

TURKISH FOLK MUSIC PHONETIC NOTATION SYSTEM/TFMPNS CHARACTERISTICS OF IDIOLECT-MUSICOLECT: A CASE STUDY OF URFA REGION

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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 Science Turkish Music Program post graduation thesis, which will be developed under the scope of Istanbul Technical University Institute of Social Science 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. In idiolectology as a result of researches structured with other variation method in the axis of linguistic approaches which are described by idiolectologists who draw attention on idio (all kinds of individual terms/concepts/elements on idioscientific axis)-lect (all kinds of idiolinguistic variant/alternate/range on idiolinguistic axis) term as idiolinguistic properties (individual language usage styles/whole of individual linguistic habits and performance ideas/ability and reflexes to detect individual language variance/individual syntax and speech acts) which continue to exist depending on individual linguistic laws, in musicolectology as a result of researches structured by local variation method in the axis of linguistic approaches which are described by musicolectologists who draw attention on musico (all kinds of musical terms/concepts/elements on music scientific axis)-lect (all kinds of music linguistic variant/alternate/range on music linguistic axis) term as music linguistic properties (prerational/prelinguistic/preartistic verbal culture psychodynamic and performance ideas/consecutive articulation and their continuation styles/production and sequential organizations of vocal/verbal performative acts) which continue to exist depending on music

linguistic laws, are sustained in the the existence of phonetics/morphology/vocabulary criteria together with local/universal correlations on theoretical/executive infrastructure of Turkish folk music literary/musical texts in the axis of performance theory (all kinds of folk linguistic/rociolinguistic/sociolinguistic performance display types and styles on ethnoscientific axis) which is one of the ethnology analysis models. Through this announcement which is to be presented within the scope of 2nd International Conference On Education, Social Sciences And Humanities/SOCIOINT15; transmission/adaptation process of idiolect/musicolect features structured in idiolinguistic/music linguistic axis to Turkish Folk Music Phonetic Notation System Database/TFMPNS D will be carried out through case of Urfa region.

Keywords: Idio/Lect/Variant/Individual Variant/Dialinguistic Performance, Musico/Lect/Variant/Musicological Variant/Dialinguistic Performance, Idiolectology/Idiolinguistics/Idiolect/Idiolinguistic Performance, Musicolectology/Musicolinguistics/Musicolect/Musicolinguistic Performance, Turkish Folk Music Phonetic Notation System Database/TFMPNS D.

1. TURKISH FOLK MUSIC PHONETIC NOTATION SYSTEM/TFMPNS

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 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 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 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/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 is 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 databases, these are; Turkish Folk Music Phonetic Notation System Alphabet Database/TFMPNS AD: transcription system of Turkish Language Institution/TLI dialect researches (Ercilasun, 1999: 43-48), transcript in dialect studies (Sagır, 1999, pp. 126-138), vowel and consonant changes of Anatolia dialects (Caferoglu, 1964-1965, pp. 1-33), Urfa/Kerkuk/Tallafer Dialects Turkish Language Institution Transcript Signs/UKTD TLITS (Ozbek, 2010, pp. xviii, 11-19), IPA provisions of the words in Turkish alphabets and TDK-IPA provisions of voice descriptions-transcription signs (Pekacar & Guner Dilek, 2009, pp. 584-588), phonology ABCs of Turkey Turkish Pronunciation Dictionary/TTPD: IPA provisions of vowels and consonants (Ergenç, 2002, pp. 46-47), IPA tables (URL <<http://www.langsci.ucl.ac.uk/ipa/ipachart.html>>), International Phonetic Alphabet/IPA Turkish vowel/consonant letter tables (IPA, 1999, pp. 154-156), extra-IPA symbols for irregular speaking (URL <<http://www.langsci.ucl.ac.uk/ipa/extIPChart2008.pdf>>), IPA number table (URL <[http://www.langsci.ucl.ac.uk/ipa/IPA_Number_chart_\(C\)2005.pdf](http://www.langsci.ucl.ac.uk/ipa/IPA_Number_chart_(C)2005.pdf)>), IPA unicode character codes (URL <<http://www.langsci.ucl.ac.uk/ipa/phonsymbol.pdf>>), IPA X-SAMPA equivalency table (URL <<http://www.kreativekorp.com/miscpages/ipa/ipa-x.html>>). Turkish Folk Music Phonetic Notation System Sound Database/TFMPNS SD: International Phonetic Alphabet/IPA sound records (URL

