

# BOOK OF PROCEEDINGS

4<sup>th</sup> International  
Symposium on  
Interdisciplinary and  
Progressive Arts & Education (ISIPAE)

EDITED BY  
**HASAN SAID TORTOP**

*Art and Humanity*

21<sup>st</sup> December 2024

Istanbul Turkiye



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ISIPAE 2024

**4<sup>th</sup> International Symposium on  
Interdisciplinary and Progressive Arts &  
Education (ISIPAE)**

**21<sup>st</sup> December 2024**

Istanbul, Turkiye

**Proceedings Book**

Dr. Hasan Said Tortop

Istanbul, Turkiye

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Arts & Education (ISIPAE)  
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## Editor's Preface

Dear Academics and Artists

We are proud and happy to hold the 4th International Symposium on Interdisciplinary and Progressive Arts & Education (ISIPAE) symposium. This symposium is hosted by Pooyan Art University and Genç Bilge (Young Wise) Publishing Ltd. We would like to thank all academics, speakers and participants who contributed to ISIPAE.

We indicate that the papers presented and selected in ISIPAE can publish interviews and columns in our academic journal; Journal for the Interdisciplinary Art and Education (Index Copernicus, EBSCO etc. indexed).

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

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

Our efforts will continue to make the ISIPAE symposium a worldwide brand and to make your research more visible. We are planning to hold our next congress with the face-to-face option, there will also be online presentations. In addition, we plan to organize an award in the field of performance arts every year. You can follow all these developments on our symposium website.

A total of 22 presentations were made at ISIPAE2024. Of these, 9 (41%) are from Turkey, while the remaining 13 (59%) are from countries such as Azerbaijan, Iran, Georgia, and Indonesia.

Hope to see you at the next ISIPAE

Best Regards,  
Dr. Hasan Said Tortop

Isparta, Turkiye - 2025

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Genç Bilge (Young Wise) Publishing, Turkiye

## **ISIPAE 2020: 4<sup>th</sup> ISIPAE Symposium Program**

December 21, 2024, Saturday

09.30-09.45 Registration

09.45-09.50 Opening Speech

### ***About Young Wise Publishing and Journal for the Interdisciplinary Art and Education Trends***

Assoc. Prof. Hasan Said TORTOP

Director of Genç Bilge (Young Wise) Publishing Ltd., Turkiye

### ***About ISIPAE and Interdisciplinary and Progressive Arts and Education***

Symposium Chair: Assoc. Prof. Dr. Gvantsa Ghvinjilia (The Vano Sarajishvili Tbilisi State Conservatoire, Georgia)

### ***About ISIPAE and Journal for Interdisciplinary Art and Education (JIAE)***

Managing Editor of JAIE: Asst. Prof. Dr. Firat Altun

Online Virtual Art Exhibition: Moderator/Organizator: Dr. Hasan Said Tortop

1<sup>st</sup> Day – 1<sup>st</sup> Session: Session Chair: Assist. Prof. Dr. Firat Altun

10.30-12.20 Proceedings

### ***Eco Music Instrumentation and Eco-Piano ModEkAI***

Eka Chabashvili

### ***The Yalli Dances of the Agbaba Region of Western Azerbaijan***

Telman Qəniyev and Afaq Qəniyeva

### ***The Acoustic Ecology of Karstic Caves: A Spectrogram Approach to Ecomusicology***

Alexander Chokhnelidze

### ***The transformation of musical memory in the digital culturalization process: Technology, archiving, and social memory***

Günsu Yılma Şakalar

***TA New Dance Culture in Indonesia: Designing the Dance 'Bedhayan Gagrag Sumirat Puspito' with Deep Learning and Muhammadiyah Philosophy***

Arina Restian and Ela Rohmatul Maulidah

***Technological and philosophical research methods of time and space aspects in music: the example of Georgian singing folklore***

