

BOOK OF PROCEEDINGS



4th International
Rast Music Congress
(IRMC)

November 30-December 1,
2024

EDITED BY
Hasan Said Tortop



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**4th International Rast Music Congress
(IRMC)**

November 30-December 1, 2024

Antalya, Turkey

Proceedings Book

Dr. Hasan Said Tortop
Editor

Antalya, Turkiye

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4th International Rast Music Congress (IRMC)
Proceedings Book

Edited by
Dr. Hasan Said Tortop

Editor's Preface

Dear Music Researchers,

Genç Bilge (Young Wise) Publishing, since taking over the Rast Musicology Journal in 2021, has been striving to develop and support research in the field of music. Initially, this platform was created with the aim of providing a foundation for music researchers to establish networks through the congress. This year marks the 4th gathering of the International Rast Music Congress, which is a significant achievement.

The contributions of the editorial board members of the publishing house's academic journals in the field of music have been crucial to the development of this scientific platform. Primarily in Türkiye, we are continuously making new decisions to improve the quality of music research. This year, we requested full texts from participants, as evaluating research based solely on abstracts led to inaccuracies. We ensured that the accepted studies met high-quality standards.

Currently, Genç Bilge (Young Wise) Publishing has five academic journals in the fields of music and arts:

[Rast Musicology Journal](#)

[Journal for the Interdisciplinary Art and Education](#)

[Journal of Music Theory and Transcultural Music Studies](#)

[Turkish Music](#)

[Journal of Turkish Organology](#)

We are honored to present to you these abstract proceedings e-book, which features music research, thanks to IRMC2024. We extend our heartfelt thanks to our authors, reviewers, proofreaders, and layout designers who contributed to the creation of this e-book.

Best Regards

Dr. Hasan Said Tortop

Antalya, Türkiye – 2024

The Congress Chair's Preface

Dear Music Researchers,

It is both an honor and a privilege to serve as the Chair of the 4th International Rast Music Congress (IRMC), 2024. This congress serves as a vibrant meeting point for scholars and musicians from around the globe to engage in meaningful dialogue and celebrate the unifying power of music.

The IRMC focuses on diverse musical traditions, including Eastern, Middle Eastern, Turkic, Ottoman, and Western music, exploring their philosophies, histories, and practices. In a world rich with diversity—across languages, traditions, beliefs, and histories—coming together to exchange knowledge and ideas embodies the essence of transcultural dialogue. The presence of participants and keynote speakers from various countries makes it both easy and logical to discuss transcultural issues, as we are all witnesses to the processes by which musical structures, modes, melodies, harmonies, and systems transfer from one country to another. Music is a universal language, making these transcultural connections undeniably evident.

Let us remember that transcultural interactions are not just abstract concepts; they are essential for cultivating a future grounded in solidarity, peace, and sustainable coexistence. This gathering represents more than just an academic exchange—it embodies a shared vision of a world where nations are united not by borders, but by common ideas, thoughts, aspirations, and, above all, friendships and ideas born from scientific debates. I am confident that the exchange of ideas and experiences throughout this event will not only inspire us but also spark new insights and collaborations, deepening our understanding and appreciation of music in all its forms.

Let this congress serve as a platform for innovation, where we examine not only the challenges of cultural intersection but also the immense opportunities it offers.

I extend my heartfelt thanks to all the scientists whose participation is a great honor for the congress, with special gratitude to the keynote speakers. I would also like to express my sincere appreciation to the organizing committee for their dedication and hard work in making this congress a reality. Their efforts have created a space for us to come together, share knowledge, and celebrate the power of music.

I am confident that the exchange of ideas and experiences during this congress will inspire us all and lead to new insights and collaborations, enriching our understanding and appreciation of music.

Best Regards,

Dr. Gvantsa Ghvinjilia

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4th IRMC Congress Program

30 December 2024, Saturday

09.30-10.00 Registration

10.00-10.30 Opening Speech

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

Congress Chair: Assoc. Prof. Gvantsa Ghvinjilia, The Vano Sarajishvili Tbilisi State Conservatoire, Georgia

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

10.30-12.15 Proceeding Presentation:

The importance of instrumental practice in children's cognitive development

Prof.Dr. Maria Bellmunt i Borràs and Prof.Dr. Sandra Soler Campo

Eco-Music as a Transcultural Phenomenon: Foundations, Principles, and Global Perspectives: The Georgian Case

Assoc. Prof. Gvantsa Ghvinjilia

The collection of gramophone records from Qamili i Vogël (Little Qamil) - An important document tracing traditional Albanian musical culture

Assist. Prof. Dr. Krenar Doli

The Formation of Kosovo's Musical Cultural Foundations and Its Emergence as an Independent Musical Entity

Assist.Prof. Dr. Rreze Kryeziu Breznica

12.45-13.45 1nd Day 1st Keynote Speech: Prof.Dr. Violetta Kostka

Musical Meaning from Cognitive Approach

Prof. Dr. Violetta Kostka

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

14.00-15.30 Proceeding Presentation:

Development Stages of Research Conducted in the Field of Organology in Azerbaijan

Gunay Mammadova

The Musical Language Features of Composer Neriman Memmedov's 'Azerbaijan' Oratorio

Aynur Gasimova

Investigation of Sufi Music in Azerbaijan: Problems and Suggestions

Zehra Badalova

Music at Women's Religious Marriage (Wedding) Ceremonies in Azerbaijan in the 21st Century

Aydan Babayeva

15.45-16.45 1nd Day 2nd Keynote Speech: Prof.Dr. Miloš Zatkalik

Crystallization of Culture through Analysis: Deleuzian and Psychoanalytic Reflections

Prof.Dr. Miloš Zatkalik

1st Day – 3rd Session: Session Chair: Assoc. Prof. Emre Pınarbaşı

17.00-18.00 Proceeding Presentation:

The Lax Vox Technique in Vocal Training: Its Effects on Vocal Health and Performance

Sevda Toker

Eastern Black Sea Rize Çamlıhemşin region music by the living folk poet Süleyman Serin a study on his life and work

Serap Duran Subatan and Zeki Karaman

18.15 Closing

December 1, 2024 Sunday

10.45 Opening

2nd Day – 4th Session: Session Chair: Assoc. Prof. Serkan Demirel

11.00-12.30 Proceeding Presentation:

Investigation of Artificial Intelligence Literacy Levels of Music Teachers

Ömer Üçer, Hüseyin Yılmaz and Yakup Açar

Music Emotion Induction: Music Theoretical Foundations

Fırat Altun

The Understanding of Hüseyni and Uşşak Makams in Turkish Music Based on Aşık Veysel Sound Recordings

Savaş Öztürk and Emre Pınarbaşı

Transformation in Music Education: From Traditional Methods to Digitalization and the Impact of Hybrid Models

Serkan Demirel

The Influence of Egyptian Movies on Turkish Makam Music: The Example of the Movie "Harun Reşid'in Gözdesi"

Orkun Zafer Özgelen

12.45-13.45 2nd Day 1st Keynote Speech: Dr. Stephan Lewandowski

A Music Theoretical History of Two Continents. German and European Roots and (Re-) Reception of Pitch-Class Set Theory

Dr. Stephan Lewandowski

2nd Day – 5th Session: Session Chair: Assist.Prof. Dr. Mehmet Alan

14.00-15.15 Proceeding Presentation:

Investigation of the Tradition of Playing and Singing in the Curricula of Turkish Music State Conservatories

Cevahir Karaca

The effects of chemicals used in the maintenance of string instruments on the structure and performance of the instrument

Zafer Güzey

An Analytical Approach to the Fret System of the Bağlama Instrument

Tunahan Alan and Mehmet Alan

Acoustic Analysis of the Effects of Different Types of Varnish Used on the Soundboard of Stringed Instruments on Sound Production

