

THE MODELS PROJECTED TO BE USED IN THE TRANSFER/ADAPTATION PROCESS OF TURKISH FOLK MUSIC PHONETIC NOTATION SYSTEM/TFMPNS TO EDUCATIONAL/DOCTRINAL APPLICATIONS: KAYPENTAX®: VOICE RANGE PROFILE/VRP PROGRAM MODEL 4326

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Abstract

Turkish Folk Music Phonetic Notation System/TFMPNS is a notation system example which aims to initiate a parallel application to the national/international linguistic/musicological application foundations of which were laid under the scope of Istanbul Technical University Institute of Social Sciences Turkish Music Program post graduation thesis, which will be developed under the scope of Istanbul Technical University Institute of Social Sciences Musicology and Music Theory Program doctorate thesis, which is configured in phonetics/morphology/vocabulary axis of together with traditional/international attachments based on Standard Turkey Turkish/STT (the standard language/standard variant which is recognized and adopted in a community as a means of agreements among the regions, gains dominant position by becoming widespread spoken dialects and has a large function among language types and usage areas is in a position of means of communication among speakers of different dialects)-Turkish Linguistic Institution Transcription Signs/TLITS (transcription marks used to transcribe local oral features existing on the axis of phonetics/ morphology/ lexicon criteria and theoretical/performance infrastructure of local oral texts, which is collected through the comprehensive compilation work on Anatolian dialectology)-International Phonetic Alphabet/IPA (standard alphabet type consisting of signs and symbols which is developed with the aim of redacting sound values in international standards, encoding speech sounds of all languages in an exemplary manner, preventing confusion engendered with numerous transcription system by providing correct pronunciation of languages and developing a separate symbol for each sound) sounds.

KayPENTAX® (World Leaders In Speech, Voice and Swallowing Instrumentation: Kay Electric Company & PENTAX Medical Company) Voice Range Profile/VRP Program Model 4326; it is a technical program which was designed to be used as phonautograph in the process of analyzing voice behavior characteristics and is a standard part of Eurpean Phoniarty and Logopedia, and whose clinical effect can be analyzed broadly in professional literature and suggested as a part of acoustic phonatory evaluation instruments for pathological voice in the essay published in 1994 with the name of Suggestions for Acquisition of Acoustic Voice Signals by National Voice and Speech Center. It is the single software which has the capacity of transforming volume sonore of the subject included in user profile and space of basic frequency into two-dimensional graphic. In the process of pre and post applications of voice therapy, it is a model sample which was

projected to be used for phases of dynamic vocal performance indicators and early diagnosis of potential vocal problems.

Through this announcement which is to be presented within the scope of ADVED 2016 (2nd International Conference On Advances In Education And Social Sciences); transmission/adaptation process of speech/voice analysis features structured in phonological/musicological legislation axis to Turkish Folk Music Phonetic Notation System Database/TFMPNS D will be carried out through case of KayPENTAX® (Kay Electric Company & PENTAX Medical Company) Voice Range Profile/VRP Program Model 4326.

Keywords: KayPENTAX® (Kay Electric Company & PENTAX Medical Company), Voice Range Profile/VRP Program Model 4326, Turkish Folk Music Phonetic Notation System Database/TFMPNS D.

1. TURKISH FOLK MUSIC PHONETIC NOTATION SYSTEM DATABASE/TFMPNS D

Turkish folk music has a privileged place in music types due to regional dialect varieties. The future of Turkish folk music depends on protection of its attitude originating from dialect differences and its resistance against change. Turkish folk music regional dialect properties are transcribed by Standart Turkey Turkish/STT and Turkish Linguistic Institution Transcription Signs/TLITS depending on linguistic laws in axis of phonetics, morphology and parole existence. On the other hand, depending on musicological laws, regional dialect properties of Turkish folk music which is a verbal/artistic performance type structured in axis of linguistic approaches in ethnomusicology-performance/display theory are also transcribed by Standard Turkey Turkish/STT and Turkish Linguistic Institution Transcription Signs/TLITS. It is determined and approved by linguistic/musicology source and authorities that this reality which is also present in other world languages can be transferred to notation and vocalized again and again in accordance with its original through International Phonetic Alphabet/IPA existence and usability of which have been registered by local and universal standards through the notification that will be submitted (Radhakrishnan, 2011: 422-463).

Turkish Folk Music Phonetic Notation System/TFMPNS is a notation system example which aims to initiate a parallel application to the international linguistic/musicological application foundations of which were laid under the scope of ITU SSI Turkish Music Program post-graduation thesis, which will be developed under the scope of ITU SSI Musicology and Music Theory Program doctorate thesis, which is configured in phonetics/morphology/lexicon axis of together with traditional/international attachments based on Standard Turkey Turkish/STT (the standard language/standard variant which is recognized and adopted in a community as a means of agreements among the regions, gains dominant position by becoming widespread spoken dialects and has a large function among language types and usage areas in a position of means of communication among speakers of different dialects: Demir, 2002/4, pp. 105-116), Turkish Linguistic Institution Transcription Signs/TLITS (transcription marks used to transcribe local oral features existing on the axis of phonetics/morphology/lexicon criteria and theoretical/performance infrastructure of local oral texts, which is collected through the comprehensive compilation work on Anatolian dialectology: TDK, 1945, pp. 4-16) and International Phonetic Alphabet/IPA (standard alphabet type consisting of signs and symbols which is developed with the aim of redacting sound values in international standards, encoding speech sounds of all languages in an exemplary manner, preventing confusion engendered with numerous transcription system by providing correct pronunciation of languages and developing a separate symbol for each sound: IPA, 1999) sounds (Demir, 2011).