Shio Abrakhamia

12.25-13:10 Keynote Speech

***A musical vision of the world of angels - exemplary of acoustic scenery design in film music***

Wojciech M. Marchwica

Moderator Assoc. Prof. Gvantsa Ghvinjilia

12.25-13:10 Keynote Speech

***A Music Composition and Human Evolution: At the Dawn of Transition to Transhumanism, Posthumanism, and Metahumanism***

Gvantsa Ghvinjilia

Moderator Asst. Prof. Dr. Firat Altun

1<sup>st</sup> Day – 2<sup>nd</sup> Session: Session Chair: Asst. Prof. Dr. Ünal Bastaban

13.50-15.10 Proceedings

***Metal Head Ornament ``Tepelik`` as a Cultural Heritage Element in Traditional Turkish Women's Clothing and Contemporary Sustainable Jewelry Design Application Examples`***

Songül Aral

***Movement And Voice Plastics Suggestion For The Combined Use Of Movement And Voice As A Method To Improve Mental, Emotional, Physical Capacities***

Beste Naiboğlu

***Development of Musical Hearing Skills in the Digital Era***

Marika Nadareishvili

15.15-16:00 Keynote Speech

***Social Criticism and New Technologies in Audio-Visual Art***



Giorgi Razmadze

Moderator Assoc. Prof. Gvantsa Ghvinjilia

16.00-16:25 Keynote Speech

***The Digital and Intercultural Piano Project***

Pooyan Azadeh

Moderator Assoc. Prof. Gvantsa Ghvinjilia

1<sup>st</sup> Day – 3<sup>rd</sup> Session: Session Chair: Assoc. Prof. Dr. İlker İşsever

16.30-18.30 Proceedings

***Conservatory academicians' utilization of digital technologies***

Sevim Yamak, Simge Narin, Berna Özkut

***Examination of Expert Opinions on Artificial Intelligence Designs***

Ünal Bastaban and Buse Erdağı

***Creation of Graphic Notation for Azerbaijani Composers***

Arzu Halilova

***A Perspective on the Use of Ashik Embellishments by Bayram Hüseynli in Azerbaijani Ashik Music***

Sabine Aliyeva

***Enhancing Holistic Health Awareness through Mindfulness-Based Breathing and Fascia Practices in Vocal Training***

Ayça Avcı and Gülfem Kıştır

1<sup>st</sup> Day – 4<sup>th</sup> Session: Session Chair: Asst.Prof. Dr. Mehmet Alan

18.40-22.20 Proceedings

***The Case of Oguz Yurttadur in The Context of Colorist Style in Contemporary Turkish Painting***

Ahmet Fatih Özmen

***The Role of Digital Technologies in Vocal Training: The Use of Voice Analysis and Feedback Systems***

Alper Şakalar

***Analysis of the factors that contributed to the popularization of A. Babayev's song "Nazende Sevgilim"***

Sehrana Kasimi

22.20-22:30 Closing Ceremony

Chair: Assoc. Prof. Gvantsa Ghvinjilia

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Wojciech M. Marchwica	Jagiellonian University in Kraków, Poland

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# ISIPAE 2024 Online Virtual Art Works Exhibition



Young Wise  
Publishing

**ISIPAE 2024 Online Virtual Art  
Works Exhibition**

International Juried Group Art Exhibition

**Participants**

Abdulkerim Turkaya  
Ahmet Fatih Ozmen  
Akif Bayrak  
Asim Topakli  
Ayça Aydoğan Kaymaz  
Buse Erdağı  
Engin Güney  
Erkan Likos  
Hale Yoldaş  
Hasret Yavuz  
Hatice Bahattin Ceylan  
İbrahim Gökhan Ceylan  
Maosud Saffari  
Mehmet Aksoy

Melahat Teleri  
Mustafa Bulat  
Pavel Pisklakov  
Savaş Sarihan  
Serap Bulat  
Sinem Ünal Gerdan  
Songül Aral  
Suna Topçulu  
Tarık Yazar  
Tuncay Koçay  
Ünal Bastaban  
Yasemin Yasa  
Yaser Ghader & Sheyda Fallahi

## Art Exhibition Participation 1

**Art Work Title:** Shepherd

**Name Surname:** Erkan Likos

**Affiliation:** Ondokuz Mayıs University, Turkiye

**Art Work Technique(s):** Photography

**Art Work Date:** 07.05.2022

### Art Work Information/Details

The image features a shepherd tending to a large flock of sheep in an expansive landscape. The shepherd is positioned to the right, holding a stick, while the sheep dominate the center and left portions of the frame. The land appears to be gently rolling farmland, with minimal vegetation, and the horizon is slightly curved with distant hills.