Mümtaz Ceylan and Emir Değirmenli

2nd Day – 6th Session: Session Chair: Assist.Prof. Dr. Emir Değirmenli

16.15-17.15 Proceeding Presentation:

The Effect of the Violin's Bridge on Sound Characteristics

Orhan Türk and Emir Değirmenli

Examination of the Impact of the Design and Physical Properties of the Bağlama Bridge on Sound Production

Berat Gerin and Emir Değirmenli

The Impact of Early Music Education on Children Development

Serkan Demirel and Merve Karabel

17.15-17.45 ***4th Rast Music Awards Announcement***

Hasan Said Tortop

18.00-19.00 2nd Day 2nd Keynote Speech: Prof.Dr. Scott Smith

Pianos without Borders: An Experiment in Online Learning

Prof.Dr. Prof.Dr. Scott Smith

19.00-20.00 2nd Day 3rd Keynote Speech: Prof.Dr. Walter Feldman

Pianos New Music and New Poetry at the Beginning of the Ottoman "Long" Eighteenth Century

20.00-20:15 Closing Ceremony

Assoc. Prof. Gvantsa Ghvinjilia

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Paper ID: IRMC1

Type: Oral, Abstract

Article topics in the IRMC: Interdisciplinary Music Research

The importance of instrumental practice in children's cognitive development

Maria Bellmunt i Borràs

University of Barcelona, Barcelona, Spain

Sandra Soler Campo

University of Barcelona, Barcelona, Spain

Abstract

This research is based on a full-term research project at a private school in Barcelona during the 2023-24 school year. It is an educational institution made up of a total of 63 students from the preschool stage to baccalaureate. The aim of this research is to analyze the difference between children who prepare for the Liceu exams, and who, in order to follow the program, study the piano an average of two hours a week, and children who only practice the instrument during class. We want to analyze the cognitive processes that develop when the child studies and plays a musical instrument on a regular basis. It is based on the hypothesis that learning a musical instrument improves cognitive processes and intellectual development in an integral way and favors the learning of other disciplines and skills such as attention, language, reading, writing, mathematics, logical thinking, memory and creativity.

Keywords:

piano, arts, education, school, music

Paper ID: IRMC2

Type: Oral, Abstract

Article topics in the IRMC: Interdisciplinary Music Research

Eco-Music as a Transcultural phenomenon: foundations, principles, and global perspectives: the Georgian case

Gvantsa Ghvinjilia

Vano Sarajishvili Tbilisi State Conservatoire, Georgia

Abstract

Eco-music, which unites ecological concerns with artistic expression while transcending geographical, cultural, and disciplinary boundaries, has positioned itself as a powerful transcultural tool. It can be considered a transcultural phenomenon due to its ability to express humanity's responsibility toward nature, fostering global collaboration among representatives from various fields of art and science across nations worldwide. The importance of article lies in its exploration of eco-music as a transcultural phenomenon, which constitutes the scientific novelty of the research. The study aims to explore the foundations and principles of eco-music as a transcultural phenomenon. Based on the set goals and objectives, the analysis will be conducted in two phases: Researching the foundations of eco-music; and studying the characteristic features of eco-music along with the prospects for Georgian eco-musicology. In the article, there are used historical and comparative scientific research methods. In the conclusions, it is emphasized that: Eco-music is based on the synthesis of sounds from both human and non-human origins, such as natural sounds of birdsong, water, plants, etc., which underscores the interconnectedness of human and non-human worlds. Eco-music can be considered a transcultural phenomenon due to its ability to bridge cultural divides, foster global collaboration, and address universal themes. Its transcultural nature is evident in many areas: it focuses on issues of crucial importance to all nations—such as climate change, biodiversity loss, resource depletion, and problems of sustainability. Eco-music plays a pivotal role in inspiring collective action to protect the planet, raising ecological awareness, and promoting cultural exchange. Georgian composers, the initiators of many eco-projects, have developed their own methodology for composing eco-music. Recommendations include finding a methodology for creating and researching eco-music, provoking green initiatives, and integrating eco-music examples into music education and concert programs as an effective transcultural activity.

Keywords:

eco-music, transcultural phenomenon, ecological concerns, sustainability, climate change, biodiversity

Paper ID: IRMC3

Type: Oral, Abstract

Article topics in the IRMC: Interdisciplinary Music Research

The collection of gramophone records from Qamili i Vogël (Little Qamil) - An important document tracing traditional Albanian musical culture

Krenar Doli

Institute of Albanology-Prishtina, Kosovo

Abstract

In addition to his unique role as a creator and performer of traditional Albanian songs, through this paper, we will delve into the contribution of Little Qamil [known as Qamili i Vogël in Albanian] to the recording of gramophone records by the “Jugoton” record label in Zagreb (now Croatia Records) featuring a variety of traditional songs from all Albanian-inhabited areas. Throughout the presentation of this paper, our focus will be on the ethnomusical aspect of the songs originating from various Albanian areas that were recorded by the record label “Jugoton” from 1967 onwards, and Qamili i Vogël (Little Qamil) was the key figure representing this label for Kosovo. What songs can be found in these collections from the Albanian-inhabited areas? What are the harmonic and rhythmic structures of these songs? Why is it crucial to preserve, document and systematise all the creativity compiled by Qamili i Vogël (Little Qamil) in these collections for the benefit of future generations? Questions like these will enable us to find the connections and commonalities that Qamili i Vogël shared with the Albanian musical tradition. The paper will also underscore the significant role played by the entire repertoire collected by him, serving as a fundamental reference for the concept of originality and undergoing a gradual process of musicization and accompaniment with

Keywords:

Qamili i Vogël, contribution, tradition, documentation, systematization

Paper ID: IRMC4

Type: Oral, Abstract

Article topics in the IRMC: Interdisciplinary Music

The formation of Kosovo's musical cultural foundations and its emergence as an independent musical entity

Reze Kryeziu Breznica

University of Prishtina, Kosovo

Abstract

The development of music culture is deeply intertwined with the overall growth of society and is significantly influenced by the underlying artistic educational philosophies and the institutional structures in place. As an isolated nation, Kosovo has managed to build a unique musical identity that reflects its cultural roots and resilience. Despite limited access to international platforms, Kosovar artists and composers have developed a distinctive voice that intertwines traditional influences with contemporary elements. This article examines the primary characteristics of Kosovar music through its incorporation of folk music elements, its unique contrasts with similar regional music, the role of cultural identity awareness, and its increasing international representation. Utilizing a mixed-methods approach, the study will incorporate content analysis of relevant documents, transcribed interviews with musicians and composers, and an examination of musical works from various periods. It aims to inform future researches and guide institutions in cultivating and preserving Kosovo's rich musical heritage, as the country forges its identity on the European cultural stage.

Keywords:

music identity, art music, social-political factors, societal growth, music heritage

Paper ID: IRMC5

Type: Oral, Speech

Article topics in the IRMC: Interdisciplinary Music Research

Musical meaning from cognitive approach

Violetta Kostka

Stanisław Moniuszko Academy of Music in Gdańsk, Poland

Abstract

A few decades ago, it was discovered that meaning is not only a matter of words and sentences, nor is it based on an "objective" truth independent of us, but goes much deeper, to sensory-motor patterns, feelings and qualities. We owe this kind of achievement primarily to neuroscience and cognitive linguistics, and nowadays almost every discipline tries to explain the meanings created through a cognitive approach. My lecture is devoted exactly to this kind of knowledge. It will be based on the very popular research model called conceptual blending theory invented by Gilles Fauconnier and Mark Turner (2002). According to the authors, the basis of much human thinking and action is a cognitive operation during which known concepts are blended in order to create a new concepts from them. The basic term here is mental space, which denotes a certain area of concepts that make up one semantic frame. While thinking and action, the human mind simultaneously creates four such mental spaces: two input spaces, one generic space and one blended space. The key mental space is the blended space, constructed from selected concepts of both input spaces, in which a new meaning emerges. The theory will be shown on the example of "Two studies" for piano (1986) by one of the leading Polish contemporary composers - Paweł Szymański. After presenting some fragments of each study, I will discuss my processes of creating meanings, taking into account Fauconnier and Turner's instructions. The results of these works are as follows: in "First study", I find that a single series of identical chords evokes a musical echo, and the entire study can be called scaling of the musical echo, whereas "Second study" is a quick musical movement in two alternating manners: running with a clearly defined goal and running without a clear goal. Finally, my results will be confronted with the meanings created by music critics.