Turkish Folk Music Phonetic Notation System Database/TFMPNS D consists of some subdatabases, these are; Turkish Folk Music Phonetic Notation System Alphabet Database/TFMPNS AD & Turkish Folk Music Phonetic Notation System Sound Database/TFMPNS SD & Turkish Folk Music Phonetic Notation System Dictionary Database/TFMPNS DD & Turkish Folk Music Phonetic Notation System Work Database/TFMPNS WD & Turkish Folk Music Phonetic Notation System Phonotactical Probability Calculator Database/THMFNS PPCD & Turkish Folk Music Phonetic Notation Systems Phonotactical Therapy Applications/TFMPNS PTA & Turkish Folk Music Phonetic Notation System Aural Distinction Test/TFMPNS ADT & Turkish Folk Music Phonetic Notation System Articulation Test/TFMPNS AT & Turkish Folk Music Phonetic Notation System Phonetic Analysis Test/TFMPNS PAT & Turkish Folk Music Phonetic Notation System Phonological/Morphological/Lexicological Criteria Identification Test/TFMPNS PMLCIT (See Figure 1-2 & Table 1-2).

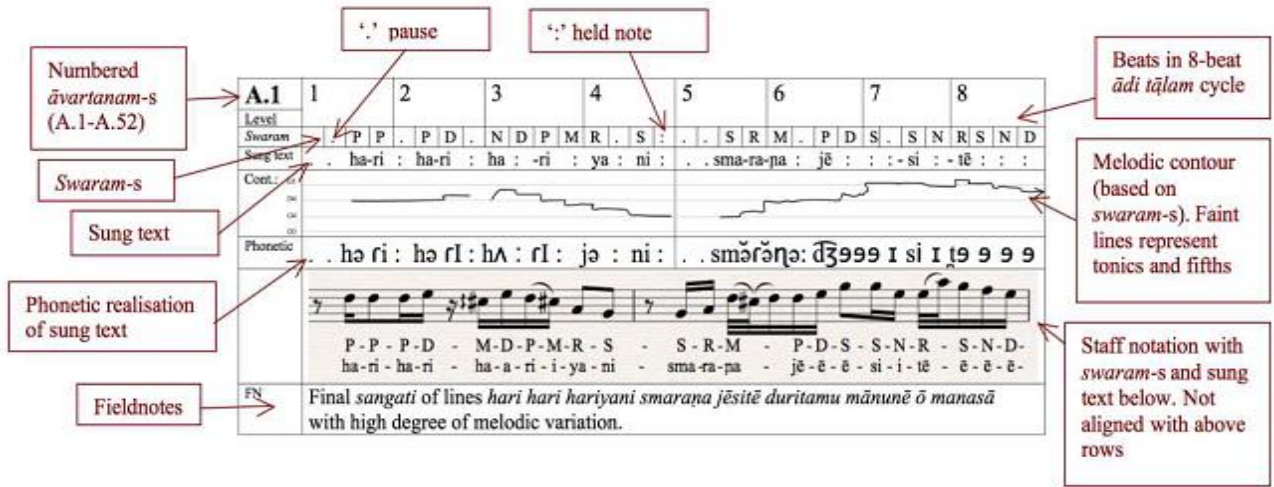


Fig. 1. Musicological graphic sample: Radhakrishnan, 2011: 423-463.

YÖRESİ: URFA

KİMDEN ALINDIĞI:
MUKİM TAHİR

DERLEYEN & NOTAYA ALAN:
MUZAFFER SARISÖZEN
OKUYAN:
TENEKECİ MAHMUT GÜZELGÖZ

Gele Gele Geldim Bir K̄ara Daṣa

Ge le ge le ___ gel ___ d̄im bir ka ___ ra ___ da ___ ṣa ___
Ni ce Sū l̄ey ___ man ___ lar taḥ tan ___ ẽn ___ d̄i ___ r̄ir ___

4
Ya zı ___ lan lar ge ___ l̄ir ___ saḡ o³ ___ lan ba ___ ṣa ___ a man ___
N̄i ce ___ s̄i n̄in ḡul ___ ben ___ z̄i ___ n̄i ___ sol ___ d̄i ___ r̄ir ___ a man ___

7
e ___ fen d̄im B̄i z̄i ḥas ret ___ koy ___ d̄i ka vim ___
e ___ fen d̄im Ni ce s̄i n̄i ___ d̄on ___ mez ẽ le ___

