Kurds are an ethnic group. But we are not Turks. For Kurds, Armenians are an ethnic group, but they (Kurds) are not. That's the point. In other words, there is always other creation, there is humiliation, there is an orientalism and exoticism in this concept. That's why I don't like this concept. In fact, Western musicologists are still studying the music history of Europe. For example, there is a five hundred years of Western music history in Latin America. This should actually include Western music history, but it isn't. It's the same in North America. Western music history goes back only to Austria, Beethoven, Mozart, Bach, the Renaissance, the Middle Ages, but Spain and Russia are a little off topic. I'm not counting the others. I think this is a mistake. As I mentioned before, we started from exoticism in the field of ethnomusicology. This is the first point. The second is; Is there a connection between ethnicity and music? My answer is; no. So there is such a thing as German music? no. So Richard Wagner was German. yes. In that sense, it was a cult. An important representative of 19th century Romantic music. Of course they have styles. But today the guitar is played all over the world. So what is this? Fazil Say plays the piano. Good, but Turkish is not German. The Japanese play the piano very well. A Turk can play the piano too, of course, why not? This means: music is different from ethnicity and languages. There are borders between languages and religions, but musical styles are not so clear. Let's give an example here. What is Dersim music? I talked to musicians from Dersim. What is Dersim music like? I said. Sometimes they play the organ, sometimes they play the violin like Silo Qız, sometimes cura, sometimes modern baglama, sometimes saxophone. Sometimes he writes opera. All of them are from Dersim. If we start with such an ideology, then they say “this is not real Dersim music”. So what is real Dersim music? Already, historical sources are insufficient on the music of my lesson. None. Pre-1970 records are almost nonexistent. but what kind of music was there in the 1900s? Nobody knows. Not possible. No one knows what

happened here musically two hundred years ago. In other words, musicology in Turkey has been made open to much discussion based on the Turkish history thesis. "Turks came from Central Asia, Kurds came from Khorasan, etc." maybe right maybe wrong. But nothing about music can prove or disprove this thesis. We do not know which music came from Central Asia. No notes, no sound recordings, except for a few pictures. So you have to look at the sources. If there is no source, there is no definitive information. I don't like the word origin anyway. A people does not suddenly fall from the sky. If you say origin, you give a preliminary date. Afterwards, a situation emerges as if these people have remained unchanged for centuries. This is very false. For example, we would be very happy even if we knew only the music of a hundred years ago, not the origin of Dersim. That's the important thing. Moreover, we cannot know what was there 2000 years ago. Here we see it. A new record comes out every year. Changes were slower in the past, of course, but even though the language changes more slowly, the music changes fast. There is a French soloist named Elanor who sings very well in Kurdish and uses a different instrument that has never been used in her album. For example, if it works at that moment, that instrument can be popular for Kurdish music at that time. So music can change very quickly.

Dr. He started the strike by evaluating the prefix "ethno" in ethnomusicology and underlined that this concept essentially creates an "other", emphasizing the hidden cultural hegemony and hierarchy of the West over the "others" and emphasizing that the rest of the societies were set out with the presuppositions of an orientalist thought. starts. Stating that the concept of ethnomusicology includes issues of exoticism and orientalism, Greve especially underlines that this expression is an expression of contempt. Again in the same question, Dr. Another issue Greve touched on is whether there is a connection between ethnicity and music? Greve answers this question with the idea that there is no connection between ethnicity and music, and explains with examples from popular performers from around the world and Turkey (R. Wagner, F. Say) by stating that instruments such as piano or guitar are now played all over the world. Hence, Dr. strike; It makes a questioning through the musical creativity itself that emerges by removing the importance of the ethnic identity of the person playing. Giving concrete examples of this questioning from Tunceli, he states that even the important local artists of the region use European instruments and from this point of view, the idea of "a unique and authentic Dersim music" cannot be mentioned. Based on these points, he is of the opinion that it would not be right to produce very assertive theses on historical determinations in terms of ethnicity and origin, based on this enigma, since there are no clear records of music and music researches belonging to ancient times.

Conclusion

The outcomes of the interview with Dr. Martin Greve, in addition to his education and professional experience, within the context of his musicology-oriented field studies performed in various nations, including Turkey, posed significance in terms of contributing to the field, shedding light on new researchers, and providing distinct perspectives to the actors studying in this field. Dr. Greve also emphasized the following issues given below in this context by fusing his personal experience with both the scope and methodologies of ethnomusicology.