Keywords:

conceptual blending theory, Paweł Szymański

Paper ID: IRMC6

Type: Oral, Abstract

Article topics in the IRMC: Organology

Development stages of research in the field of organology in Azerbaijan

Günay Mammadova

Nakhchivan State University, Nakhchivan, Azerbaijan

Abstract

The study of organology is an important scientific field that examines the historical development, evolution, and usage of musical instruments. This field investigates the structure, historical progression, classification, and cultural contexts of musical instruments. This study explores the historical development, current state, and future trends of research in the field of organology in Azerbaijan. By enabling the examination of musical instruments within their historical and cultural contexts, organology contributes to the preservation of these elements and their transmission to future generations. Research emphasizes the value of traditional musical instruments and practices, thereby enhancing the importance of cultural heritage. This article is significant for tracking the developmental stages of research in the field of organology in Azerbaijan. The aim of this research is to examine the historical development, current status, and future trends of studies in the field of organology in Azerbaijan. It seeks to reveal the evolutionary processes and significant milestones from the inception of organology to the present day, as well as to evaluate the diversity of methodological approaches in the field by analyzing how the methods and models used have evolved. Key questions that constitute the main problems of the research include which factors have influenced the development of organology in Azerbaijan, which instruments have emerged as prominent during this process, how musical instruments are classified, and what types of research have been conducted within the field of organology. This study adopts a qualitative research method. In order to understand and explain the historical development process of organology in Azerbaijan's music history, data was collected, a literature review was conducted, and academic articles, books, and other resources written on music organology were examined. The existing body of knowledge in this field was also reviewed. Fundamental and current academic books on music organology and musical instruments, comprehensive resources on music history, research articles on the evolution of music organology and instruments, and documents from relevant local and international symposiums were assessed as part of the analysis. Historical processes were examined, and the historical development stages of music organology were identified, including the initial phase, development, classical, and modern periods.

Keywords:

organology, Azerbaijani musical instruments, tar, berbet, ganun.

Paper ID: IRMC7

Type: Oral, Abstract

Article topics in the IRMC: Turkic Music

The musical language characteristics in Nariman Mammadov's oratorio "Azerbaijan"

Aynur Gasimova

Nakhchivan State University, Nakhchivan, Azerbaijan

Abstract

This article is dedicated to analyzing the features of the vocal-instrumental works of the renowned Azerbaijani composer Nariman Mammadov, particularly those dedicated to the homeland. The study characterizes the stages of N. Mammadov's artistic journey, which began in Nakhchivan, by examining his life and works. Mammadov was the composer of numerous symphonies, operettas, vocal-symphonic works, chamber music pieces, concertos, ballets, over 600 songs, and other compositions. This article examines the "Azerbaijan" oratorio by Mammadov, highlighting their poetic text, musical language, and structural features. The aim of this research is to study the composer's vocal-instrumental works, analyze the characteristics of their musical language, and address the existing gap in knowledge and literature on this subject. This study marks the first in-depth analysis of N. Mammadov's vocal-instrumental works. The findings of this research can serve as a foundation for future scientific studies, research projects, and seminars. The significance of this study lies in the fact that it provides the first-ever analysis of the selected works by Nariman Mammadov. The study delves into the characteristics of the musical language in Mammadov's vocal-instrumental works, with a focus on the use of traditional modes (magam), melodic structure, metrorhythmic features, and the impact of modal systems on melodic and harmonic language. This approach allows for a detailed exploration of the national characteristics of Mammadov's musical language and the role these features play in shaping his musical style. The main research question addresses the unique characteristics of the musical language in Nariman Mammadov's vocal-instrumental works. What insights can be drawn from the analysis of the "Azerbaijan" composition? Throughout the research process, established analytical methods in theoretical musicology, particularly historical-theoretical and comparative analysis techniques, were employed. The analysis of Mammadov's works was conducted in accordance with the principles of music theory. The "Azerbaijan" oratorio, composed by N. Mammadov with lyrics by A. Zeynalli for soloist, choir, and symphonic orchestra, was analyzed using its published keyboard score. In conclusion, the musical language of N. Mammadov's vocal-instrumental works is characterized by stylistic features unique to the composer, heavily influenced by the traditional mugham. The analysis reveals that in the works studied, the melodic structure is dominant in both vocal and instrumental sections, with all vocal parts embodying the essence of folk songs. Future research could explore the distinctive features of other works by Nariman Mammadov, as well as conduct comparative analyses with the musical language of vocal-instrumental works by other Azerbaijani composers.

Keywords:

Nariman Mammadov, Azerbaijani music, vocal-instrumental, composer, musical language.

Paper ID: IRMC8

Type: Oral, Abstract

Article topics in the IRMC: Turkic music

Investigation of sufi music in Azerbaijan: problems and suggestions

Zehra Badalova

Baku Music Academy, Azerbaijan

Abstract

Azerbaijani Sufi philosophy is an integral part of the history of world philosophy. The history of Sufism has been enriched by the activities of Azerbaijani Sufis. For the first time, this article extensively incorporates the Sufi music that exists in Azerbaijan into its research. It examines Rifai, Naqshbandi, and other dhikr music for the first time. Some issues surrounding Azerbaijani Sufi music remain unresolved. To address these issues, it is necessary to study the origins, history, and performance rules of this genre of music. The primary aim of this research is to investigate and uncover the Sufi music that is either newly emerging or has been operating clandestinely for many years in contemporary Azerbaijan. During the research, examples from Sufi literature were consulted, and music samples were collected by participating in dhikr ceremonies. Additionally, the works of mystic Fahreneddin Salim and the compositions of the "Savalan" group were analyzed. Some music samples were also sourced from the YouTube platform. The research concludes that the contemporary interest in Sufi music remains confined to cultural contexts, and its importance as a tool for dhikr ceremonies has diminished. While the musical examples collected from different sources lack formal similarities, the same philosophical thought is clearly evident in their poetic texts. Historically, Sufi music in Azerbaijan has been suppressed and erased from memory. This subject needs to be studied more comprehensively by researchers and revitalized.

Keywords:

Azerbaijani religious music, popular culture

Paper ID: IRMC9

Type: Oral, Abstract

Article topics in the IRMC: Turkic music

Music at women's religious marriage (wedding) ceremonies in Azerbaijan in the 21st century

Aydan Babayeva

Baku Music Academy, Azerbaijan

Abstract

Religious wedding ceremonies are special ceremonies performed according to various religious and cultural traditions. These ceremonies usually reflect religious beliefs, cultural traditions and social norms and occupy an important place in the couple's life. In Muslim weddings, for example, the recitation of verses from the Quran and the playing of special prayer music add to the spirit of the ceremony. Researching the music of religious wedding ceremonies in Azerbaijan is always in the focus of musicologists. It should be noted that this ceremony, popularly known as "Darvish weddings", was mainly performed by men and women did not participate in these ceremonies. However, in the last 5-10 years, a new type of religious marriage ceremonies performed by women has started to spread. Organizing marriage ceremonies for women in different sects and traditions of Islam requires more independent and different approaches. In some modern societies, it is accepted that women lead religious ceremonies. Religious marriage ceremonies performed by women are accompanied by modern presentation styles. It combines traditional rituals with modern aesthetic and organizational principles, making the ceremony more distinctive and innovative. In religious marriage ceremonies organized by women, music is an important element that adds to the spirit and significance of the ceremony. The choice and presentation of music in such ceremonies aims to preserve the religious content as well as to strengthen the aesthetic and spiritual impact of the ceremony.