<<http://www.langsci.ucl.ac.uk/ipa/sounds.html>>), International Phonetic Alphabet/IPA Turkish vowel/consonants tables sound records (IPA, 1999, pp. 154-156), Turkish Language Institution Turkish Audio Dictionary/TLI TAD (URL <<http://www.tdk.gov.tr/>>), 128 pieces of Turkish folk music texts sound records transcribed with the Urfa/Kerkuk/Tallafer Dialects Turkish Language Institution Transcript Signs/UKTD TLITS (URL <<https://tez.yok.gov.tr/UlusalTezMerkezi/>>). Turkish Folk Music Phonetic Notation System Dictionary Database/TFMPNS DD: Turkish Language Institution Current Turkish Dictionary/TLI CTD (URL <http://www.tdk.gov.tr/index.php?option=com_gts&view=gts>), Turkish Language Institution Turkish Audio Dictionary/TLI TAD (URL <http://www.tdk.gov.tr/index.php?option=com_seslisozluk&view=seslisozluk>), Turkish Language Institution Big Turkish Dictionary/TLI BTD (URL <http://www.tdk.gov.tr/index.php?option=com_bts&view=bts>), Turkish Language Institution Search Dictionary/TLI SD (URL <http://www.tdk.gov.tr/index.php?option=com_tarama&view=tarama>), Turkish Language Institution Turkey Turkish Dialects Dictionary/TLI TTDD (URL <http://www.tdk.gov.tr/index.php?option=com_ttas&view=ttas>), Turkish Language Institution Folk Dialects Compilation Dictionary in Turkey/TLI CDFDT (TDK, C. I-VI), Turkey Turkish Pronunciation Dictionary/TTPD (Ergenç, 2002, pp. 91-486), Urfa/Kerkuk/Tallafer Dialects Index and Dictionary/UKTD ID (Ozbek, 2010, pp. 113-253). Turkish Folk Music Phonetic Notation System Works Database/TFMPNS WD; 128 pieces of Turkish folk music texts transcribed with the Urfa/Kerkuk/Tallafer Dialects Turkish Language Institution Transcription Signs/UKTD TLITS (Ozbek, 2010, pp. 254-329), IPA Turca: Rule-Based Turkish Phonetic Converter Program/RBTPCP (Bicil & Demir, 2012). Turkish Folk Music Phonetic Notation System Phonotactical Probability Calculator Database/THMFNS PPCD: IPA provisions and sound definitions of the letters in Turkish alphabets IPA provisions of transcript signs (Pekacar & Guner Dilek, 2009, pp. 584-588), Urfa/Kerkuk/Tallafer Dialects Turkish Language Institution Transcript Signs/UKTD TLITS vowel/consonant distinctive signs (Ozbek, 2010, pp. xviii, 11-19), IPA Turca: Rule Based Turkish Phonetic Translator Program/RBTPTP character codes (Bicil & Demir, 2012), Turkey Turkish Pronunciation Dictionary/TTPD phonology ABCs: Standard Tukey Turkish/STT IPA provisions of vowels and consonants (Ergenç, 2002, pp. 46-47), UCLA phonetics lab archive/Turkish language section (URL <<http://archive.phonetics.ucla.edu>>). International Phonetic Alphabet/IPA (URL <[http://www.langsci.ucl.ac.uk/ipa/IPA_chart_\(C\)2005.pdf](http://www.langsci.ucl.ac.uk/ipa/IPA_chart_(C)2005.pdf)>), extra-IPA symbols for irregular speech (URL <<http://www.langsci.ucl.ac.uk/ipa/extIPAChart2008.pdf>>), IPA number table (URL <[http://www.langsci.ucl.ac.uk/ipa/IPA_Number_chart_\(C\)2005.pdf](http://www.langsci.ucl.ac.uk/ipa/IPA_Number_chart_(C)2005.pdf)>), IPA X-SAMPA equivalency table (URL <<http://www.kreativekorp.com/miscpages/ipa/ipa-x.html>>), International Phonetic Alphabet/IPA Turkish vowel/consonant letter tables (IPA, 1999, pp. 154-156), IPA unicode character code charts (URL <<http://www.langsci.ucl.ac.uk/ipa/phonsymbol.pdf>>), IPA fonts (SIL Encore IPA and SIL IPA93 fonts (doulos/sophia/manuscript fonts: base characters/diacritics/tone and punctuation)-phonetic fonts for macintosh/windows-adobe fonts for macintosh/windows-the four stone phonetic fonts in GIF form (stone sans/stone sans alternate/stone serif/stone serif alternate)-rogers fonts (IPAPhon) for macintosh/windows-phonetic fonts for TeX/LaTeX etc. (URL <<http://www.langsci.ucl.ac.uk/ipa/ipafonts.html>>). Also, Turkish Folk Music Phonetic Notation System Database/TFMPNS D consists of some databases too, these are; 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 Phonological Awareness Competencies Education Sessions/TFMPNS PACES & Turkish Folk Music Phonetic Notation System Phonological Awareness Competencies Control Lists/TFMPNS PACCL & Turkish Folk Music Phonetic Notation System Phonological/Morphological/Lexicological Criteria Identification Test/TFMPNS PMLCIT & Turkish Folk Music Phonetic Notation System Phonetic Analysis Test/TFMPNS PAT & Turkish Folk Music Phonetic Notation System Sound Vocabulary Analysis Tests/TFMPNS SVAT & Turkish Folk Music Phonetic Notation System Phonetical Analysis Assessment Form/TFMPNS PAAF & Turkish Folk Music Phonetic Notation System Phonological Awareness Competencies Assessment Group/TFMPNS PACAG ect. (Refer with Figure. 1).