Dr. Greve emphasized that the ethnomusicology notion arose in Western literature to explore the music of 'others' with an orientalist perspective, remarking that the vision of ethnomusicology involves an exotic and orientalist expression and correspondingly preferring the concept of musicology. Additionally, he stated that ethnography-based field studies in musicology should be evaluated within the framework of music anthropology, emphasizing the significance of direct participation in the community, observation, and note-taking while conducting field studies; however, these issues are fixed issues by experience and time parameters. Therefore, emphasizing the criticalness of involvement in the daily life of the culture or group to be studied and observance for a certain period, Dr. Greve strictly advised conducting preliminary research, getting involved in the community's key activities, and reaching a certain level of fluency in the language spoken by the community to gain an insight into the daily life of the community studied. Dr. Greve noted that delivering scientific methods in organizations such as universities within the framework of specific literature and scientific perspective limits scientists, and thus they should equip themselves with approaches other than standard methods. He additionally suggested that the most productive and accurate study might potentially take place in a surrounding where researchers would feel most comfortable in the community. Dr. Greve defined this process as a wide range of attributes commencing from data collection to data logging and extending from the selection of the source person to the text composing. The most critical data-acquiring endeavor among all these research methods is supposedly observation-making; hence, the researcher needed to adopt observation as a way of life. Dr. Greve also asserted that the researcher observing a particular ritual or performance should not constantly focus on the leading actors as the source person in those rituals but occasionally concentrate on other passive participants who are second-degree involved in that ritual and who provide that ritual its significance.

Dr. Greve over emphasized that establishing a direct association between music and ethnicity would also be incorrect based on the varying studies he conducted thus far in several countries and regions; hence, contemporary music cultures should be considered fluid, transitive, and a phenomenon ready to alter in any period. Although music and ethnicity do not directly

correlate, it would be highly inaccurate to assess the distant historical past of music or the community alone via music.

Another issue that Dr. Greve draws attention to is that conventional processing methods are still in use for current compilation efforts. However, Dr. Greve claims that since video recordings are widely accessible today, there is no need to notate such recordings. Correspondingly, Dr. Greve argues that analyses of maqam and rhythm if it is not a theoretical analysis aiming to directly resolve the maqam or rhythm- based on musical notes in various scientific studies do not provide critical information for music in particular and are insufficient to explain certain phenomena and social relations.

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Relativity in Music Theory

Assoc. Prof. Dr. Özlem Özaltunoğlu

Sivas Cumhuriyet University Faculty of Education

Department of Music Education

E-mail: ozozaltun@gmail.com

ABSTRACT

Theory of music; it includes pitch, scale, interval, consonance and dissonance, rhythm, melody, chord, harmony, musical dynamics, articulation, notation, analysis, composition and similar subjects. Music theory, as well as these subjects; It is often concerned with the principles of understanding musical notation (tonality, scale system, etc.), the knowledge of music from ancient times to the present, tuning systems and methods of composition, and how musicians and composers make music. As an applied discipline, music theory includes the methods and concepts that musicians use in production. In this research, the working and naming variations in our country and in the world will be discussed on the subjects of “chords” and “analysis”.

It is seen that two different ways are followed in naming “chords”. These two different ways, which are seen to emerge on the basis of the Fixed-do system and the Moveable-do system in today's music theory sources; It causes very clear distinctions during music theory education and relations between musicians. Roman numerals (I-IV-V-VI, etc.), adjectives describing the effects of chords (tonic, subdominant, dominant, etc.) and abbreviations of these adjectives (T, S, D, etc.) are commonly used in naming chords according to the Moveable-do system. In the naming made according to the fixed-do system, besides the letters C, D, E, F, G, A, B, which represent the basic sound of the chord, symbols expressing that it is major, minor, decreased or increased are included. The interesting thing is this: How can naming chords as a single individual, ignoring the musical effects they have in the tonality, have a place in the harmonic integrity of a musical work? To explain with a simple example: The chords used in the “C - Amin⁷ - Fmaj⁷ - G⁷ - C” progression are named individually. When the same progression is written considering the role of the chords in the tonality they are in, it becomes as follows: “I - vi⁷ - IV⁷ - V⁷ - I”.