### Artist Short CV

Dr. Erkan Likos graduated Bachelor's Degree in Department of Furniture and Decoration at Muğla Sıtkı Koçman University in 2005. During his BS, he trained 1 year in Department of Furniture Test Institute (LGA QualiTest GmbH) in Germany. His M.Sc. degree was obtained from Graduate School of Natural and Applied Sciences in 2008. During this time, He went to Department of International Timber Trade-ITT- at Ecole Supérieure du Bois - France as an Erasmus exchange student. His PhD in Graduate School of Natural and Applied Sciences at Karabük University in 2014. He was funded by Higher Educational Council of Turkey and went to Forest Product Engineering at Purdue University - USA as Visiting Scholar to conduct his Ph.D. research between from 2010 to 2011. He started as Research Assistant at Muğla Sıtkı Koçman University between 2005 to 2008 and continued at Karabük University between 2009 to 2014. He promoted to Assistant Professor Dr. in Industrial Design Engineering at Karabük University between 2015 to 2016. After 2016 to date, He works in Department of Industrial Design at Ondokuz Mayıs University.





## Art Exhibition Participation 2

**Art Work Title:** Innovation Typography

**Name Surname:** Tarık Yazar

**Affiliation:** Ondokuz Mayıs University, Turkiye

**Art Work Technique(s):** Digital design

**Art Work Date:** 2024

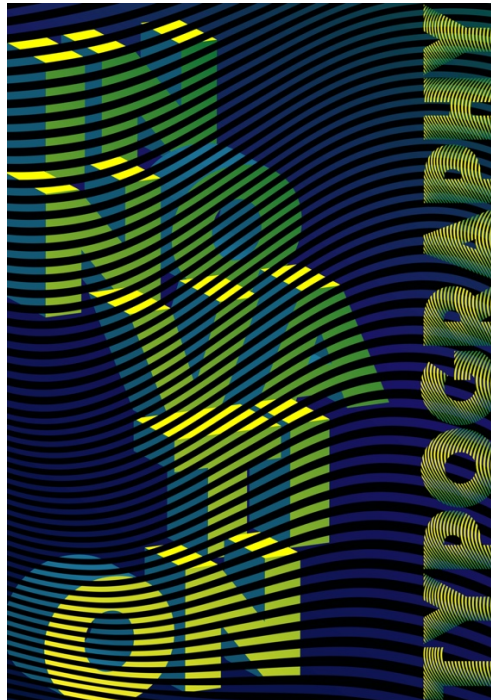
### Art Work Information/Details

This work is a typographic poster design of 70x100cm dimensions designed in digital environment.