Gele Gele Geldim Bir Kara Daşa

Ge le ge le gel dım bir ka ra da sa
Ni ce Sü lèy man lar tab tan ên dı rır

4
Ya zi lan lar ge İlr sağ o lan ba sa a man
Nİ ce sı nın gül ben zi nı sol di rır a man

7
e fen dım Bı zı has ret koy di ka vim
e fen dım Ni ce sı nı dön mez é le

10
kar da sa Bi ray nı lıb bir yob sil lıb bir rö
gon de rır

13
lüm a ma ne fen dım

Fig. 1. 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).

2. TURKISH FOLK MUSIC PHONETIC NOTATION SYSTEM/TFMPNS IDIOLECTOLOGY/IDIOLINGUISTICS/IDIOLECT/IDIOLINGUISTICAL PERFORMANCE CHARACTERISTICS

Language, including semantic content with sonic expression varying from community to community (Martinet, 1960: pp. 14, 28), is defined as a grammatical system which incorporates its own unique theories (innate tendency theory/contact theory/traditionalist theory/vocalic theory/exclamation theory/emotional sound theory/voice imitation/reflection theory/audio game theory/singing theory/language-audio channel theory/gesture theory/oral gesture theory) (Boynukara & Tanrıtanır, 1993: pp. 62-70) existing as potential in every brain and as a database filled with active conversations with community members (Bauer, 2007: p. 3). Structural/productive/transformational linguistic theories have focused on individual linguistic usage types and forms of an ideal speaker existed in an entirely homogeneous language community (Chomsky, 1965: p. 3) and have emphasized the need to examine micro and macro scale use of language types and forms (standart type/regional type/social type/functional type) carefully (İmer, 1987: pp. 213-230) by means of distinguishing from each other in the context of separation theory. The idea of individual language use types and forms/individual linguistic rites/individual linguistic performance unique to each individual which is structured on the axis of over-individual language system via traditional relevance within the linguistic study area, developed by placing an importance on the term dialectic (Garrafa & Diniz & Guilhem, 1999: pp. 35-42) and examined within the subheading of other variants is expressed with the term idiolect (Önem, 2011: pp. 57-67). The idiolect characteristics of a speaker that differentiate an individual who admit to different types and forms of language depending on the cultural/local/social variables from other individuals are a symbol of individuality. Each individual who is able to determine and use the language variations according to the communicative environment and individuals and issues addressed has a preferably used unique vocabulary/syntax/speech acts (Ağaçsapan, 2002: pp. 119-120). It was emphasized that each individual who refer to the individual types and forms of language use require three kinds of knowledge in the process of creating linguistic texts including grammar (the linguistic rules within a certain time, vocabulary standards, variants-specific differences), normative knowledge (active/passive knowledge on types/forms existed in written/oral language, encoded in spelling dictionaries, existed in the spoken language) and behavioral knowledge (communication models and linguistic expressions overlapping with the circumstances requiring linguistic behavior) and the different