10
ka ___ da ___ ṣa ___ Bi ray ___ r̄i l̄iḥ bir ___ yoḥ sil ___ l̄iḥ ___ bir³ ___ r̄o ___
ḡon ___ de ___ r̄ir ___

13
l̄um ___ a ma ___ ne ___ fen d̄im

Fig. 2. Turkish Folk Music Phonetic Notation System Works Database/TFMPNS WD: Urfa/Kerkuk/Tallafer Dialects Turkish Language Institution Transcription Signs/UKTD TLITS & Standard Turkey Turkish/STT (text transcription: Ozbek, 2010: pp. 254-255 & musical notation: Demir, 2011: p. 250)

Table 1. Turkish Folk Music Phonetic Notation System/TFMPNS
Musicolectology/Musicolinguistics/Musicolect/Musicolinguistic Performance Characteristics

Gele gele geldik bir kara taşa/jele jele jeldic bir kara taşa Gele gele geldim bir kara daşa/Gele gele geldüm bir kara daşa			
Region: Urfa Taken From: Mukim Tahir Compiled & Noted: Muzaffer Sarisozen Reader: Tenekeci Mahmut Guzelgoz TRT TFM Repertoire Sequence Number: 701			
Standard Turkey Turkish/STT	International Phonetic Alphabet/IPA	Turkish Language Institution Transcription Signs/TLITS	International Phonetic Alphabet/IPA
Gele gele geldik bir kara taşa	jele jele jeldic bir kara taşa	Gele gele geldim bir kara daşa	Gele gele geldüm bir kara daşa
Yazılanlar gelir sağ olan başa aman efendim	jazılanlar jeler sa: olan başa aman efendim	Yazılanlar gelir sağ olan başa aman efendim	jazılanlar gelür sag olan başa aman efendüm
Bizi hasret koyar kavim kardaşa	bizi hasret kojar kavim kardaşa	Bizi hesret koydi kavim kardaşa	Büzü hesret kojdü kavim kardaşa
Bir ayrılık bir yoksulluk bir ölüm aman efendim	bir ajruluk bir joksuluk bir ölym aman efendim	Bir ayrılık bir yoksulluk bir ölüm aman efendim	Bir ajrulux bir joxsulux bir ælim aman efendüm
Nice sultanları tahttan indirir	nidze suhtanlaru tahttan indirir	Nice Süleymanları tahttan endirir	Nidze şaejmanlaru tahttan endürür
Nicesinin gül benzini soldurur aman efendim	nidzesinin gül benzini soldurur aman efendim	Nicesinin gül benzini soldurur aman efendim	Nidzesünün gül benzini soldurur aman efendüm
Niceleri dönmez yola gönderir	nidzeleri dönmez jola gönderir	Nicesini dönmez ele gönderir	Nidzesünü dænmez ele gönderür
Bir ayrılık bir yoksulluk bir ölüm aman efendim	bir ajruluk bir joksuluk bir ölym aman efendim	Bir ayrılık bir yoksulluk bir ölüm aman efendim	Bir ajrulux bir joxsulux bir ælim aman efendüm
Note 1. Transcription systems in Anatolia dialect researches: transcribed with Standard Turkey Turkish/STT in the axis of standard writing/transcription/variation method (Demir, 2010, pp. 93-106).	Note 2. IPA Turca: IPA provisions and sound description (Pekacar and Guner Dilek, 2009, pp. 575-589) of the letters in Turkish alphabet in Rule-Based Turkish Phonetic Converter Program/RBTPCP (Bicil and Demir, 2012). Turkey Turkish Pronunciation Dictionary/TTPD phonology ABC's: transcribed with	Note 3. Linguistic approaches in ethnomusicology (Stone, 2008, pp. 51-53): phonetic writing usage in data recording in musicology: necessity of dialect documentation in linguistic and musicological axis: Urfa/Kerkuk/Tallafer Dialects Turkish Language Institution Transcription Signs/UKTD TLITS in	Note 4. International Phonetic Alphabet/IPA usage in dialect researches of Turkish language: written dialect texts in Turkey by using IPA (TDK-IPA) provisions of transcription signs are transcribed with Standard Turkey Turkish/STT- Turkish Language Institution Transcription Signs/TLITS-

	International Phonetic Alphabet/IPA (IPA, 1999) by the IPA correspondences of vowel and consonants (Ergenc, 2002, pp. 1-496).	the axis of phonetic notation method [Demir, 2011] of local dialect features of Turkish folk music: transcribed with vowels-consonants-distinctive signs (Ozbek, 2010, pp. iii-338).	International Phonetic Alphabet/IPA (Pekacar & Guner Dilek, 2009, pp. 574-589).
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Table 2. Turkish Folk Music Phonetic Notation System/TFMPNS
Musicolectology/Musicolinguistics/Musicolect/Musicolinguistic Performance Characteristics