### Artist Short CV



Tarık Yazar was born in 1971 in the Şavşat district of Artvin. He completed his primary, secondary, and high school education in Şavşat. In 1993, he graduated from the Department of Fine Arts Education at Ondokuz Mayıs University (OMÜ) Faculty of Education. He completed his Master's degree at OMÜ Social Sciences Institute in 1996. In 2010, he completed the Proficiency in Art (Doctoral) program at OMÜ Social Sciences Institute. Between 1994 and 2000, he worked as a Research Assistant in the Department of Fine Arts Education at OMÜ, and between 2000 and 2011, he worked as a Lecturer in the same department. In 2011, he was appointed as an Assistant Professor in the same department. In 2013, he was appointed as a faculty member at the Faculty of Fine Arts. In 2019, he became an Associate Professor in Graphic Design. He is currently working as a faculty member in the Department of Graphic Design at the Faculty of Fine Arts, Ondokuz Mayıs University. The author has served as Deputy Director of the Institute of Fine Arts and Assistant Dean of the Faculty of Fine Arts. He currently holds positions such as a member of the Faculty Board and Art Director of the OMÜ Faculty of Fine Arts Art Gallery. Dr. Author has held solo exhibitions in the UK, Germany, Croatia, and Turkey. He has participated in many group exhibitions. He has published many articles in national and international journals. He has presented papers at symposiums and conferences. He has received three separate awards for logo design and poster design. In the 2014 Tekirdağ Metropolitan Municipality Logo Design Competition, he became the National Winner of Turkey. In 2015, he received the Academic Incentive Award and currently teaches both Master's and Doctoral/Proficiency in Art courses in addition to undergraduate courses. The author has supervised a total of 13 theses, including 10 Master's theses and 3 Doctoral theses. He is married and the father of one son.



### Art Exhibition Participation 3

**Art Work Title:** Artists Feel

**Name Surname:** Maosud Saffari

**Affiliation:** Art Director

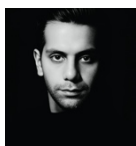
**Art Work Technique(s):** Digital design

**Art Work Date:** 2023

#### Art Work Information/Details

I believe that most artists can feel almost everything using their hands and sometimes they can see, Listen or taste things using their hands which enables them to create amazing artworks

#### Artist Short CV



I believe I have two wings that allow me to soar. The first is my passion for art. With over 12 years of experience as a graphic designer and art director, I have had the privilege of having my work showcased in more than 300 exhibitions globally and have received numerous global design awards. The second is my expertise in business analysis and data management. I hold both a Bachelor's and Master's degree in e-business management from

Iran, along with a DBA from the USA. I specialize in helping businesses make data-driven decisions by analyzing their systems, identifying contradictions, and resolving challenges through innovative problem-solving techniques.



### Art Exhibition Participation 4

**Art Work Title:** Norm'al

**Name Surname:** Engin Güney

**Affiliation:** Ondokuz Mayıs University, Turkiye

**Art Work Technique(s):** Mixed Media on Canvas

**Art Work Date:** 2024

#### Art Work Information/Details

The application was made with oil and acrylic paint on a 62 x 72 cm canvas.

#### Artist Short CV



Engin Güney was born in 1981 in the Ayancık district of Sinop. In 2002, he completed his undergraduate education in the Department of Painting and Arts Education at the Faculty of Education, Ondokuz Mayıs University. He worked as a teacher in educational institutions affiliated with the Ministry of National Education for 10 years. In 2014, he completed his doctoral education. He is currently working as a faculty member in the Department of Painting at the Faculty of Fine Arts, Ondokuz Mayıs University. He has participated in over 30 group exhibitions at national and international levels, has works in collections, held 8 solo exhibitions, and received 4 art awards.



## Art Exhibition Participation 5

**Art Work Title:** Untitled

**Name Surname:** Hasret Yavuz

**Affiliation:** Ondokuz Mayıs University, Turkiye

**Art Work Technique(s):** Mixed Media on Canvas

**Art Work Date:** 2023

### Art Work Information/Details

The application was made with oil and acrylic paint on a 100x120 cm canvas.

### Artist Short CV



Hasret Yavuz was born in 1995 in the Bafra district of Samsun. She graduated from Yakakent Anatolian High School in 2013. That same year, she began studying at the Department of Painting-arts Teaching at Fatih Faculty of Education, Karadeniz Technical University. In 2014, she transferred to the Department of Painting-arts Teaching at the Faculty of Education, Ondokuz Mayıs University. She completed her undergraduate education in 2017. In 2018, she began her Master's degree in the Department of Painting at the Institute of Fine Arts, Ondokuz Mayıs University. She completed her Master's degree in 2020. She is currently pursuing Proficiency in Art at the Graduate School of Ondokuz Mayıs University.