realization of these three types of knowledge should be examined in detail in terms of social/functional aspects (Dittmar, 1996: p. 111). As a result of surveys in the field of idiolectology, it has been emphasized by idiolectologists that the term idiolect (types and forms of rhetorical/phonological/executive language usage and types: Barlow, URL<<http://michaelbarlow.com/barlowlaud.pdf>>) consisting of idio (all kinds of individual terms/concepts/elements on the individual axis: Güven, 2012: pp. 55-62)-lect (all kinds of individual linguistic variant/variation on individual linguistic axis: Louwse, 2004: pp. 1-15) maintains its existence within the theoretical/performance framework of literary/musical text of Turkish folk music defined as an artistic performance genre at the level of phonetics/morphology/vocabulary standards with local/universal relevance (phonetic/morphological/lexical), on the axis of other variations method (the reasons of variations/diversification in the language: Demir, 2010: pp. 93-106) and within the framework of idiolinguistical characteristics (individual types and forms of language use/unity of individual language customs and performance ideas/ability and reflexes on determination of individual language variant/individual word syntax and actions: Harris, 2001: p. 126) and at the level of phonetics/morphology/vocabulary criteria with local/universal relevance. The idiolectology/idiolinguistics/idiolect/idiolinguistical performance characteristics of the literary/musical texts of Urfa Turkish folk music identified as verbal/artistic performance type was evaluated at three levels, including contextual features (the style/type and form of Turkish folk music literary/musical texts structured on the axis of Kirkuk/Telafer subdialects located in Iraqi Turkmen region and Sanliurfa downtown subdialect located in Southeast Anatolia: local singing/local dialect features structured on the axis of phonology-phonetics/morphology-morphological/vocabulary-lexical criteria of Old Anatolian Turkish and Oguz Azerbaijani Turkish) literary arts (Turkish folk music, literary/musical texts literary/musical types and forms structured on the axis of verbal/artistic performance display elements: personification, simile, pun, reference ve wordplay, mahmudiye, mesnevîs, Abrahamic, Bashir, Persian, elezber, divan), representational/expressive qualities (Turkish folk music, literary/musical texts literary/musical types and forms structured on the axis of natural utterance elements matching the colloquial: poetic folk literature products including short/inverse/interrogative sentences, appeals/shouting words, words/terms/audio/size/rhyme repetitions, skill to transform word into poetry, nature of lover, expression of love, proper names, historical/mythological figures, personality/title/communities, time/space, country/city/place names, marital life, aphorisms, judgments, statements, local words, mimicking words, exclamations) (Özbek, 2010: iii-iv, pp. 5-9, 97-112, 113-253, 254-329, 330-336) & (Öksüzoğlu & Özkan, 2010: pp. 395-411) & (Macit, Url <<http://www.millifolklor.com>>) & (Altıngöz, Url <<http://www.urfakultur.gov.tr/Eklenti/22148,urfa-muzigi-hakkinda.pdf?0>>). (Refer With Table 1).

Table 1. Turkish Folk Music Phonetic Notation System/TFMPNS
idiolectology/idiolinguistics/idiolect/idiolinguistical performance characteristics
(Özbek, 2010: pp. 254-329, 335-336).

Sex/Sexuality/Gender Figure/Prototype/Profile	Resource Persons Legal Information	Idiolectology/Idiolinguistics/Idiolect/Idiolinguistical Performance Characteristics
Abdullah Balak Masculine/Male	Born in Urfa in 1938 Mathematics teacher. Composer; saz (reed) player, sings hoyrat and folk songs	Bir kız gördüm qaralı Sordım aslı Ruhalı vay lé lé O günden lo böğüne Baboş göynim yaralı
Ahmet Uzungol Masculine/Male	Born in Urfa in 1930. Officer at the National Education Directorate. Recites in Islamic memorial services. Sings ghazals, hoyrat and folk songs.	'Acebe ruhları gül dide-yi hunım göre mi Lutfédip vâdi-yi firçette bu halım sora mi Dest-î kudretle ciger zehmine merhem vura mi Meded ey derd-i senem derdine derman ere mi
Ahmet Yılmaztaş Masculine/Male	Born in Urfa in 1920. Runs a kebab shop. Sings hoyrat and folk songs.	Yeşil olur şu Urfanın fıstığı Kuş tivinden Halil Begin yastığı Nafiledir şu zamanın dostluğu Nafiledir şu dünyanın dostluğu
Bakır Yurtsever Masculine/Male	Born in Urfa in 1909. Works as a reciter in Islamic memorial services, caretaker, muezzin. Sings ghazals, hoyrat and folk songs.	Tambıram rebab oldi Cigerim kebab oldi İstedim vermediler Bir zalım sebep oldi
Cemil Cankat Masculine/Male	Born in Urfa in 1913. Works as a driver. Composer, sings	Bağda güller açıyor Gülüm benden kaçıyor