Gele gele geldik bir kara taşa/jele jele jeldic bir kara taşa Gele gele geldim bir kara daşa/Gelc gelc geldüm bir kara daşa			
Region: Urfa Taken From: Mukim Tahir Compiled & Noted: Muzaffer Sarısozen Reader: Tenekeci Mahmut Guzelgoz TRT TFM Repertoire Sequence Number: 701			
Standard Turkey Turkish/STT	International Phonetic Alphabet/IPA	Turkish Language Institution Transcription Signs/TLITS	International Phonetic Alphabet/IPA
Gele gele geldik bir kara taşa	jele jele jeldic bir kara taşa	Gele gele geldim bir kara daşa	Gelc gelc geldüm bir kara daşa
Note 1. Sound information criteria existing in the theory and application background of I. line of Turkish folk music literary/musical text: Standard Turkey Turkish/STT>International Phonetic Alphabet/IPA [a] wide, flat, soft palate (predorsal)>[ɑ] wide, flat, back palate (post dorsal)-[e] wide, flat, pre-tongue (closed)>[ɛ] wide, flat, pre-tongue (open)-[i] narrow, flat, odile (open)>[i]/[i] narrow, flat, pre-tongue (closed)-[b]>[b] voice, explosive, double-lip-[d]>[d] voice explosive, tongue tip is out-[k] voiceless, explosive, back palate>[c] chimes, front palate, explosive-[g] tone, front palate-mid-tongue, explosive>[j] voice, explosive tongue-back palate (front)-[l]>[l] tone, gum, lateral fluent-[m]>[m] tone, double lip, nasal initial-[r] voice, multi-matrix, tongue tip-gum>[r] voice, single matrix, tongue tip-gum [ʎ] voiceless, fricative-[ʃ]>[ʃ] voiceless, fricative, tongue-soft palate-[t]>[t] voiceless, explosive, tip end is out. Urfa/Kerkuk/Talaffer Dialects Turkish Language Institution Transcript Signs/UKTD TLITS>International Phonetic Alphabet/IPA: [i] short unaccented, a vowel between i/é>[ü] very short ı-é>[k] a back palate consonant thicker, explosive and made further back than normal k constructing syllables with thin or thick vowels>[k] voiceless, rear palate, explosive.			
CVCV CVCV CVCCVC CVC CVCV CVCV	CVCV CVCV CVCCVC CVC CVCV CVCV	CVCV CVCV CVCCVC CVC CVCV CVCV	CVCV CVCV CVCCVC CVC CVCV CVCV
Note 2. Form information criteria existing in theoretical and practical background in I. line of the Turkish folk music literary/musical text: V/C analysis (Gorman, 2013: 39-63): V=vowel (vowel letter), C=consonant (consonant letter). When V/C analyzing method is applied to all lines of the folk music text, differences in the axis of sound/syllable/word/sentence orders may arise.			
Gele gele (ge.le ge.le) gel.dik bir ka.ra ta.şa	jele jele (je.le je.le) jeld.ic bir ka.ra ta.şa	Gele gele (ge.le ge.le) gel.dim bir ka.ra da.şa	Gelc gelc (Ge.le ge.le) gel.düm bir ka.ra da.şa
Note 3. Syntactic criteria of sound/syllable/word/sentence existing in theoretical and practical background of the I. line of the Turkish folk music literary/musical text: prosodic phonotactical analysis (Sherer, 1994): (.) = represents the syllabic segmentation points. When prosodic phonotactical analysis method is applied to all lines of the folk music text, differences may arise in the acoustic/syllabic/word/sentential partitioning/impact points axis in terms of linguistic/rhythmic-music scientific/melodic prosody overlap rules.			
Turkish Language Institution Dictionary Database/TLI DD	Turkey Turkish Pronunciation Dictionary/TTPD	Urfa/Kerkuk/Talaffer Dialects Index and Dictionary/UKTD ID	Turkish Folk Music Phonetic Notation System Dictionary Database/TFMPNS DD
gele: gele (TLI TAD)- gele (TLI BTD)-gelsin (TLI CDFDT/TTDD)-gel, hele gel, haydi gel (TLI SD). geldik: geldi-k (TLI BTD). bir: bir (TLI STS)-bir	je'le: gele > je'le je'ldic: gel > je'l-dic 'bly: bir > 'bly	gele: to come, reaching a place, to arrive. geldim: to come, reaching a place, to arrive bir: name of the number,	gele/je'le/gele geldik/je'ldic/geldim bir/bir/bir

(TLI CTD)-ber/bi (TLI TTDD)-bir (TLI SD). kara: kara (CTD)-kara (TLI TTDD)-kara (TLI SD). daşa: taş (TLI CTD)-taş (TLI TTDD)-daş (TLI SD).	ka'ra: kara > ka'ra 'taʃa: taş-a > 'taʃ-a	the title of uncertainty. kara: black, dark, bad, distressed, mourning. daşa: stone.	kara/ka'ra/kaşa daşa/'taʃa/daşa
Note 4. Word existence criteria existing in the theoretical and practical background of I. line of the Turkish folk music literary/musical text: Turkish Language Institution Dictionary Database/TLI DD (Url <http://www.tdk.gov.tr>), Urfa/Kerkuk/Tallafer Dialects Index and Dictionary/UKTD ID (Özbek, 2010: 113-253), Turkey Turkish Pronunciation Dictionary/TTPD (Ergenç, 2002: 46-47), Turkish Folk Music Phonetic Notation System Dictionary Database/TFMPNS DD in the axis of transcribed with Standart Turkey Turkish/STT-Turkish Language Institution Transcription Signs/TLITS- International Phonetic Alphabet/IPA.			