## Art Exhibition Participation 6

**Art Work Title:** Anadolu IV,

**Name Surname:** Mustafa Bulat

**Affiliation:** Ataturk University, Turkiye

**Art Work Technique(s):** Sculpture

**Art Work Date:** 2022

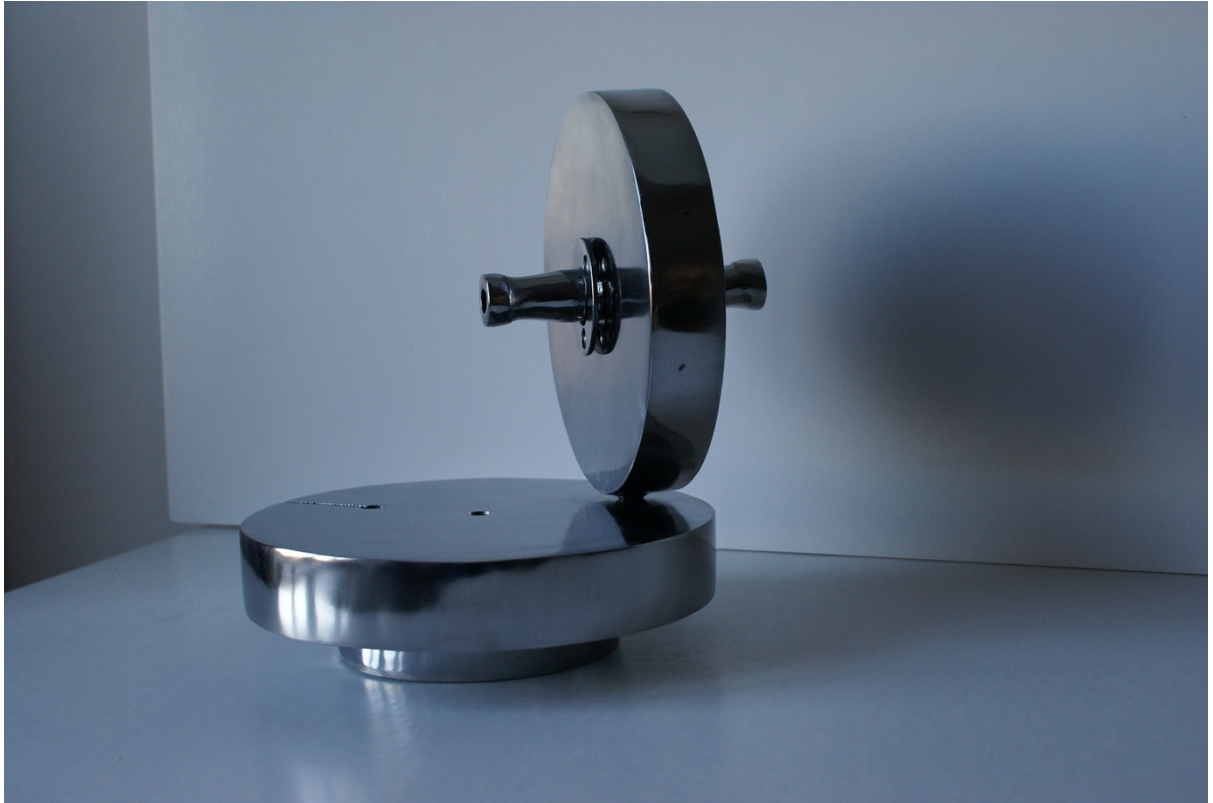
### Art Work Information/Details

Steel + Ready-made Material, 35x25x25 cm

### Artist Short CV



Mustafa Bulat completed his undergraduate education at the Faculty of Fine Arts, Hacettepe University from 1984 to 1988. From 1988 to 1990, he completed his Master's degree at the Social Sciences Institute, Hacettepe University, in the Department of Sculpture. From 1991 to 1993, he took Proficiency in Art courses as a special student in the Department of Sculpture at the Social Sciences Institute, Hacettepe University. He began working as a Research Assistant in the Department of Sculpture, Faculty of Education, Atatürk University. From 1993 to 1997, he completed his Ph.D. education in Classical Archaeology at the Social Sciences Institute, Atatürk University, with a thesis on "Ancient Greek and Roman Period Sculpture and Copying Techniques." From 1998 to 2002, he established the Sculpture Department at the Faculty of Fine Arts, Atatürk University, and initiated the undergraduate and graduate programs. He also established the Department of Basic Education and was appointed its chair. He was later appointed Chair of the Department of Basic Art Education. From 1998 to 2008, he was appointed as a faculty member in the Sculpture Department at Atatürk University, Faculty of Fine Arts, and served as the Department Head.