	hoirat and folk songs. Recorded numerous folks songs.	Gülüm harmanı gezer Ah yüreyim de acıyor
Fatma Sabırlı Feminine/Female	Born in Urfa in 1908. Housewife. Has a recollection of numerous stories, hoirat and Turkish poems.	Getirin Heçkoyı Geydirin saşoyı Mübareg olsun ağa küvre Yengî de güvegî
İbrahim Özkan Masculine/Male	Born in Urfa in 1948. Works as a farmer. Composer, oud player, sings hoirat and folk songs.	Geldim gelinlik çağa Urfalim kaçah dağa İstesey de vermezler Sen çoban babam ağa
Hamit Belli Masculine/Male	Born in Urfa in 1925. Recites in Islamic memorial services, Sings ghazals, hoirat and folk songs.	Anêy keribem kardaş bu vatanda Oğil gerip bülbül ötende Geriblig yaman olür Baş yastiğa yetende
Hamza Şenses Masculine/Male	Born in Urfa in 1904. Composer, plays bağlama (an instrument with three double strings), cümbüş (mandolin with a metal body), and tamboura, sings hoirat and folk songs. Recorded numerous folks songs.	Diyarbakır bu müdür ellerin kınalı Destin dolu su müdür gözlerin sürmeli Gettin ki tez gelesin ellerin kınalı Tez geldigin bu müdür gözleri sürmeli
Kadir Yılmaz Masculine/Male	Born in Urfa in 1926. Works as a servant in the government office. Sings hoirat and folk songs.	Gül düğümü Çözilmez gül düğümü Bunca bayramlar geştı Kim gördi güldüğümü
Note: The idiolectology/idiolinguistics/idiolact/idiolinguistical performance characteristics existing within the theoretical/performative framework of 128 literary/musical text of Turkish folk music transcribed with Turkish Language Institution Transcription Signs for Urfa/Kirkuk/Talâff Dialects/TLITS UKTD and Standard Turkey Turkish/STT and local/regional audio recordings that were recorded live in music councils between 1967-1987 and compiled in accordance with scientific compilation rules from a total of 19 readers/resource persons consisting of 1 female and 18 male were examined.		

3. TURKISH FOLK MUSIC PHONETIC NOTATION SYSTEM/TFMPNS MUSICOLECTOLOGY/MUSICOLINGUISTICS/MUSICOLECT/MUSICOLINGUISTICAL PERFORMANCE CHARACTERISTICS

On the axis of the theory arguing that music is derived from spoken language among the theories on the birth of music defined as a kind of meta-language based on instinctive/pre-rational/pre-linguistic values (Fubini, 2006: pp. 45-46), accent and pronunciation line known as the speech melody has become a music tunes format (Alpagut, 2010: pp. 10-12). The language defined as the basic elements of culture has been identified as one of the most powerful tool that allows communication between people and music defined as the art of narration and reflection of feelings/thoughts/design and feel with the sound tailored to a specific sense of beauty has been identified as another communication tool. The cultural linguistic characters of the nation are investigated in order to achieve quality in the performance and interpretive process of a piece of music. When language as a stimulant of symbol/hint is used in the language, it affects emotions, and considered as the basic element and stimulating language element in vocal music (Moğulbay, 2010: pp. 1-5). Three components have been identified in an artwork including content/material/form. It has been emphasized that the form can not be considered independent of the content and the linguistic materials can not be considered independent of the nature of linguistic rules. The form and content are conditioned by the specific nature of the linguistic materials and working methods of this material, artist is working with language that has become an artistic means of expression. The task of the artist in terms of material has been identified as exceeding physical material (language) and the language that is theoretically unimportant on its own has been identified as a tool serving cognition/arts (music) (Bakhtin, 1990: pp. 241-244). The good interpretation of an oral piece of music is connected to the knowledge of linguistic features of the language used in the work. The composer is taking advantage of language and the music of the language while creating his work, and incorporates the qualities