2. KAYPENTAX: VOICE RANGE PROFILE/VRP PROGRAM MODEL 4326

Designed to be used as phonautograph for examining process of sound characteristic behaviors, a standard part of European phoniatrix and logopedix, clinic effect was examined widespread in professional effect, in the article under the name of advices for acquiring Acoustic Sound Signals which was published in 1994 by National Voice and Speaking Center/NVSC, it is a program which was recommended by a part of phonatory evaluation tools for acoustic sound signals. It has got the capacity to transform sound widths and main frequency ranges to two dimensional graphic existing in user profile subject. X axis represents main frequency and y axis represents width. It is the sensitive indicator of vocal function as Maximum phonetic performance test. It is the unique software which has the characteristic to determine power changes by distinguishing in vocal functions (Refer with figure 3-6).

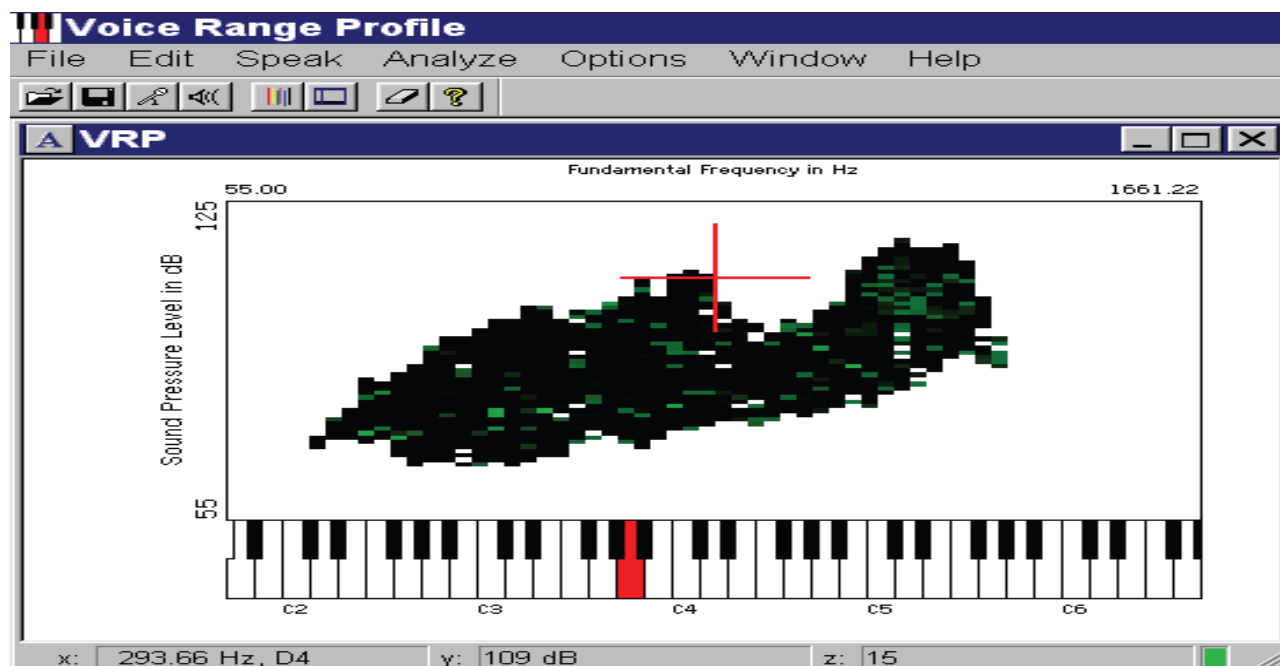


Fig. 3. Voice Range Profile/VRP Program Model 4326; vocalizing subject existing in user profile in order to generate and several frequencies of sound maps, it could take the graphic SPL against F0.

In oral/artistic performance processes, phonetic performative display so in the process of sound range/level determining and professional singers who are called as sound gymnasts, patients who complaints to not to see abnormality in normal essential frequencies, exists in program user profiles actively. Frequency tones which were generated by program are used to transfer target main frequency in accessible widths. Computer Speech Laboratory/CSL equipment is software where its power was grounded in axis and has input sensitiveness automatic/whole adjusting capacity. It is a model sample in the processes of before and after for voice therapy in dynamic vocal performance range indicators and early diagnosis levels of potential vocal problems.