Keywords:

wedding ceremony, Azerbaijan religious music

Paper ID: IRMC10

Type: Oral, Speech

Article topics in the IRMC: Music theory

Crystallization of Culture through Analysis: Deleuzian and Psychoanalytic Reflections

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Abstract

Cultures do not exist in isolation, contained within regional or ethnic boundaries, or as immutable, ossified entities. The need to study their changes and interactions gives rise to the concepts of multi-/inter-/cross-/transculturality (for the present purpose distinctions between these terms will not be addressed, with transculturality used as an umbrella term). Transculturality, however, is not (only) something that exist in a given cultural artefact, but arises through collaboration between various actors, and when music is concerned, the important role is played by the listener and the analyst. Different analytical approaches do not only illuminate, but effectively construct different aspects of the work, including those facets that can be ascribed to different cultures. The present essay examines how this plays out in music, instantiated by the composition *Hadedas* for cello and piano by Serbian composer Srđan Hofman, with special emphasis on its pentatonic collections. Freely borrowing certain concepts from Deleuze (and Guattari), I argue that pentatonicism, while territorialized, also possesses nomadic qualities (localizable in time and space, but with a mobile and shifting center). The deterritorialization ("lines of flight") – reterritorialization processes are "out-of-phase" activities of the composer and the analyst. Further along these lines, we can describe such processes in terms of what could tentatively be called (as per Manuel DeLanda) Deleuze's ontological dimensions: virtual/chaotic – intensive ("molecular", related to heat, velocity etc.) – extensive ("molar", as an object given in time and space). Any cultural activity, whether emphasizing creativity or interpretation, engages a field of interacting forces, where both individual works and individual cultures are constructed around certain pre-individual singularities, emerging as partially "crystallized" entities with fuzzy boundaries. Finally, in order to account for music's remarkable predilection for embodying and blending diverse cultural contexts, the essay takes a psychoanalytic turn, and – assuming powerful connections between music and the unconscious – invokes primary process mechanisms, particularly condensation, and subject-object ambiguity.

Keywords:

music analysis, interculturality, Hofman, Deleuze, psychoanalysis

Paper ID: IRMC11

Type: Oral, Abstract

Article topics in the IRMC: Voice training

The Lax Vox technique in vocal training: its effects on vocal health and performance

Sevda Toker

Ordu University, Turkey

Abstract

The Lax Vox technique is an effective method used in the fields of voice training and therapy, aiming to protect vocal health and enhance performance. This study examines the effects of the Lax Vox technique on vocal health and performance within a theoretical framework, systematically evaluating the existing literature. The technique offers a range of physiological and functional benefits, such as reducing tension in the vocal cords, facilitating relaxed voice production, improving breath control, and increasing vocal endurance. Its aerodynamic back pressure created through water resistance contributes to more balanced functioning of the vocal cords, preventing vocal fatigue and enhancing voice quality. The Lax Vox technique provides an effective solution not only for professional voice users such as singers, teachers, and theater performers but also for individuals requiring voice therapy. Additionally, its regular use has shown positive results in the treatment of conditions like muscle tension dysphonia, which require voice therapy. A review of the literature reveals that this method alleviates vocal fatigue in the short term and improves vocal endurance over the long term. While the ease of application and its wide range of users present significant advantages, it should be noted that its effectiveness may be limited by individual differences and improper application of techniques. For this reason, it is recommended to implement the technique under expert guidance with personalized adjustments. This research provides a broad perspective on the current and potential contributions of the Lax Vox technique to vocal health and education, offering an important framework for a better understanding of its theoretical and practical foundations. In this context, further investigation into the effects of the technique could contribute to the development of innovative approaches to voice training and therapy processes.

Keywords:

Lax Vox technique, vocal health, vocal performance, voice therapy, breath control

Paper ID: IRMC12

Type: Oral, Abstract

Article topics in the IRMC: Turkish music

The Eastern Black Sea Rize Çamlıhemşin region music by the living folk poet Süleyman Serin a study on his life and work

Serap Duran Subatan and Zeki Karaman

Sivas Cumhuriyet University, Turkey

Abstract

This study aims to examine the musical career, works and contributions of folk poet Süleyman Serin, who lives in the Eastern Black Sea region, to the music of this region. Süleyman Serin's work on the making of tulum and baglama, the performance of these instruments, and his compositions reveal his important contributions to the regional music culture. The young musicians that Serin trained and the bagpipe workshop she opened are seen to be important for the preservation of the cultural heritage of the region. In the research, the place of Serin's compositions and instruments in the Black Sea culture, his source personality and his role in transferring the music of the region to younger generations were discussed. Throughout Serin's musical life, he has been shaped by the influences he received from masters such as Neşet Ertaş and Sabit Karaman, and it is seen that he preserves the traditional structure of the tulum and baglama instruments and combines them with modern music. Semi-structured interviews and field research were conducted throughout the study. With this research, 1 oral work of Süleyman Serin was compiled and notated. It has been analyzed that the work was composed in Neva maqam and Turkish accent (5/8) meter system. The themes of the concept of family are covered in the lyrics of the work. With these results, Süleyman Serin's contributions to Eastern Black Sea music are brought to the agenda, and at the same time, the focus is on the music's contribution to the performing repertoire by including it in the notation archives in educational institutions.

Keywords:

Süleyman Serin, Tulum, Baglama, Black Sea Music, Folk Bard, Traditional Music, Cultural Heritage, Turkish Folk Music.

Paper ID: IRMC13

Type: Oral, Abstract

Article topics in the IRMC: Music education

Investigation of AI literacy levels of music teachers

Ömer Üçer, Hüseyin Yılmaz, Yakup Açar

Kafkas University, Turkey

Abstract

The aim of this study is to determine the artificial intelligence literacy levels of music teachers. The research was conducted using the survey model under the quantitative research paradigm. The study group consisted of 132 music teachers working in public schools. In the data collection process, "Artificial Intelligence Literacy Level Scale" was used to measure the artificial intelligence literacy levels of music teachers. Independent sample t-test and One Way Analysis of Variance (Anova) were used to analyse the data. Artificial intelligence literacy levels of teachers were examined in terms of various variables and the data were tabulated and reported. As a result of the research, it was determined that the average level of artificial intelligence literacy of music teachers was at a medium level. While there was a significant difference in the artificial intelligence literacy levels of music teachers in terms of gender variable, "general total" and "awareness" sub-dimension, marital status variable, "evaluation" sub-dimension; there was no significant difference according to professional seniority, graduation status, graduated faculty and frequency of internet use. However, it was concluded that the artificial intelligence literacy levels of music teachers who have knowledge about artificial intelligence, artificial intelligence programmes and use artificial intelligence programmes and these programmes in music and music education are significant. It has been observed that there is a direct relationship between artificial intelligence literacy, knowledge and frequency of use, and as the level of knowledge and awareness increases, teachers' evaluation and use skills for artificial intelligence also increase.