## Art Exhibition Participation 7

**Art Work Title:** Diyalog II

**Name Surname:** Serap Bulat

**Affiliation:** Ataturk University, Turkiye

**Art Work Technique(s):** Sculpture

**Art Work Date:** 2012

**Art Work Information/Details**

Metal, Cast Iron, 160x40x45 cm

**Artist Short CV**



Serap Bulat completed her undergraduate education in the Department of Sculpture at the Faculty of Fine Arts, Hacettepe University from 1990 to 1994. From 1995 to 1999, she completed her Master's degree in Art History at the Social Sciences Institute, Atatürk University, with a thesis on 'Stone Decorations of Ishak Paşa Palace, Doğubayazıt.' In 1996, she began working as a Research Assistant in the Department of Sculpture at the Faculty of Fine Arts, Atatürk University



## Art Exhibition Participation 8

**Art Work Title:** Kassas

**Name Surname:** Akif Bayrak

**Affiliation:** İğdir University, Turkiye

**Art Work Technique(s):** Relief engraving on leather

**Art Work Date:** 2023

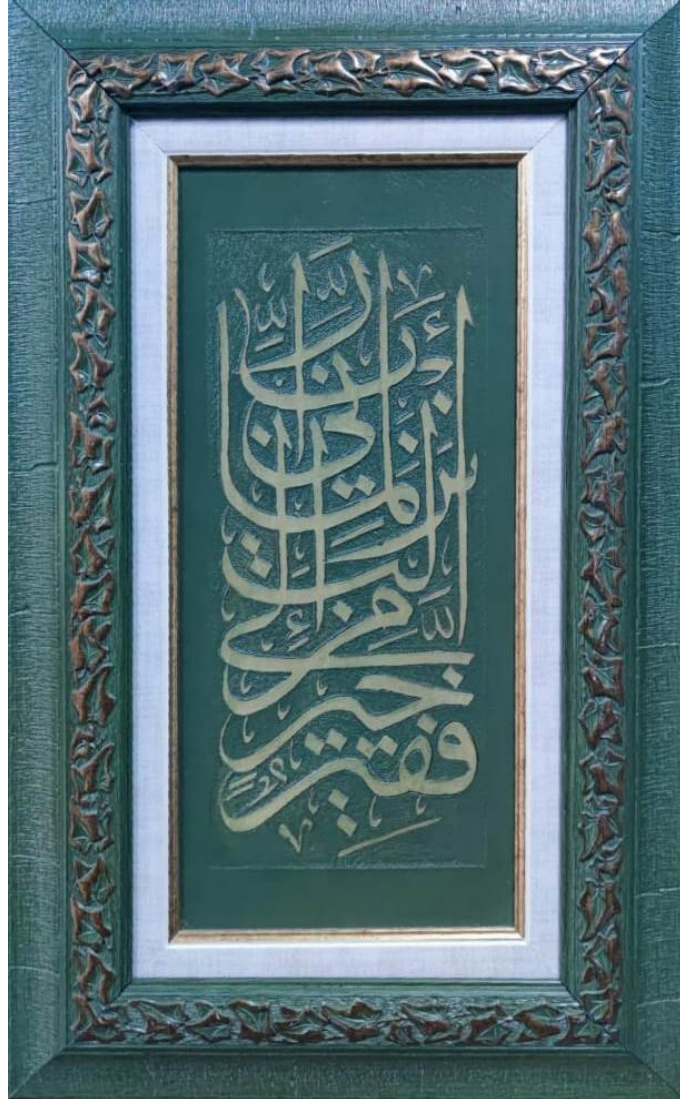
### Art Work Information/Details

This verse reminds us that we always need God and that we should not neglect to ask Him. It is written on the leather to make it permanent.