While adjusting signal declination with known increases by following signal level during input, it could also measure and show whole range and extraordinary dynamic range of human voice completely. When

compared with Generic voice cards it has advanced features with perfect input durability tool than unique version software. This is necessary in order to measure lower level dubbing completely. Secondly CSL input was calibrated for the microphone existing in program. Thirdly when, ability to adjust CSL equipment specific input level in 70 dB range completely calibrated increasing (A/D) combined with 96 dB range, Voice range graphic provides over 100dB level.

It is quite long and detailed profile due to revealing whole range width for each main frequency. This eases the process by providing ready aural prompts and following dubbing in each tone automatically. Alternatively enables to monitor patients/ users any range and size in the phases of software results. They could provide ready and faster comparison with previous examinations. In normal range and size levels, dubbing parameters could be removed from voices. It is the model which shined out by size and range characteristic removing from voice behavior range which exceeds human voice range. It is required software for Computer Speech Laboratory/CSL equipment which provides correct and real time declination adjustments of voice levels in the processes such as input level automatic control etc. calibrated input, dynamic range which was enlarged over 100dB.

Fundamental				Min. Energy (dB SPL)	Max. Energy (dB SPL)	Energy Range (dB SPL)
(Hz)	(Octave)	(Semitone)				
82.41	2	E	71	73	3	
87.31	2	F	73	77	5	
92.50	2	F#	73	79	7	
98.00	2	G	72	86	15	
103.83	2	G#	73	85	13	
110.00	3	A	69	87	19	
116.54	3	A#	67	89	23	
123.47	3	B	68	93	26	
130.81	3	C	68	95	28	
138.59	3	C#	67	95	29	
146.83	3	D	67	97	31	
155.56	3	D#	68	99	32	
164.81	3	E	67	99	33	
174.61	3	F	68	102	35	
185.00	3	F#	69	102	34	
196.00	3	G	69	99	31	
207.65	3	G#	72	101	30	
220.00	4	A	73	101	29	
233.08	4	A#	74	103	30	
246.94	4	B	72	104	33	
261.63	4	C	71	108	38	

Buttons: Print..., Save As..., Done

Fig. 4. Voice Range Profile/VRP Program model 4326; numeric data could be printed and recorded as files.

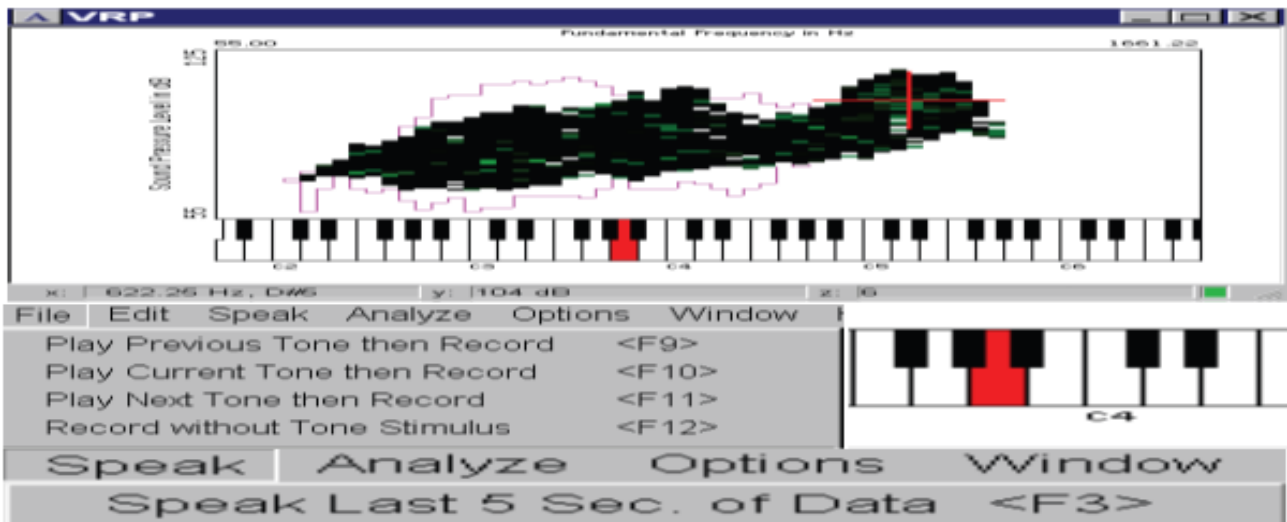


Fig. 5. Voice Range Profile/VRP Program Model 4326; reference samples taken from older source could be overlapped with current analysis, last 5 seconds of voice signals could be recorded and it is possible to listen again and again.