Keywords:

Artificial Intelligence, national education, music, music education, teacher education

Paper ID: IRMC14

Type: Oral, Abstract

Article topics in the IRMC: Music theory

Music emotion induction: music theoretical foundations

Firat Altun

Harran University, Turkey

Abstract

Music, as one of the oldest and most universal forms of human expression, plays a central role in conveying and perceiving emotions. This study examines musical affectivity through the lens of music theory, investigating how musical structures influence emotional responses. Musical elements such as rhythm, melody, harmony, and tonality shape a language of emotion, and the theoretical interpretation of these elements lies at the heart of the discussion. This paper approaches the role of music theory in constructing emotional expressions from a theoretical perspective. It conceptually discusses how musical structures function in various contexts and their effects on listeners, focusing on elements such as rhythm and tonality. Furthermore, the influence of individual and cultural factors on these effects is evaluated. Performance interpretations and aesthetic perception are considered elements that enrich and personalize musical affectivity. It can be proposed that musical affectivity emerges as a multi-layered process shaped by the arrangement of musical structures. For example, elements like rhythm and tempo can directly impact a listener's energy level or emotional reaction, while more structural elements like tonality and harmony may play a guiding role in emotional content. However, the dynamic between the universal aspects of music theory and culturally specific contexts presents a significant area of inquiry in understanding musical affectivity. The same tonal or rhythmic structure can evoke different emotional responses in varying cultural contexts, demonstrating that the capacity of musical structures to shape emotional expression is context-dependent. The role of performance interpretation in personalizing emotional expression is also noteworthy. Dynamic variations, deliberate changes in tempo, and expressive techniques used during a performance can enhance the emotional intensity experienced by the listener. This underscores the idea that musical structures are not static but are always shaped by the influence of the performing musician. Aesthetic judgments, as complementary elements of emotional expression, are closely tied to how listeners perceive and evaluate a piece. This study aims to provide a conceptual framework for understanding how music theory shapes musical affectivity. Focusing on the emotional effects of foundational elements such as rhythm, tonality, and melody can contribute to the development of expression-oriented strategies in music education and performance. Moreover, theoretical discussions on the impact of individual and cultural contexts could inspire new interdisciplinary research questions on musical affectivity.

Keywords:

music theory, music emotion induction, psychology of music

Paper ID: IRMC15

Type: Oral, Abstract

Article topics in the IRMC: Turkish music

The understanding of Hüseyni and Uşşak makams in Turkish music based on Aşık Veysel's sound recordings

Savaş Öztürk and Emre Pınarbaşı

19 Mayıs University, Turkey

Abstract

This study thoroughly analyzes the use of Hüseyni and Uşşak makams in the works of Aşık Veysel, one of the foremost figures in Turkish folk music, aiming to examine the relationship between individual performance styles and theoretical frameworks of makam. The research focuses on understanding Aşık Veysel's musical identity and his unique approach in performances, highlighting the dynamic interplay between the technical characteristics of makams and personal interpretations. The study involves a detailed analysis of the frequency of pitches, melodic progression characteristics, and microtonal structures in Aşık Veysel's works. Selected pieces from the Kalan Music Archive series were analyzed using the MakamBox software, generating pitch histograms and melograms based on the findings. The analyses revealed the prominent use of the Segah pitch, often performed with tonal deviations from theoretical reference values, and identified predominantly descending (initi) melodic progressions across all pieces. The findings demonstrate that the makams performed in Aşık Veysel's works align with theoretical knowledge but acquire a distinctive individual interpretation. While Uşşak makam is traditionally characterized by ascending progressions and Hüseyni makam by descending ones, all of Aşık Veysel's performances displayed descending progressions. This observation reflects the shaping of musical expression rather than merely adhering to emotional atmospheres. Notably, the strong emphasis on the Re (Neva) pitch significantly influenced the overall structure of the performances, drawing them closer to the characteristics of the Muhayyer makam. The prominent use of the Segah pitch in Aşık Veysel's works further underscores its role as an enhancer of the expressive capacity of makams. However, the tonal variations observed in its performance suggest a departure from traditional rules, illustrating Aşık Veysel's unique interpretation within the framework of makam theory. The frequent emphasis on Segah, whether flat or sharp compared to theoretical references, highlights how individual performance approaches can adapt and expand the boundaries of makam theory in Turkish folk music. The findings underscore how individual performance styles in folk music can transform traditional theoretical frameworks. Aşık Veysel's balance between adhering to traditional makam features and expressing personal interpretation reveals how makams serve as flexible tools for artistic expression. The descending nature of his performances is significant not only for understanding theoretical differences but also for comprehending the melodic paths followed in his music. This research meticulously examined melodic progressions, final pitches, and frequency distributions in Aşık Veysel's works. Analyzing these features clarified the differences between the traditional characteristics of Hüseyni and Uşşak makams and Veysel's individual interpretations. The strong emphasis on Re (Neva) in the performances stood out as a motif and demonstrated how Veysel's performance style extended beyond conventional makam structures. In conclusion, the execution of makams in Aşık Veysel's works reveals the dynamic relationship between theoretical knowledge and individual performance in Turkish folk music. Veysel's unique interpretations of traditional makams highlight the creative potential of folk music. These findings emphasize that makams in Turkish folk music are flexible structures that accommodate both traditional and individual interpretations, offering insights for broader studies in this field. Aşık Veysel's music represents an artistic approach that bridges tradition and modernity, functioning not only as a medium for personal expression but also as a link between the conventional and the innovative.

Keywords:

Aşık Veysel, Turkish folk music, performance analysis, Uşşak, Hüseyni.

Paper ID: IRMC16

Type: Oral, Abstract

Article topics in the IRMC: Music education

Transformation in music education: from traditional methods to digitalization and the impact of hybrid models

Serkan Demirel

Ankara Music and Fine Arts University, Turkey

Abstract

This research aims to evaluate the transition from traditional methods to digitalization in music education and the pedagogical effects of hybrid models. The study particularly addresses individual learning, accessibility, pedagogical impacts, and changes in human-to-human interaction. The document analysis method was employed in this research. Data collected from the literature were coded within themes such as "traditional methods," "digitalization," "hybrid models," and "accessibility," and thematic analysis was conducted. Academic articles, reports, and books were systematically reviewed. The digitalization of music education has supported individualized learning and facilitated overcoming geographical and economic barriers; however, it has also limited human-to-human interaction. Hybrid models, on the other hand, combine the strengths of traditional and digital methods to provide pedagogical flexibility. Nonetheless, the effective implementation of hybrid models requires educators to be proficient in using technology and addressing infrastructural deficiencies. Based on these findings, it is recommended that technology training programs be organized for educators, infrastructural projects be developed to address inequalities in access to digital tools, and more research be conducted to understand the long-term pedagogical effects of digitalization.

Keywords:

music education, digitalization, hybrid models, traditional methods, accessibility, pedagogy, individual learning, technology in education, cognitive development, collaborative learning.

Paper ID: IRMC17

Type: Oral, Abstract

Article topics in the IRMC: Turkish music

The Influence of Egyptian Movies on Turkish Makam Music: The Example of the Movie “Harun Reşid’in Gözdesi”

Orkun Zafer Özgelen

Istanbul Technical University, Turkey

Abstract

The Egyptian film we are discussing, originally titled ‘Denanir’ and released in Turkey in 1941 in İpek cinemas under the title ‘Harun Reşid’in Gözdesi’, was shot on 29 September 1940 by Egyptian director Ahmed Bedirhan (1909-1959). In line with the ‘nationalisation’ or ‘nationalisation’ policies of the period, Sadettin Kaynak, who made ‘adapted songs’ in Turkish instead of the original and Arabic songs of the film, can be said to have opened an important field in Turkish makam music. In this study, the songs in the film ‘Harun Reşid’in Gözdesi’ and the adapted songs were analysed comparatively and the interaction between Egyptian music and Turkish makam music was examined in terms of orchestration, form, instrumentation and makam in line with Sadettin Kaynak’s compositional approach.

The interaction between Turks and Arabs since the Ottoman period can be seen both in social life and in music. Although this exchange weakened politically during the Republican period, it continued in the cultural and social spheres. As a result, this communication, which became widespread with the cinema sector, affected Turkish makam music in terms of performance, form, instrument and makam usage, especially within the framework of Sadettin Kaynak’s composition. In addition to discussing these issues in our study, suggestions are presented in line with the common points of the two music in the corpus, which we can call ‘makam geography’ as a common culture. For example, works composed by Sadettin Kaynak that do not conform to the song form can be considered as ‘kaside song’ or ‘cycle song’ in line with their structures, instead of collecting them under the name of ‘fantezi song’. These suggestions are of course open to discussion. They can be varied as a result of new propositions and can be used for analyses when a common consensus is reached.

