



FOLK GROUP of SONGS

Kartal Municipality held ' The Concert of the Turkish folk songs called ' Aşıklar Geçidi' in partnership with the Municipality of An-Der Hasan Ali Yücel Cultural Center on the 27 th of April .We brought some of our students from the 7th grade to this concert and had great impressions .The concert was a very good example of Deyiş(Speech)

Turkish folk music (Türk Halk Müziği) combines the distinct cultural values of all civilisations that have lived in Turkey and its former territories in Europe and Asia. Its unique structure includes regional differences under one umbrella. It was the most popular music genre in the Ottoman Empire era. After the foundation of the Turkish Republic, Atatürk asked to make a wide-scale classification and archiving of samples of Turkish folk music from around the country, which was launched in 1924 and continued until 1953 to collect around 10,000 folk songs. In the 1960s, Turkish folk music met with radio and folk musicians like Aşık Veysel, Neşet Ertaş, Bedîa Akartürk became the most popular names of the Turkish folk music.

Music accompanied by words can be classified under the following headings: Türkü (folksongs), Koşma (free-form folk songs about love or nature), Semai (folk song in Semai poetic form), Mani (a traditional Turkish quatrain form), Dastan (epic), Deyiş (speech), Uzun Hava (long melody), Bozlak (a folk song form), Ağıt (a lament), Hoyrat, Maya (a variety of Turkish folksong), Boğaz Havası (throat tune), Teke Zorlatması, Ninni (lullaby), Tekerleme (a playful form in folk narrative), etc. These are divided into free-forms or improvisations with no obligatory metrical or rhythmic form, known as "Uzun Hava", and those that have a set metrical or rhythmic structure, known as "Kırık Havalar" (broken melodies). Both can also be employed at the same time.

THE ERASMUS+ PROJECT CD COVER

The Erasmus+ project CD's cover competition was announced at our school in April. The pupils created CD's Covers which represented the topic of our project "Small explorers in a magic world of the European folk culture". Then the jury of the project team chose the best of CD's Covers. Begüm TANGAL from the 7th grade became the winner. Eylül Hazal AKKAYA became the second and Ata ATEŞ became the third of the competition in our school, 50.Yıl General Refet Bele Secondary School.



TURKISH REGIONAL FOLK INSTRUMENTS

1.STRING INSTRUMENT



BAĞLAMA

Bağlama is the most commonly used string folk instrument in Turkey. It takes different names according to the regions and according to its size such as Bağlama, Divan Sazi, Bozuk, Çögür, Kopuz Irizva, Cura, Tambura, etc.

Cura is the smallest member of the bağlama family with the highest pitched sound. The member one size bigger than cura which gives a sound that is one octave lower than cura is the tambura. And the one with the deepest sound is the Divan sazi whose sound is one octave lower compared to tambura.

Bağlama has three main parts called Tekne, Gögüs and Sap. Tekne part is generally made from mulberry trees as well as from woods of juniper, beech, spruce or walnut. The gögüs part is made from spruce and the sap section from homespun or juniper.

There are pieces called burgu (screw) at the end of the sap which is opposite to tekne part to which the strings are tied. These screws are used for tuning. There are pitches on the sap tied with fish line. Bağlama is played with a Mizrap or Tezene made from cherry wood bark or plastic and fingers are used in some regions. The later technique is called Selpe.

There are three string groups on Bağlama in groups of two or three. These string groups can be tuned in a variety of ways. For example in the tuning style

called bağlama Düzeni, the strings in the lower group give 'la', middle group strings and upper group strings give 'mi' notes. Besides this type of tuning there are Kara Düzen, Misket Düzeni Müstezat, Abdal Düzeni, Rast Düzeni etc. styles.

2.BOW INSTRUMENT



KARADENİZ KEMENÇESİ

Karadeniz Kemençesi is a bowed Turkish folk instrument. As can be surmised from its name it is an instrument widely used in the Black Sea Region. Its body is made from mulberry, plum and juniper woods. The wooden part of the bow generally rose wood or box wood. Horse hair is tied to the ends of the bow.