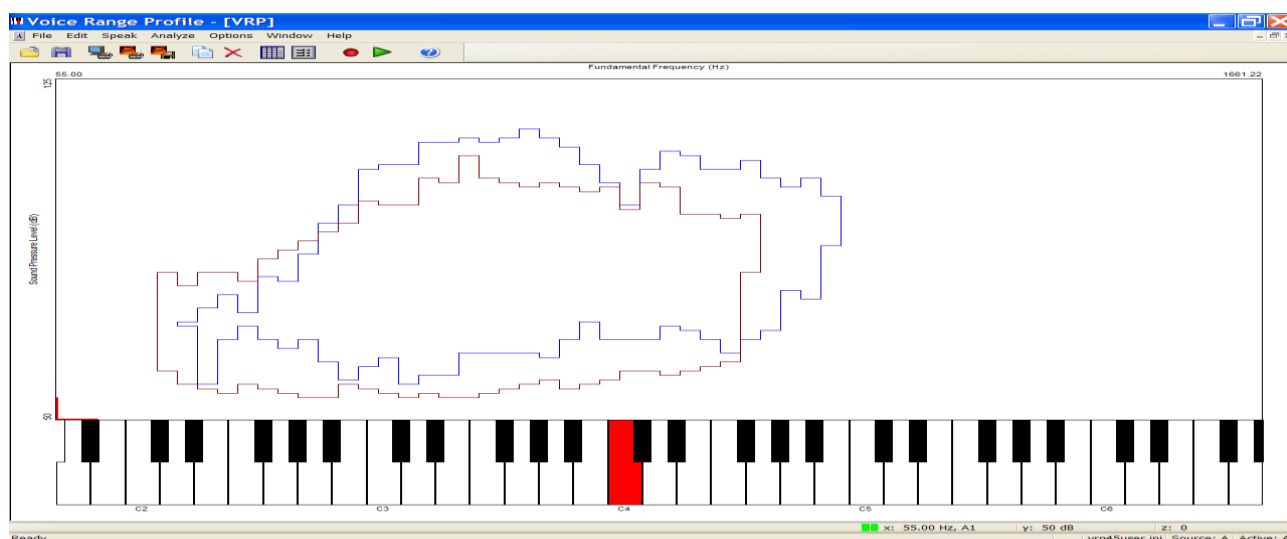


Fig. 6. Voice Range Profile/VRP Program Model 4326; added the ability to display two reference templates (Url<[http://www.kaypentax.com/index.php?option=com_product&view=product&Itemid=3&controller=product&cid\[\]=70&task=pro_details](http://www.kaypentax.com/index.php?option=com_product&view=product&Itemid=3&controller=product&cid[]=70&task=pro_details)>).

3. IN THE TRANSFER/ADAPTATION PROCESSES OF TURKISH FOLK MUSIC PHONETIC NOTATION SYSTEM/TFMPNS INTO EDUCATIONAL/INSTRUCTIONAL PRACTICES KAYPENTAX®: VOICE RANGE PROFILE/VRP PROGRAM MODEL 4326

Turkish Folk Music Phonetic Notation System Phonetic Therapy Applications/TFMPNS FTA formation/development processes; phonetic (acoustics: a discipline which researches articulation/articulation features of voice of language with regard to linguistic system functions, constituted from three main sections such as articulation/acoustic/auditory phonetics, and about articulation/transfer/receiving of voice of speech: Erem & Sevin, 1947; 79-81) which constitutes the ground of phonology science axis voice (acoustics: a discipline which examines visible speech which subsists under theoretic and practicable substructure with an approach over languages: Roach, 2001; 10) (background: each type of vibration which could be perceived by ear and reveal in vocal folds) tone (frequency: perceptual term which determines acute of voice or deep voice, principal frequency which equals vibration of voice folds in one second)/loudness of voice (loudness increase of glottis or subglottic pressure or increase of glottis resistance)/quality(characteristic: vibration which forms in consequence of compatible and equal intervals of voice folds with respiratory organs)/resonance (timbre: selectively amplify of some part of harmonics according to instant situations of sound path) including the above mentioned characteristics. (Kılıç, 2002; 1-8) & (Kılıç, 1999/2000; 1-8).

Phoniatry (voice therapy: a discipline about voice/speaking/language/hearing disorders diagnosis and treatment which researches anatomic/physiologic/pathologic functions of pronunciation mechanism of human: Kocak, Url<<http://www.drkocak.com/id15.html>>) science axis human voice formation/development process actively playing role and coordinated each other respirator (inspiratory: diaphragm, abdominal/thoracic muscles, lower respiratory), vibrator (vibrational: voice folding), resonator (timbre: supraglottic larynx, pharynx, mouth cavity/nasal cavity) usage of systems properly (Toreyin, 2008; 38, 90-91, 165-167) organic (structural: anatomic formation pathology, vocal cord vibration characteristic quality: Senocak, 1983; 369), functional (operational: respiratory tract muscle activity, voice cord vibration quality, total body activity: Omur, 2001; 85) and psychic (spiritual: effects of psychological dynamics, physic examination and capacity measurements, determinations about personality: Şenocak, 1983; 388, 398) voice disorders (voice quality disorders: breathy/wind-irregular-choked/obtuse-lost-broken voice, resonance disorders: nasal-oral/pharyngeal disorder, tone disorder: tone crash-tone range narrowing, volume disorder: very high-very low voice, volume range narrowing etc: Kılıç, 1992; 321-337) was emphasized.