Keywords:

Sadettin Kaynak, Turkish makam music, Arabic-Egyptian, music, Adapted song

Paper ID: IRMC18

Type: Oral, Abstract

Article topics in the IRMC: Music Theory

A Music Theoretical History of Two Continents. German and European Roots and (Re-) Reception of Pitch-Class Set Theory

Stephan Lewandowski

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Abstract

Pitch-class set theory was developed on the American continent in the 1940s by composers and music theorists such as Milton Babbitt (1916–2011), Allen Forte (1926–2014), and others. Since the 1970s, this discipline, which is located between music and mathematics, can be regarded as more and more established and institutionalised throughout the Anglo-American world. In contrast, it is often strongly rejected in large parts of the European and especially the German discourse, which can be seen as one of the many devastating aspects of the division of the international research community following the Second World War.

This study attempts to trace the historical causes of the ambivalent reception of pitch-class set theory world-wide, partly on the basis of exclusive sources, such as an e-mail correspondence with Allen Forte. It discusses the paradoxical situation that it is precisely in German and French music theory of the 19th century (and in some cases even further back) that predecessor models of this music theoretical system can be found in the history of ideas.

Only recently, depoliticised and in the context of the ever stronger and more natural international networking of specialist discourse in the German-speaking world and other parts of Europe, has it become possible to consider pitch-class set theory as a meaningful analysis tool for post-tonal Western music and to apply it accordingly, on the one hand, and to individualise and further develop it, on the other. In times of internationalisation, globalisation, and digitalisation, this form of re-reception holds the potential to expand pitch-class set theory into a transcultural music-analytical tool that can also gain strength beyond its previous musical boundaries and areas of application.

Keywords:

Pitch-class set theory, history of music theory, music analysis, post-tonal music

Paper ID: IRMC19

Type: Oral, Abstract

Article topics in the IRMC: Turkis music

Investigation of the Tradition of Playing and Singing in the curricula of Turkish Music State Conservatories

Cevahir Karaca

Maltepe University, Turkey

Abstract

The tradition of playing and singing has held a significant place in the transmission and preservation of traditional folk music up to the present day. This tradition has ensured the continuity of musical culture and has been passed down through generations via the master-apprentice relationship. In addition to its central role in Anatolian musical culture, the master-apprentice relationship serves as an essential educational and instructional model for the transmission, preservation, and sustainability of the culture. Specifically, within the tradition of minstrelsy, it plays a crucial role in maintaining and transmitting the heritage. Anatolian musical culture has survived and reached the present day through this teaching method. Although different music genres exist in various regions of Anatolia, each of these genres has unique characteristics and performance styles. These performance styles are named and practiced differently depending on the region. Whether performed solo or collectively, they are traditionally executed in the form of playing and singing. The master-apprentice relationship, applied in Turkish folk music, has preserved this tradition and brought it to the present day. While the tradition of playing and singing has been maintained in Turkish folk music through the master-apprentice relationship, in Turkish classical music, the same practice has been carried out through the "meşk" method, ensuring the continuity of education and transmission to this day. However, it is significant to examine how the tradition of playing and singing is applied in today's music education and teaching environments, particularly in conservatory education, to ensure the survival of the tradition. From this perspective, this study aims to explain the evolution of the tradition of playing and singing in Turkish music up to the present day and to investigate whether it is applied in the curriculum of Turkish Music State Conservatories within an academic teaching methodology. This investigation is conducted by examining course plans using qualitative research methods

Keywords:

playing and singing, playing and singing tradition, master-apprentice tradition

Paper ID: IRMC20

Type: Oral, Abstract

Article topics in the IRMC: Organology

The effects of chemicals used in the maintenance of string instruments on the structure and performance of the instrument

Zafer Güzey

Anadolu University, Turkey

Abstract

This study meticulously examines the surface maintenance and repair of the woods used in the construction of string instruments with the precision of a laboratory analysis. It discusses how these examinations contribute to prolonging the lifespan of string instruments and their usability in concert halls. The purpose of this study is to highlight the significant contributions of chemicals used in the maintenance and repair of string instruments to the structure and performance of the instruments. Throughout the history of instrument-making, string instruments produced by renowned violin makers (luthiers) such as Nicola Amati (1596-1684), Antonio Stradivarius (1644-1737), and Bartolomeo Giuseppe Guarneri 'del Gesù' (1698-1774) have been played by famous virtuosos in concerts for years, offering audiences the pleasure of their unique and beautiful sounds. It is inevitable that these instruments, dating back to the 1600s, undergo maintenance and repair over time. Violin maintenance is typically performed in laboratory settings by experienced and reputable luthiers, ensuring the instruments remain playable to this day. This research examines the types of chemicals used in the maintenance and repair of string instruments, discusses how their use can be made more effective, and explores their impact on extending the lifespan and performance of instruments while preserving their surfaces. Using literature review and document analysis methods, the study emphasizes that the construction, maintenance, and repair of string instruments—as well as the chemicals used during these processes—directly affect the surface, sound quality, and performance of the instruments. The findings suggest that a detailed examination of the properties of cleaning and polishing chemicals (e.g., hydrogen peroxide (H₂O₂), acetone, ethyl alcohol, etc.) can contribute to the development of new techniques in instrument restoration. These techniques can prevent deformation of the sound, tone, and surface of the instrument, ultimately enhancing its performance. In this context, the study concludes that when identifying and applying chemicals used in the maintenance and repair of instruments with high artistic value, it is necessary to separately evaluate the chemicals used in oil-based and alcohol-based varnishes. This ensures the preservation of the instrument's surface and integrates positive effects on its sound quality and performance.

Keywords:

Organology, string instruments

Paper ID: IRMC21

Type: Oral, Abstract

Article topics in the IRMC: Music education

An analytical approach to the fret system of the bağlama instrument

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Kastamonu University, Turkey

Mehmet Alan

Anadolu University, Turkey

Abstract

When one thinks of the Turkish folk music instrument used in Anatolia, the first instrument that comes to mind is the Bağlama, also known as the Long-Necked Lute or Bozuk Düzeni Bağlama in organology publications in Western cultures. This instrument has been used in the musical traditions of our country for thousands of years and holds a significant place. It is recognized as the primary instrument of Turkish folk music. This study aims to analyze the fret system of the Bozuk Düzeni Bağlama and facilitate its understanding by other musical instrument-making cultures. The purpose of this research is to enhance the comprehension and recognition of the fret system applied in the construction of our traditional Turkish folk music instrument, the Bozuk Düzeni Bağlama. The research examines the fret system of the Bağlama and discusses how this knowledge can be better understood in instrument-making processes, contributing to broader audiences appreciating Turkish folk music. Utilizing document analysis and interviews with open-ended questions, the study seeks to increase the comprehensibility of the fret systems of the Bozuk Düzeni Bağlama in other cultures. The findings suggest that, based on insights gained from document analysis and the opinions of master Bağlama makers gathered through open-ended interviews, the Bağlama—capable of performing all types of music—can contribute to the comprehension and recognition of Turkish folk music. In this context, it is concluded that enhancing the understanding of the fret system in the construction of the Bozuk Düzeni Bağlama will contribute to this recognition.