In this presentation, comparisons will be made about the relativity that we come across in “chords” and “analysis”. Comments will be made on the perception of music theory created by this relativity in music education students.

Keywords: Music theory, chord, pitch, solfege.

Introduction

Theory of music; it includes pitch, scale, interval, consonance and dissonance, rhythm, melody, chord, harmony, musical dynamics, articulation, notation, analysis, composition and similar subjects. Music theory, as well as these subjects; It is often concerned with the principles of understanding musical notation (tonality, scale system, etc.), the knowledge of music from ancient times to the present, tuning systems and methods of composition, and how musicians and composers make music. As an applied discipline, music theory includes the methods and concepts that musicians use in production. In this research, the working and naming variations in our country and in the world will be discussed on the subjects of “intervals”, “chords” and “analysis”.

Intervals

The main differences seen in practice about musical intervals and how musical intervals is handled in ear training; theoretically, it is about recognizing the properties of intervals and reinforcing the sense of these intervals with ear training studies.

It should be well determined what the intended gain is in terms of studying intervals in ear training education and being able to recognize the interval heard by the student. For example, the major 3rd do-mi and the major 3rds fa-la or sol-si are not intervals that serve the same purpose in the C major. The first is a interval of repose notes, while the second and third contain progression notes. We do not have many written sources about how a student learning to hear intervals should follow these three different major 3rd intervals in a tonal magnetism or hierarchy. Or is it that what we expect from the student, that he treats intervals as independent pairs of notes outside of a general musical relationship framework, instead of thinking in a tonal hierarchy?

Musical interval studies are both theoretical and applied processes used in the introduction of polyphonic ear training. At the end of this process, the individual is expected to be able to write or sing at least two-part music. Therefore, interval studies are primarily applied in dictation studies as a two-part application.

Especially considering that the 3rd and 6th intervals determine whether the tonality is major or minor, it is important to be able to recognize which notes of the scale create the interval in the perceptual exercises performed with these intervals. Let's examine the major 3rd and minor 6th intervals included in the C major, F major and G major scales shown in the example.

The image displays three musical staves, each representing a different major scale: C major (no sharps or flats), F major (one flat), and G major (two sharps). Each staff is divided into six measures. The first three measures of each staff show major 3rd intervals (labeled 'M3rd') and are grouped under the label 'Repose'. The last three measures show minor 6th intervals (labeled 'm6th') and are grouped under the label 'Progression'. The intervals are as follows:

- C major (Staff 1):** M3rd (C-E), M3rd (E-G), M3rd (G-B), m6th (C-F), m6th (E-D), m6th (G-F).
- F major (Staff 2):** M3rd (F-A), M3rd (A-C), M3rd (C-E), m6th (F-Bb), m6th (A-G), m6th (C-Bb).
- G major (Staff 3):** M3rd (G-B), M3rd (B-D), M3rd (D-F#), m6th (G-C), m6th (B-A), m6th (D-C#).

As seen in the example, there are three major 3rds that are naturally different from each other in the major scale, and three minor 6ths as the inversion of these intervals. When we compare these intervals given in all three major scales, the use of do-mi, fa-la and sol-si is remarkable. The do-mi major 3rd reposes in C major, progresses in F major and a G major. The fa-la major 3rd reposes in F major, progresses in C major and G major. The sol-si major 3rd reposes in G major, progresses in C major and F major. The same usage is seen in minor 6ths.

Let's examine the minor 3rd and major 6th intervals included in the A minor, D minor and E minor scales shown in the example.

The image displays three musical staves, each representing a different key signature. Each staff contains a sequence of intervals, with labels 'm3rd' (minor 3rd) and 'M6th' (major 6th) above the notes, and 'Repose' and 'Progression' labels below the staves. The first staff is in C major, the second in D minor, and the third in E minor. The intervals are shown as pairs of notes on a five-line staff, with a double bar line separating the 'Repose' and 'Progression' sections.

As can be seen in the example, there are four minor 3rds that are naturally different from each other in harmonic minor scale, and four major 6ths as the inversion of these intervals. When we compare these intervals given in all three scales, the use of la-do, re-fa and mi-sol is remarkable. The la-do minor 3rd reposes in A minor and progresses in E minor. The re-fa minor 3rd reposes in d minor and progresses in la minor. The mi-sol minor 3rd reposes in E minor and progresses in D minor. The same usage is seen in the major 6ths.