Kemençe is a three-string instrument. While kiris strings from gut used be put on kemençes, these days mostly metal strings are used.

Kemençe is an instrument without pitches and and it is possible to get from it all types of chromatic sounds easily. It is generally played by pressing two strings at the same time and getting parallel quarter notes. It is furthermore played with a special technique which is achieved with wrist movements.

3.WIND INSTRUMENT



ZURNA

Zurna is a Turkish folk instrument of the wind type. Because of its strong sound it is generally played in the open air, on occasions such as village weddings, sending off the boys to military service, sport encounters, folk dances and similar ceremonial events. It was the first melody instrument of the Mehter teams (Janissaries Band) in the Ottoman Period. It was also used in some traditional theater (orta oyunu) performances. It is generally accompanied with a drum. Because of the difficulty of its intonation and its high sound level, it is not used in musical groups. However, in the recent years it started to be used by some folk music groups.

Zurna has a sound range of nearly two octaves and has eight melody keys with seven of them on the front and one on the back. The key at the back is so located as to come between the first two notes towards the reed section at the front. The keys are generally round with 6-8mm diameters. The length of the instrument changes between 30 - 60 cm and widens out like a funnel starting from the part the melody holes end. This section is called the kalak. At the blowing end there is a thin pipe like rod over which the reed goes. This rod is called Metem. A separate circular piece with a hole in the middle is put over the Metem to help the breathing technique. This piece is called Avurtluk. The most common zurna playing technique is the continuous playing technique where while the air collected in the cave of the mouth is blown out from the reed, inhaling through nostrils occurs simultaneously.

There are seven holes besides the melody keys on the kalak section which are smaller in diameter. They are called şeytan deliği (devil's hole) or cin deliği (genie's hole). They can be closed with wax or a similar material according to the sound hunting of the player.

The instrument which changes between 60 and 30 cm. in length as we have already mentioned is divided into three types according to its sound :

Kaba Zurna, Orta Kaba Zurna and Cura Zurna (Zil Zurna). They are generally made from wood of trees such as plums, apricots, walnut, saber etc.

4. WIND INSTRUMENT



THE TURKISH " NEY "

The Turkish ney is an end-blown reed flute, an Ottoman variation on the ancient ney. Together with the Turkish tanbur lute and Turkish kemençe fiddle are considered the most typical instruments of Classical Turkish music. The ney also plays a primary role in the music of the Mevlevi Sufi rites (semâ).

A rim-blown, oblique flute made of giant reed (*Arundo donax*), the Turkish ney has six finger-holes on the front and a high-set thumb-hole on the back. The thumb hole is not centered, but rather is angled to the left or right depending on whether the instrument was intended to be played with the left or right hand on top.

A feature that distinguishes it from similar instruments of other cultures is the flared mouthpiece or lip-rest, called a bashpare, traditionally made of water buffalo horn, ivory, or ebony, but in modern times many are plastic or similar durable material.

The Turkish ney is played by pressing the bashpare against nearly-closed lips and angling the flute so that a narrow air-stream can be blown from the center of the lips against the interior edge to the left or right, depending on whether the flute is left- or right-handed in construction. This technique gives a lower volume, but a better controlled sound compared to the technique used with the Persian ney or the Mongolian tsuur, which are played by tucking the mouthpiece under the upper lip and making contact with the teeth.

Besides the finger holes, the pitch is altered by adjusting the embouchure, angle and force of the breath, with more forceful producing the higher pitches.

Compared to most fipple flutes and reed instruments, the ney is very difficult to play at first, often taking several weeks of practice to produce a proper sound at all, and even more to produce the full range of pitches. A skilled ney player can sound around 100 identifiable different tones in a two-and-a-half octave range or more.