that will help the development of Turkish Language Sound School showing different features according to the traditions of the communities and creating rich timbre and the color feature in music (Çevik, 1988: pp. 274-275). The language of folk songs which form the artistic focus Turkish literary/linguistic/phonetic culture (Uçan, 2005: p. 11), defined as an verbal/artistic performance type, based on regional/ethnic basis, phonetic/oral transmission, is often referenced in conversations among small groups as a form of communication (Titon, 1999: pp. 59-62), incorporates local language/music features (Senel, 1997-98: pp. 1-3), structured on the verbal/melodic memory axis conditioned by language/music rhythm (Büyükyıldız, 2009: p. 71), is widespread due to the combination of folk poetry with music and usefulness of its melodic structure is based on spoken languages (Özbek, 2010). As a result of surveys in the field of musicology, it has been emphasized by musicologists that the term musicology (types and forms of rhetorical/phonological/executive musical language usage and types: Stone, 2008: pp. 51-53) consisting of musico (all kinds of musical terms/concepts/elements on the axis of musicology: Hacıoğlu, 2009: pp. 23-24, 74-77)-lect (all kinds of musicological variant/alternate/range on musicological axis: Şenel, 1997-98: pp. 1-3) maintains its existence within the theoretical/performance framework of literary/musical text of Turkish folk music defined as an artistic performance genre at the level of phonetics/morphology/vocabulary standards with local/universal relevance (phonetic/morphological/lexical), on the axis of local variations method (the reasons of variations/diversification in music: local non-music factors: regional/ethnic/social groups/musical language relations/professional/social status/education/faith/context/age/gender factor/size etc: Yöre, 2012: pp. 563-585) and within the framework of musicological characteristics (pre-rational/pre-linguistic/pre-artistic oral cultural psychodynamics and performance ideas: Feld & Fox, 1994: pp. 25-53, temporary-fluent-fricative sequential articulation of the sound and arrangement organizations: Antović, 2005: pp. 243-257, oral-literary performative types and forms: Radhakrishnan, 2011: pp. 422-463) and at the level of phonetics/morphology/vocabulary criteria with local/universal relevance. Musicology/musicological/musicolect/musicological performance characteristics of the literary/musical texts of Urfa Turkish folk music defined as a kind of verbal/artistic performance types it was evaluated in five levels including, phonetic standards (In addition to the a, e, ı, i, o, ö u, ü in Standard Turkey Turkish/STT, ı, ü, ı̇ and ö narrow, flat, half round and closed forms of i, u, ü similar to e sound, narrow, semi-narrow o, e closed e ve ı̇ long i have been identified. They are normal length vowels that are neither short nor long in terms of continuity. Long vowels of the borrowed words that entered the language from Arabic and Persian are mostly normalized except the words "aşık" and "yâr": e.g. hâmmâm>hemam "hamam" The long i resulting from vocalic omission or alternation and long i in the borrowed words present in the divan poetry keep their length during the vocalization. All vowels in Turkish have a normal length except "ı" sound. This feature of Turkish also affected the borrowed words. Long vowels in words narrowed down in a systematic way and become a vowel in Urfa dialect as in all the East Anatolian dialects: e.g. maḥmūr>maḥmur "uykulu, sersem". It was observed that the second-person singular suffix -n sound is transformed into -y sound in Urfa dialect and sometimes due to the vocalic omission of this -y sound -i sound at the end of the word has a prolonged vocalization: e.g. ettin>ettiy>etti "ettin". The o,ü vowels in Urfa dialect are found only on the first syllable in accordance with the general rules of Turkish. It is observed that the obsolete present tense suffix -yor in Urfa dialect is being used both ways by ignoring the general rule: e.g. gidiyor, gıdiy "gidiyor". In addition to the b, c, ç, d, f, g, h, j, k, l, m, n, p, r, s, ş, t, v, y, z in Standard Turkey Turkish/STT, ğ, ı̇, ı̇, k, ' ayın and ' hemze" sounds were determined. There is no j sound in Urfa dialect. This sound is only seen borrowed words as in the Old Anatolian Turkish. Only word "vicdan" could be detected in local folk compilation that was formed as a result of c>j change. Depending on the general phonetic rules of Turkish, c, ğ, l, m, v are located at the beginning of the words and b, c, d, g, ğ are located between the words not at the end of the words and syllables. , As contrary to the general phonetic rules of Turkish, b, d, ğ can be found in words of foreign origin such as kebāb>kebab "kebab", c ve ğ can be found both in Turkish origin such as dağ>dağ "yara" and in borrowed words such as ḥarāc>herac "haraç". ğ sound was used at the end of the words and syllables in the old Turkish and is also being used in some non-Western Turkish dialects today. This is not a rule showing prevalence in Urfa dialect. It is observed that these sounds become non-toned in borrowed words ending with toned consonants: e.g. maḥsūd>maḥsut "maksat" In song texts of Urfa region there is no nasal n" nasal consonants and j sound ı̇ sound is transformed into ng, g, n, v, y: e.g. yeñi>yengı̇ "yeni"), morphological criteria (sound changes: the famous changes: thinning of the vowels of-thin celebrities thickening-flat celebrities rounding-rounded vowels of flattening-wide famous of contraction-narrow celebrities expansion-tight/rounded vowels of semi narrow/rounded vowels to expand, the vowel changes: toning/detoning/perpetuality/non-perpetuality/continuous consonants between certain changes/other changes sound events: omission/consonant derivation/drop/twinnig/derivation/drop/merger/collision/middle syllable contraction of the famous/relocation/syllables fall/names in abbreviations, harmony: harmony of vowel/consonant harmony-famous/consonant harmony), the presence of word criteria (Standard Turkey Turkish/STT although fallen from written language Urfa/Kirkuk/Telafer Dialect of/UKTD in used extensively,

Urfa region belonging to 128 Turkish folk literature/located in the musical text local/regional words/words Arabic-Persian counterparts, figurative meanings, finding and using forms colloquially), the formal characteristics (Urfa/Kirkuk/Tallâffer Dialect/UKTD that have been transcript in Turkish Language Institution Transcription Signs/TLITS axis Urfa of local 128 of Turkish folk music, literary/musical texts, poetry and formats: mania/66, rough/21, running/small number of songs/51, ode/authorities, squared/1 and muhammes/1), dimensional specifications (sofa/structured in folk literature specific prosodic elements axis of Turkish folk music, literary/musical texts measure/rhyme types and formats: few in number but are each side of what has been said sofa-style poetry with prosody a sequence number so that 5, 6, 7, 8 and 11'l the syllabic as well as the rhyme of all types of mold are numerous with 1/2 based on consonant match half-rhyme) (Ozbek, 2010: pp. iii-iv, 5-9, 97-112, 330-336). (Refer With Figure 2-Table 2).