These examples can be applied to other interval studies as well. While explaining the structure of intervals theoretically, it is important to deal with this interval in practice with its role in tonal magnetism or tonal hierarchy, that is, to apply it with two-part dictation studies, to understand the subject of interval theoretically and practically. The repetitions of the same interval structure in a key are not actually the same in terms of key, the idea that each major 3rd has a different task, etc., should be brought to the fore in the student's work.











Chords

It is seen that two different ways are followed in naming "chords". These two different ways, which are seen to emerge on the basis of the Fixed-do system and the Moveable-do system in today's music theory sources; It causes very clear distinctions during music theory education and relations between musicians. Roman numerals (I-IV-V-VI, etc.), adjectives describing the

effects of chords (tonic, subdominant, dominant, etc.) and abbreviations of these adjectives (T, S, D, etc.) are commonly used in naming chords according to the Moveable-do system. In the naming made according to the fixed-do system, besides the letters C, D, E, F, G, A, B, which represent the basic sound of the chord, symbols expressing that it is major, minor, decreased or increased are included. The interesting thing is this: Just like in the intervals mentioned in the previous heading, how can naming chords as a single individual, ignoring the musical effects they have in the key, have a place in the harmonic integrity of a musical work?

Exercises, Lessons 47–51. Seventh Chord Types and Symbols

1. Write out each of the following chords from the chord symbols.

E7	Cmin7(♭5)	DMaj7	Gmin7	Bmin7(♭5)
				
A♭Maj7	E°7	Amin7	B♭7	B°7
				

Example 1. Using of The Fixed-do in Music Theory (Schmeling, 2006: 24)

Exercises, Lessons 52–55. Seventh-Chord Inversions and Voice Leading

1. Voice lead this progression of seventh chords using the common-tone principle.

The first staff shows a progression in B-flat major: B-Maj7, Gmin7, Cmin7, F7, B-Maj7, B-Maj7, Gmin7, Cmin7, F7, B-Maj7. The second staff shows a progression in A major: A-Maj7, F-min7, Bmin7, E7, A-Maj7, A-Maj7, F-min7, Bmin7, E7, A-Maj7. In both staves, the common tones between adjacent chords are marked with dots on the staff lines.

Example 2. Using of The Fixed-do in Music Theory (Schmeling, 2006: 32)

***Example 12: Challan (1960/4, #178): All types of seventh chords**

Très modéré Sequence Plagal ($\frac{6}{5}$) in V or HC in i? 6

A *theme x* *theme y* PL *x* *y*

11 *dim.* *rall.* **A'** *a Tempo* *y* *Avoided Cad.* **17** *OMN*

(*en dehors*) *x*

Example 3. Using of The Moveable-do in Music Theory (Remes, 2017: 5)

While the dominant 7th chord, which contains the solution request of the leading note, is shown with a special symbol in example 3 from the excerpt of Challan, this feature is not overemphasized in example 1 and example 2 and is not indicated in the figures. But in music theory education; A chord naming is needed, both used in the Moveable-do system and emphasizing the special sounds of the tonality.

Musical Analysis

The debate between two composer-music theorists in the early twentieth century is one of the recent examples of relativism in musical analysis.

“Heinrich Schenker's opposition to the music and music theories of his contemporaries was for him a corollary to the originality of his vision of musical structure. His readiness to condemn those whose works did not rest upon the musical principles of the preceding centuries, and his absolute disdain for theorists whose conception of this structure differed from his own, put him immediately at odds with Schoenberg, who held equally steadfast to a vision of musical evolution which asserted the congruence and mutual confirmation of the classical masterpieces with those of the twentieth century. The resulting debate was carried out in publications by both men over a period of several decades as well as in the extensive unpublished marginalia which Schoenberg entered into his personal copies of Schenker's writings” (Sims, 1977: 110).

In Schoenberg's words: “The attackers [of modern music] only destroy themselves when they deploy criticism against accomplishment, impotence against strength, sterility against productivity. Their inactivity in creative matters deprives them all of optimism for the future; but it becomes outrageous when, in imitation of creative activity and with overwrought voice, they demand the highest recognition for their systems-placing them higher than even the actual works. This is not to disdain those systems. On the contrary, I admire ungrudgingly in others, almost to the point of unfairness, this talent, which I lack, for devising systems” (Sims, 1977: 112).