### Artist Short CV



Akif Bayrak was born in Ordu at 1981. Associate Degree: 19 Mayıs University. Architectural Decorative Arts program. Undergraduate Education: Gazi University. Vocational Education Faculty, Decorative Arts Teaching. Master's Degree: Gazi University. Decorative Products Training. I gave training in the field of handicraft technology at the Public Education Center for 8 years. I am currently working as a lecturer in the Department of Handicrafts at İğdir University.



## Art Exhibition Participation 9

**Art Work Title:** Nature

**Name Surname:** Melahat Teleri

**Affiliation:** Iğdır University, Turkiye

**Art Work Technique(s):** Marbling and Ceramics

**Art Work Date:** 2024

### Art Work Information/Details

Human beings are a part of nature and are an inseparable whole. For this reason, throughout history, the works of artists have been influenced by nature. Wood, leather, ceramics and earth paints are the language used by the artist in the relationship between nature and art. The raw materials we obtain from nature, which have been used most from past to present, are an endless source of inspiration for artists to produce works of art with this artistic language used to describe nature and people.

### Artist Short CV



Melahat Teleri was born in Erzurum in 1979. She completed her primary and high school education in Erzurum. She entered Erzurum Atatürk University, Faculty of Fine Arts, Department of Traditional Turkish Handicrafts in 2000 and graduated third in the department in 2004. In 2005, She started her master's degree at Erzurum Atatürk University Social Sciences Institute, Department of Traditional Turkish Handicrafts, and graduated in 2010. She participated in the restoration of Erzurum Gez Mosque in 2005. In 2009,

Gaziantep Grand Halı Tekstil San. and Tic. Ltd. Ltd. She also worked as a designer and received training in using design programs (PSP, DP, PROMATION, TEXCELLE). She has been working as a lecturer in the Traditional Handicrafts Department of Iğdır University Vocational School in 2010, as a lecturer in the Traditional Handicrafts Department of Iğdır University Vocational School of Technical Sciences since 2013, and as the Head of the Department of Handicrafts since 2017. She has participated in various group and personal exhibitions at home and abroad. She is married and the mother of two children.





### Art Exhibition Participation 10

**Art Work Title:** My flag in the Tulip Flower

**Name Surname:** Suna Topçulu

**Affiliation:** Ağrı İbrahim Çeçen University, Türkiye

**Art Work Technique(s):** Flowered marbling on a battal background

**Art Work Date:** 2023

#### Art Work Information/Details

The ebru was created by applying battal ebru onto the size with root dye, and red flowers with white patterns were added to create a red-and-white floral ebru design.

#### Artist Short CV



She was born in Erzurum. He completed his primary, secondary, and high school education in Erzurum. In 2001, he graduated from the Department of Traditional Turkish Handicrafts / Carpet-Kilim and Old Fabric Patterns at the Faculty of Fine Arts, Atatürk University. In 2016, he completed his Master's degree in the Department of Art Theory, Aesthetics, and Criticism at the Institute of Social Sciences, Atatürk University. In 2017, he started working as a Lecturer at the Ahmed-I Hani Vocational School, Ağrı İbrahim Çeçen University / Doğubayazıt. In 2021, he continued his studies in the Art Proficiency Program in Traditional Turkish Arts at Fatih Sultan Mehmet Vakıf University.