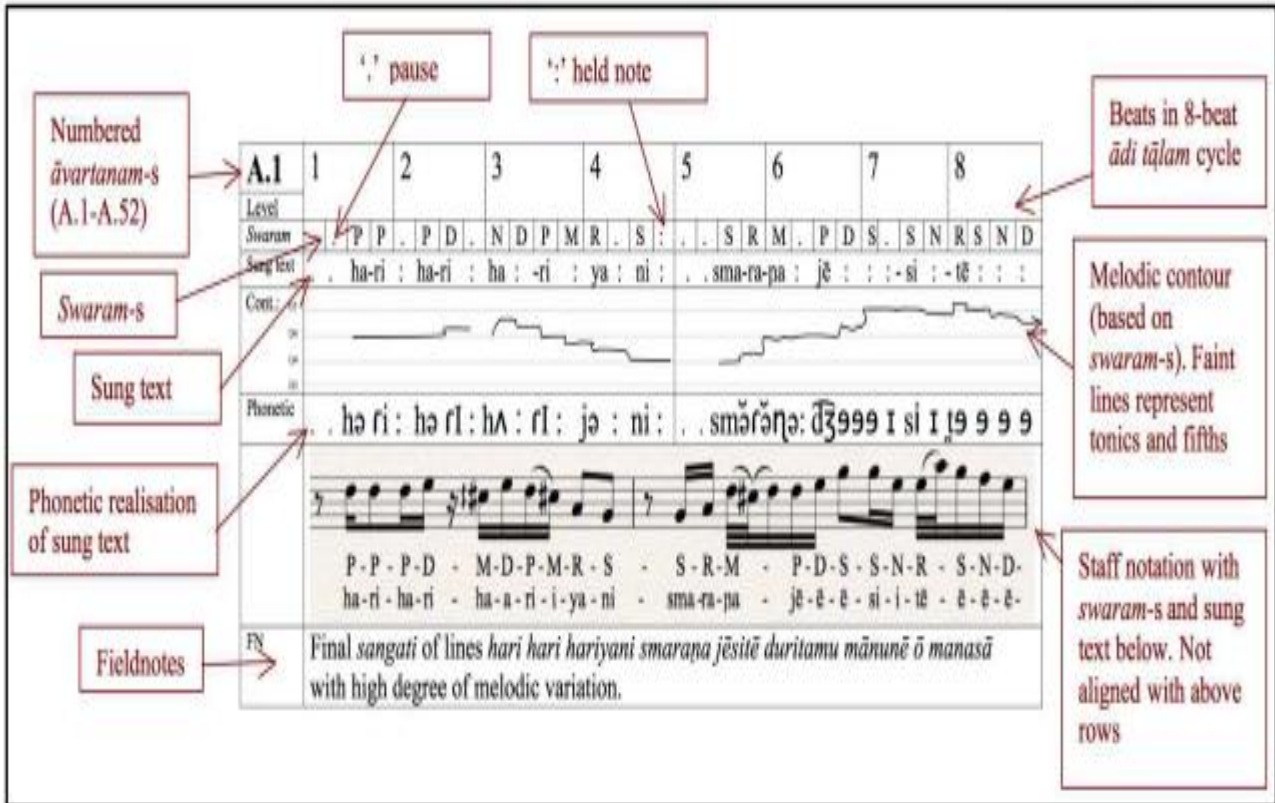


Fig 2. Musicolinguistics graphic sample (Radhakrishnan, 2011: 423-463).

Table 2. Turkish Folk Music Phonetic Notation System Phonotactical Awareness Skills Development Processes/TFMPNS PASDP developed in the axis of local/universal structural/generative/transformation linguistic theories, linguistic/written science/rhetorical/phonological approaches in ethnomusicology, phonetic/phonetic-morphological info/syntactic-sound assets/the lexical criteria.