In Schenker's words: “I know, for example, yet another of today's intellectual giants who recently took the battlefield against the main principle of music, against "repetition": this in a short, approximately thirty-line tangle of sentences (under the title "Why New Melodies Are Difficult to Understand"). What a hostile, wretched picture this sketch presents! Never once in his unspeakably miserable incompetence does he recognize the repetitions in the works of our

masters; there he flails at all those who cannot or will not sink as rapidly with him into the depths of his ignorance. O that I could summon this Don Quixote of compositionally undeveloped chords, together with all of his cronies and the hermeneutists and historians, onto a single, large platform before a paying audience, to show them all to their faces that by tonic, dominant, diminished-seventh chord, and by repetition they comprehend only what they themselves know or understand. And accordingly -what stinging irony!- they are only cutting into their own flesh when, with so much Indian whooping, they struggle with those primitive triads, seventh-chord structures, and foolish repetitions solely of their own imagination. But who furnishes them with such concepts, such practice, if not they themselves? Why do they take revenge upon the masters for the baseness of their ear and artistic understanding? Why do they soil those inimitably superb works with their conceptual excrement when it has nothing to do with them? Surely our masters wrote their harmonies, their repetitions otherwise. Those dwarfs would have to walk the earth for centuries before they could hope to perceive at last the practice of our masters. And in such a mental condition these same dwarfs believe themselves to be able to bring about or to further the "future" of music! What do unborn children know of a life which may possibly never be granted to them; likewise, what do such musicians know of "progress", musicians who are still comparable to unborn children? Let them only peddle their so-called "modernity" like shopkeepers; but, finally, they should leave undisturbed our masters' eternal modernity" (Sims, 1977: 114).

"20th century is a period when composers abandoned traditional norms. Various trends defying norms imposed by tonal harmony and composers who experimented with new forms left their imprint in last century. It is striking that Heinrich Schenker (1868–1935), Viennese music theorist, remained faithful to tonality, structured his analysis on tonic triad and derivations despite new trends. Schenker in this theory explained basic structure of musical pieces and hierarchical relations through technique of prolongation" (Bulur, 2019: 21).

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Comparative Music Analysis of Two Pieces of Classical Turkish Music Composed About One Hundred Years Apart

Prof. Dr. Mustafa Hilmi BULUT

Sivas Cumhuriyet University Faculty of Education

Head of the Fine Arts Education Department 58140 Sivas /TURKEY

E-mail: mhilmibulut@gmail.com

ABSTRACT

In this study, Fehmi Tokay's (1889 - 1959) rast song and Hacı Arif Bey's (1831-1885) rast song were examined in terms of the use of makam, motifs and sentence structures, and evaluations were made regarding the similarities and differences between them. The research question, based on the works of two composers who come generations apart, is structured as follows:

Given that the works were written about one hundred years apart, how does the use of motif and sentence structure compare in two works in the same makam?

The comparison evaluates the influence of the older composer on the younger. The aim of the research is to reveal that citation can be used for music, just as in all other disciplines.

Musical analysis was used as the method of research, and similarities were ascertained by comparing the two works. As a result, it was determined that younger composer Fehmi Tokay appropriated the first measure of Hacı Arif Bey's work.

Consequently, suggestions were proposed to deem the similarities as plagiarism in terms of scientific ethics.

Keywords: Citation, makam, musical analysis, similarities in musical scales, motif.

Introduction

Discussion regarding copyright in the creative arts, especially in musical works, has been going on for years, but with little clarity. References to musical works are considered important. In a study conducted at the University of Georgia School of Law in the United States, two definitions of methods are mentioned by the courts to prove the similarity in publications (Autry, 2002). The first is the striking similarity of the original work with the allegedly stolen work, with evidence required to be presented by the plaintiff to prove this. The second is the existence of a large degree of similarity. Thus, there is a distinction between two types of similarities. "Striking resemblance", and "Substantial similarity". In a second article published in the same university journal, it is taken into account that the US copyright law may detect violations, but concedes that it is possible to borrow musical ideas from other works (Booth, 2016).

The complexity of the subject generates the creation of new terminology to cater for the difficulties in clearly determining, musical plagiarism. Researchers who write articles on the subject strive to clarify this delicate distinction.

Based on how courts analyze and prove copying, Grigorescu (2019), coined the term "physical manifestation", referring to the difficulty of finding direct evidence in proving appropriation. She argues that duplications occur without physical manifestation, and states that physical manifestation is an element that tends to appear in the copying of musical works.