Keywords:

Bozuk Düzeni Bağlama (Saz), Fret System in Bağlama, Sound System in Turkish Music

Paper ID: IRMC22

Type: Oral, Abstract

Article topics in the IRMC: Organology

Acoustic analysis of the effects of different types of varnish used on the soundboard of stringed instruments on sound production

Mümtaz Ceylan

Hacı Bayram Veli University, Turkey

Abstract

This study examines the effects of different varnish types on the acoustic properties of stringed instruments' soundboards, with a specific focus on the oud instrument. Traditionally, varnish is avoided in Turkish musical instruments due to the belief that it negatively impacts sound quality, although this practice often reduces the instrument's durability. Using varnish, the study conducted laboratory experiments involving frequency, mobility, and sound radiation analyses. The results indicate that applying varnish to the soundboard can enhance sound radiation in certain frequency ranges while reducing it in others. It was found that selecting the optimal varnish type and thickness can prevent negative impacts on sound and improve instrument durability. The study suggesting that varnish application on soundboards may be feasible.

Keywords:

varnish, French polish, string instruments, oud, acoustics

Paper ID: IRMC23

Type: Oral, Abstract

Article topics in the IRMC: Organology

The effect of the violin's bridge on sound characteristics

Orhan Türk

Hacı Bayram Veli University, Türkiye

Abstract

The purpose of a musical instrument is not only aesthetics, but also sound production, and it must meet the personal expectations of the musician. When an instrument fails to meet the musician's expectations, there is often a tendency to switch to a different instrument, which can be costly. Instead, changing the components of the instrument to adapt its sound characteristics to the musician's needs emerges as a solution. Changing the bridge of the instrument has been observed to lead to significant changes in its sound character. In Turkey, instrument making is largely based on the master-apprentice relationship, which limits data-driven studies. This lack of data hinders the development of the instrument-making profession. However, concrete data obtained through sound radiation analysis and acceleration measurement methods aim to create a resource in this field and establish a more scientific foundation for instrument making.

Keywords:

violin bridge, sound analysis, bridge mobility, acoustics, stringed instruments

Paper ID: IRMC24

Type: Oral, Abstract

Article topics in the IRMC: Organology

Examination of the impact of the design and physical properties of the bağlama bridge on sound production

Berat Gerin

Hacı Bayram Veli University, Türkiye

Abstract

This study focuses on the bridge, one of the most easily replaceable components of the bağlama, and investigates its effects on the instrument's sound. The analysis considers the design, position, and material properties of the bridge as separate variables. Various designs, materials, and positions were systematically evaluated in terms of Bridge Mobility, Sound Radiation, and sound spectra obtained from performance outcomes. The findings reveal that the bridge, which can be altered quickly and economically, has a significant impact on the instrument's tonal characteristics. In this context, recommendations are provided for bridge design, material selection, and positioning to achieve desired sound characteristics. This study holds particular importance as it offers practical insights into achieving specific tonal qualities in the bağlama, enabling swift and effective adjustments.

Keywords:

bağlama, stringed instruments, bridge mobility, sound radiation, timbre

Paper ID: IRMC25

Type: Oral, Abstract

Article topics in the IRMC: Music education

The impact of early music education on children development

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Abstract

Music education, which plays a critical role in laying the foundation for lifelong skills, is an educational discipline that profoundly impacts children's mental, social, and emotional development. The importance of early childhood music education in child development is increasingly emphasized. This study aims to highlight the contributions of music education to cognitive processes, social skills, and emotional development and to emphasize the effects of early music education on children's mental growth. In this context, the research, designed using a literature review method, systematically analyzes articles, scientific reports, and other relevant works in the field. The reviews are based on data obtained from qualitative and quantitative studies addressing the effects of early music education on children's cognitive, social, and emotional development. The findings reveal that music education enhances children's cognitive abilities, particularly by positively contributing to essential skills such as memory, attention, and problem-solving. Furthermore, music education has been shown to be effective in fostering creativity, aesthetic sensitivity, and self-confidence in children. From a social perspective, children who receive music education are noted to excel in areas such as teamwork and empathy development. Additionally, music education has been observed to contribute to language development and support overall academic success. Based on the results of the research, it is recommended that early childhood music education be made a mandatory part of the preschool curriculum, that families be encouraged to play an active role in this process, that economic barriers be removed to ensure equal access for all children, and that resources be increased to design and implement programs suitable for children's age and developmental levels.

Keywords:

folk early childhood music education, child development, impact of music on learning and skills

Paper ID: IRMC26

Type: Oral, Speech

Article topics in the IRMC: Music education

Pianos without Borders: an experiment in online learning

Scott Smith

Cordelia Brown Murphy Professor of Piano Pedagogy, University of Kansas, US

Abstract

In this speech, all the details regarding the possibility of conducting piano education online were thoroughly explained.

Keywords:

music education, piano education, online learning

Paper ID: IRMC27

Type: Oral, Speech

Article topics in the IRMC: Turkish music

New music and new poetry at the beginning of the Ottoman “long” eighteenth century

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(Emirata), US*

Abstract

It is a paradox that Ottoman court music, as a distinct style and repertoire, and the most creative movement in Ottoman poetry--the “Fresh” or “Indian” Style--both emerged during the prolonged social and economic crisis of the seventeenth century. This period witnessed a gradual break from a declining musical practice of Greater Iran, toward the creation of a new Ottoman music. Most of these cultural developments were the work of a group of intellectuals in Istanbul and Edirne, usually attached to the Mevlevi, Halveti or Gülşeni dervish orders; as well as a smaller group of secular aristocrats and tradesmen, some “cross-over” musicians from the official military mehterhane, and mosque singers, many of whom knew one another personally. The internal structural coherence of the Mevlevi Order of Dervishes—who became a major presence in Istanbul during the seventeenth century--allowed them to help shape the new art music and influence the poetry as well. To these intellectuals and artists of the seventeenth century, it was a given that the center of the Islamic civilization lay not in their own Empire but in the Mughal Empire of India. Although this has been described as the “Sufi era” of Turkish poetry, it was also the era in which a subversive voice entered the Sufistically-tinged Turkish verses. Many of these poems were written in response to Persian verses by contemporary masters in India and Iran. The Ottoman court per se did not furnish the primary support for any of these musical or poetic developments. But during the ensuing “long eighteenth century” (after ca. 1680) the Court assumed more responsibility for supporting both the new music and poetry. In addition, the leading non-Muslim musicians, especially the cantors of the Greek Orthodox Church, took a major role in the direction of new secular composition for the Court.

Keywords:

Ottoman court music, poetry,



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- Turkish Music, Philosophy, Theories, History, Applications, Research

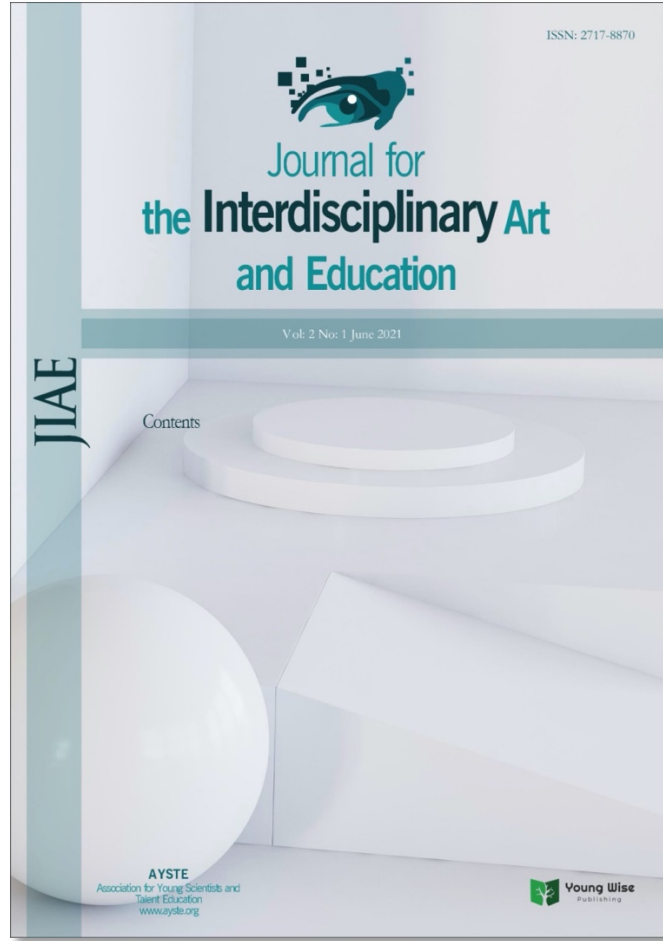
History, philosophy, the methodology of music ...