<p>Gele gele geldik bir kara taşa/jele jele jeldic bir kara taşa Gele gele geldim bir kara daşa/Gelc gele geldüm bir kara daşa</p> <p>Region: Urfa Taken From: Mukim Tahir Compiled & Noted: Muzaffer Sarısozen Reader: Tenekeci Mahmut Guzelgoz TRT TFM Repertoire Sequence Number: 701</p>			
Standard Turkey Turkish/STT	International Phonetic Alphabet/IPA	Turkish Language Institution Transcription Signs/TLITS	International Phonetic Alphabet/IPA
Gele gele geldik bir	jele jele jeldic bir kara	Gele gele geldim bir kara	Gelc gele geldüm bir kara

kara taşa	taşa	daşa	dafa
Yazılanlar gelir sağ olan başa aman efendim	jazulanlar gelir sa: olan başa aman efendim	Yazılanlar gelir sağ olan başa aman efendim	jazulanlar gelür sag olan başa aman efendüm
Bizi hasret koyar kavim kardaşa	bizi hasret kojar kavim kardafa	Bizi h̄esret koydı kavim kardaşa	Büzüü h̄esret kojdü kavum kardafa
Bir ayrılık bir yoksulluk bir ölüm aman efendim	bir ajruluk bir joksuluk bir ølym aman efendim	Bir ayrılıh bir yohsılıh bir ölüm aman efendim	Bir ajrulux bir joxsullux bir æjim aman efendüm
Nice sultanları tahttan indirir	niðze sułtanlaru tahttan indirir	Nice Süleymanları tahttan endirir	Niðze şælejmanlaru tahttan endürür
Nicesinin gül benzini soldurur aman efendim	niðzesinin jyl benzini soldurur aman efendim	Nicesinin gül benzini soldurur aman efendim	Niðzesünün gyl benzini soldurur aman efendüm
Niceleri dönmez yola gönderir	niðzeleri dönmez jola jönderir	Nicesini dönmez ele gönderir	Niðzesünü dænmez ele gænderür
Bir ayrılık bir yoksulluk bir ölüm aman efendim	bir ajruluk bir joksuluk bir ølym aman efendim	Bir ayrılıh bir yohsılıh bir ölüm aman efendim	Bir ajrulux bir joxsullux bir æjim 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 International Phonetic Alphabet/IPA (IPA, 1999) by the IPA correspondences of vowel and consonants (Ergenc, 2002, pp. 1-496).	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 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).	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 (Pekacar & Guner Dilek, 2009, pp. 574-589).

4. SUMMARY

Performance theory of folklore analysis model (folkloristic axis in any performative variant/alternate/range: performative to the individual axis types and formats: Cobanoglu, 1999), linguistic approaches in ethnomusicology (all kinds of musicological axis graphological/rhetorical/phonological variant/alternate/range: individual axis linguistic/phonetics types and formats: Stone, 2008) and dynamism in the context of interpreting the criteria for the work of Turkish folk music traditional music (all kinds of musicological axis dialectal/stylistic/stylistic variant/alternate/range: musical genres and styles to have on individual axis: Parlak, 2013) axis in verbal/artistic performance genre and we prelinguistic/preartistic defined as an origin language Turkish folk literary/musical text of theoretical/performative infrastructure at the local/global correlation together with sound information/morphology/vocabulary existed in the degree level; idiolectology/idiolinguistics/idiolect/idiolinguistical performance characteristics (individual language use types and formats/individual language used on the whole and performance ideas/individual language variant determine ability and reflexes/individual syntax and actions), musicology/musicolinguistics/musicology/musicolinguistical performance characteristics (prelinguistic/pre-artistic oral culture psychodynamics and performance ideas) 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 Works Database/TFMPNS WD & Turkish Folk Music Phonetic Notation System Phonetic Therapy Applications/TFMPNS PTA & Turkish Folk Music Phonetic Notation System Phonotactical Awareness Skills Development Processes/TFMPNS PASDP & Turkish Folk Music Phonetic Notation System Phonotactical Probability Calculator Database/THMFNS PPCD & 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 Phonological Awareness Competencies Education Sessions/TFMPNS PACES & Turkish Folk Music Phonetic Notation System Phonological Awareness Competencies Control Lists/TFMPNS PACCL & Turkish Folk Music Phonetic Notation System Phonological/Morphological/Lexicological Criteria Identification Test/TFMPNS PMLCIT & Turkish Folk Music Phonetic Notation System Phonetic Analysis Test/TFMPNS PAT & Turkish Folk Music Phonetic Notation System Sound Vocabulary Analysis Tests/TFMPNS SVAT & Turkish Folk Music Phonetic Notation System Phonetical Analysis Assessment Form/TFMPNS PAAF & Turkish Folk Music Phonetic Notation System Phonological Awareness Competencies Assessment Group/TFMPNS PACAG ect) to the transfer/adaptation process must be carried out.

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