Pearce and Müllenciefen (2007), mention that similarity is an important concept in music scientific research. They draw attention to the fact that structural relationships generate similarities between musical works.

Additionally, there is the consideration of subconscious copying. It is possible for musicians to subconsciously reproduce motifs belonging to any of the many musical works in their repertoire.

Method

The research was carried out via musical analysis. The two sampled works were examined and compared particularly from the perspective of the use of motifs. The analysis was done by studying scores and by referring to audio recordings.

Scores of the songs included in the sample:

Rast Şarkı

Vuslatından Gayrı El Çektim

Hacı Arif Bey

Müsemmen ♩ = 112

Vus la tın dan gay ri el çek

tim ye ter ey bi ve fa SAZ bi ve fa SAZ

Dil fi gar et tin be ni şim

den ge ru ey le se fa SAZ le se fa SAZ

Φ

11 Hic ri su za nın la her an ey le din cev

14 1. rü ce fa 2. rü ce fa le se fa Φ

17

21

Rast Şarkı

Gönlümün Ezhâr İçinde Gül Gibi Dildârı Var

Fehmi Tokay

Gön lü_mün ez_____ hâr i_ çin_____ de gül gi bi_____ dil_____

4 1 2
dâ_____ rı_____ var SAZ_____ dâ_____ rı_____ var SAZ_____

%
6
Ney le_ yim_____ her sev_ gi sin_____ de bir yı_ ğın_____ ağ_____

1 2
9 yâ_____ rı_____ var SAZ_____

11
Gül se ven³_____ ler kat_____ la_ nır_____ hâ_____

13
rın dil â_____ zâr_____ cev_____ ri_ ne_____

Φ
15
Aranagme

17

Result and Interpretation

1) In this section a two-measure comparative analysis was made of the motifs used in both songs. As can be seen below, the Hacı Arif Bey's Rast song is composed in 8/8 in the Müsemmen style. The grouping of the pulses is 3+2+3. The second piece is composed in devr-i hindi style with the pulses grouped in 3+2+2.

The Motif of the Rast Song and the first five measures of Hacı Arif Bey

Rast Şarkı

Vuslatından Gayrı El Çektim

Hacı Arif Bey

Müsemmen ♩ = 112

Vus la tın dan gay ri el çek

tim ye ter ey bi ve fa SAZ bi ve fa SAZ

The Motif of the Rast Song and the first five measures of Fehmi Tokay

Gön lü mün ez hâr i çin de gül gi bi dil

dâ rı var SAZ dâ rı var SAZ

It can be observed that in the first measure of both songs, the melodies use exactly the same pitches (with only a small difference in the timing). It is clear that there is melodic plagiarism here. In the second measure, small differences can be mentioned, but this such similarity does not qualify as plagiarism.

6-9. Measures of Hacı Arif Bey's Rast Song.

6

Dil fi gar et tin be ni şim

den ge ru ey le se fa SAZ le se fa SAZ

6 -8. Measures of Fehmi Tokay's Rast Song.

6

Ney le yim her sev gi sin de bir yı ğın ağ

yâ rı var SAZ SAZ

2) In comparing the excerpts above, it can be seen that they are different from each other. There is no apparent plagiarism.

11-15. Measures of Hacı Arif Bey's Rast Song.

11

Hic ri su____ za nin la her____ an____ ey le din cev____

14

1. rü ce fa____ 2. rü ce fa____ le se fa____

11-15. Measures of Fehmi Tokay's Rast Song.

11

Gül se ven____ ler kat____ la nır____ hâ____

13

rın dil â____ zâr____ cev ri ne____

3) In this section, measures 11-14 of both songs are compared. There are no similarities in the melodic material employed in the two excerpts.

Conclusion and discussion

It is not possible to state definitively whether Fehmi Tokay intentionally or subconsciously plagiarised the first bar of Hacı Arif Bey's melody. While the pitches are the same as his predecessor's, the melodic development of both works differ substantially after the first measure. As a result, it would be correct for the quoting composer to give a citation of the extract in a corner of the score. Here, Müllensiefen's (2007) view, that the similarity between musical works determines the structural relationships between the parts of musical works can be taken into consideration. This can be explained by the structural features of works in the same maqam. Elements such as melodic development and pattern motifs may play a role in these similarities.

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