Voice therapy (change of voice by behavioral methods, use the voice productive/effective within physioanatomic limits, finding target voice and transforming it into a new behavioral custom, change of vocal behavior custom by using physiopathological mechanism tools: Denizoglu, 2008; 1-16 singing lesson exercises use in voice therapy: tone loading and carriage exercises: health vocal cord requirement, technical

ergonomics, vocal behavior modifications, application of voice and articulation works to repertoire, International Phonetic Alphabet/IPA usage: Kocak, <http://drkocak.com/ses-terapisinde-san-egzersizlerinin-kullanimi/>), standard kinesthetic therapy techniques and integrating structure specific to language with singing trainings) are used in diagnosis and treatment of voice disorders (Denizoglu, 2012; 1-40) & (Yigit, 2004; 1-5) & (Evren, 2013; 50-60) & (Evren, http://www.pegem.net/akademi/kongrebildiri_detay.aspx?id=4909) & (Helvacı, 2003; 124-129) & (Yavuzer et. al., <http://www.tkbbv.org.tr/dergi.aspx?Dergi=38&yil=1999&makale=4508>) & (Saruhan, 2014) & (Kaplan, 2015; 38-47).

In order to remove voice disorders (voice quality disorders: breathy/wind-irregular-husky/obtuse-lost, broken voice resonance disorders: nasal-oral/pharyngeal disorder, tone disorder: tone crash-tone range narrowing, volume disorder: very high-very low voice, volume range narrowing, vocal cord nodule, vocal cord polyp, vocal cord paralyses, muscle strain dysphonia, spasmodic dysphonia, vocal cord bleeding, vocal cord liquid accumulation, vocal cord cysts, mutational falsetto, hyper-nasality, hypo- nasality etc), in the axis of anatomic/physiological/pathologic functions individuals included actively in Turkish Folk Music Phonetic Notation System User Profile/TFMPNS UP; Turkish Folk Music Phonetic Notation System Phonetic Therapy Applications/TFMPNS FTA (Turkish Folk Music Phonetic Notation System Phonologic Awareness Capabilities Development Processes/TFMPNS PACDP, Turkish Folk Music Notation System Audial Distinguish Test/TFMPNS ADT, Turkish Folk Music Phonetic Notation System Phonetic Analysis Test/TFMPNS PAT, Turkish Folk Music Phonetic Notation System Phonological/Morphological/Lexicological Criteria Identification Test/TFMPNS PMLCIT etc data) phases/developments should be completed.

4. FINDINGS

In performance theory (in folkloric axis any forms of folkloric term/concept/element-folklinguistic variance/variant/variation: Cobanoglu, 1999) and ethnomusicology as one of the folkloric analysis models of the sound characteristics structured within the axis of local/universal phonologic and musicological rules; Turkish Folk Music has been defined as a vocal/artistic performance type within the axis of linguistic approaches (in ethno musicological axis any forms of ethno-musicological term/concept/element-ethnomusicolinguisticvariance/variant/variation: Stone, 2008). It has been accentuated that this performance type, Turkish folk music, maintained its existence within the theoretical/practical substructure of literary/musical texts in connection with local/universal ties on the level of phonetics/morphological/vocabulary criteria.

Structured within the axis of local/universal phonological and musicological laws on the level of sound characteristics, Turkish Folk Music Phonetic Notation System Database/TFMPNS D (Turkish Folk Music Phonetic Notation System Alphabet Database/TFMPNS AD, Turkish Folk Music Phonetic Notation System Sound Database/TFMPNS SD, Turkish Folk Music Phonetic Notation System Dictionary Database/TFMPNS DD, Turkish Folk Music Phonetic Notation System Work Database/TFMPNS WD, Turkish Folk Music Phonetic Notation System Phonotactic Probability Calculator Database/TFMPNS PPCD), Turkish Folk Music Phonetic Notation System Phonetic Therapy Applications/TFMPNS PTA (Turkish Folk Music Phonetic Notation System Phonologic Awareness Skills Development Processes/TFMPNS PNSPASDP, Turkish Folk Music Phonetic Notation System Audio Distinction Test/TFMPNS ADT, Turkish Folk Music Phonetic Notation System Articulation Test/TFMPNS AT, Turkish Folk Music Phonetic Notation System Phonetic Analysis Test/TFMPNS PAT, Turkish Folk Music Phonetic Notation System Phonetic/Morphological/Structural Criteria Identification Test/TFMPNS PMSCIT, Turkish Folk Music Phonetic Notation System Phonologic Awareness Skills Training Sessions/TFMPNS PASTS, Turkish Folk Music Phonetic Notation System Phonologic Awareness Skills Assessment Group/TFMPNS PASAG) formation/development and transfer/adaptation processes to educational/instructional applications need to operate via utilizing KayPENTAX® (Kay Electric Company & PENTAX Medical Company) Voice Range Profile/VRP Program 4326 sampling.

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