- Musicology and interdisciplinary fields (Music and physics, music and psychology, music and history, music and medicine, music and philosophy, music and technology...)
- Music education
- Music and creativity.

Web site: <https://dergipark.org.tr/en/pub/rastmd>

Editorial e-mail: rastjournaleditor@gmail.com

Indexes: EBSCO, RILM, Scopus



Journal for the Interdisciplinary Art and Education (JIAE) is an open-access biannual journal published by Young Wise (Genç Bilge) Publishing House. It publishes articles in the field of Art and Art Education and related interdisciplinary issues, with significant contributions to the understanding, discovering, and creating new models, strategies, approaches and improvement of the performing, teaching and learning of arts. JIAE, covers issues such as art education, interdisciplinary art education, education and training of the art teacher, art talent, art education for special needs of children, art education for gifted students, artistic creativity, educational policy on art education, teaching of the fine art sciences, teaching of the performing art, art and related interdisciplinary STEAM education for art, teaching techniques and activities in the education of art, is a scientific and academic journal. JIAE aims to be a scientific media sharing scientific research, practices, theories and ideas about interdisciplinary art and education. The JIAE is an international refereed scientific journal which publishes review and research article, teaching techniques and activities for interdisciplinary art education, book reviews and interviews in English. Submitted articles are evaluated in a double blinded peer-reviewed fashion.

Web site: <https://dergipark.org.tr/en/pub/jiae>

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Indexes: EBSCO, Index Copernicus, Asos, Research Bible.



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Web site: <https://turkmuzigidergisi.com>

Editorial e-mail: turkmuzigieditor@gmail.com

Indexes: Index Copernicus, EBSCO



Journal of Turkish Organology (JTO) (e-ISSN: 3023-7890) is a nonprofit, open-access, peer-reviewed scientific platform where research on the features, classification, historical development, and etymology of musical instruments is published. JTO operates with a double-blind peer review system. As the first and only platform in the field of organology, first regionally and then globally, JTO aims to play a significant role in the development of this academic discipline.

JTO encourages the development of researchers in the field of organology, particularly in areas such as scientific writing, the use of technological tools, musical instrument making, design, and revision craftsmanship. The publication months are March and September. The publication languages of JTO are Turkish and English.

Scope

The scope of the Journal of Turkish Organology (JTO) includes academic research topics in the field of organology. In addition, it covers interdisciplinary topics related to organology. JTO publishes articles in the form of research papers, review articles, book reviews, and interviews. The scope of JTO includes the characteristics of musical instruments, the historical development and etymology of musical instruments, the construction and design of musical instruments, revisions and improvements in musical instruments, as well as interdisciplinary studies on musical instruments.

Web site: <https://turkorganolojidergisi.com/>

Editorial e-mail: turkorganolojidergisieditor@gmail.com

Indexes: Open AIRE, Research Bible



The Journal of Music Theory and Transcultural Music Studies (JMTTMS) is an open-access journal published by Genç Bilge (Young Wise) Publishing Ltd in Isparta, Turkey. It focuses on publishing articles in music theory and transcultural music studies. JMTTMS aims to serve as a scientific platform for sharing research, practices, theories, and ideas related to music theory and transcultural music studies. It is an international, refereed scientific journal that publishes review articles, research articles, book reviews, and interviews in English. Submitted articles are evaluated through a double-blind peer review process. The journal holds the copyrights for all articles published within its issues. JMTTMS is published biannually, in June and December.

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Web site: <https://jmttms.com/>

Editorial e-mail: editorjmttms@gmail.com

Indexes: OPENAire, Research Bible, Eurasian Scientific Journal Index



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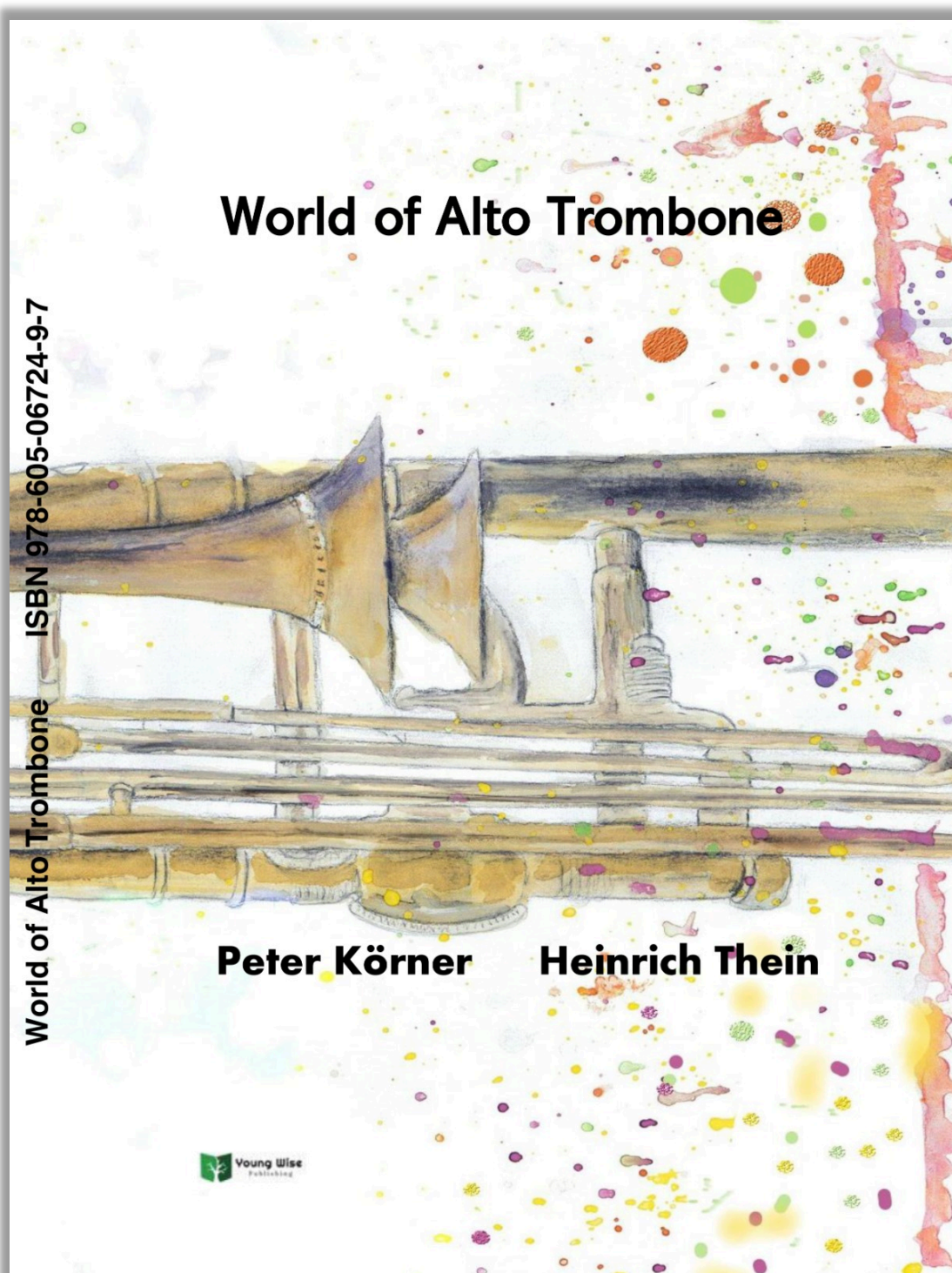
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