### Art Exhibition Participation 11

**Art Work Title:** Emekçi Kadınlar (Working Women)

**Name Surname:** Asim Topakli

**Affiliation:** Sakarya University, Turkiye

**Art Work Technique(s):** Digital Painting

**Art Work Date:** 2024

#### Art Work Information/Details

In this work, the artist describes the integration of nature and human labor in an aesthetic language. The tea gardens are laid out like a quilt, transforming the labor of women into a blanket that envelops life, emphasizing the harmony of human effort with the abundance of nature. While visualizing the rhythm of labor with shades of green and undulating forms, the artist questions the continuity and social invisibility of production with the figures of working women. This composition offers a philosophical depth that glorifies labor while reminding the timeless bond between nature and man.

#### Artist Short CV



Asim Topakli was born in Beyşehir, Konya. He completed his art and design education, which he started with Anatolian Fine Arts High School, with his doctorate education in 2019. In 2021, he received the title of associate professor in the field of Design. He has many academic and artistic works in the field of graphic design. He continues his academic duty as the Head of Design Department at Sakarya University of Applied Sciences Ferizli Vocational School.



Asim Topakli 2024 Emekçi Kadınlar Dijital Teknik

## Art Exhibition Participation 12

**Art Work Title :** Untitled

**Name Surname:** Ünal Bastaban

**Affiliation :** Kafkas University, Türkiye

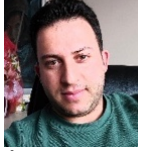
**Art Work Technique(s):** Acrylic on canvas/ Digital insertion 50x70 cm

**Art Work Date:** 2024

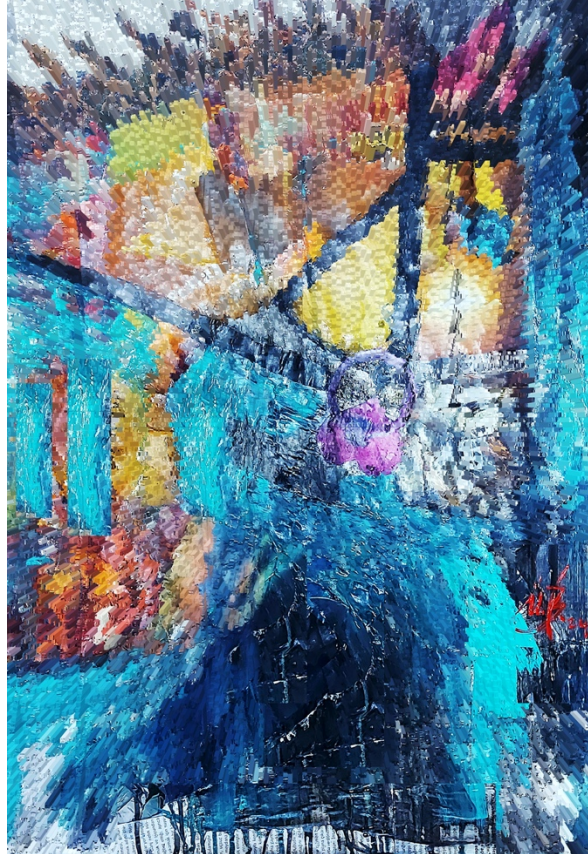
### Art Work Information/Details

The work titled Sargün 3. was created as acrylic on canvas.

### Artist Short CV



Unal Bastaban was born in 1989 in Kars. In 2010, he graduated from Atatürk University Kazım Karabekir Faculty of Education, Department of Painting Education. In 2019, he graduated from Atatürk University Kazım Karabekir Education Faculty Painting and Business Education Department with a master's degree with thesis. In 2019, he started his Proficiency in Art/PhD education at Atatürk University, Faculty of Fine Arts, Department of Plastic Arts. In 2020, he started to work as a Research Assistant at Kafkas University Dede Korkut Faculty of Education, Department of Painting Education. He participated in many national, international and juried group exhibitions with his works.



### Art Exhibition Participation 13

**Art Work Title:** The Border

**Name Surname:** Mehmet Aksoy

**Affiliation:** Kahramanmaraş Sütçü İmam University, Türkiye

**Art Work Technique(s):** Digital Design on oil painting

**Art Work Date:** 2024

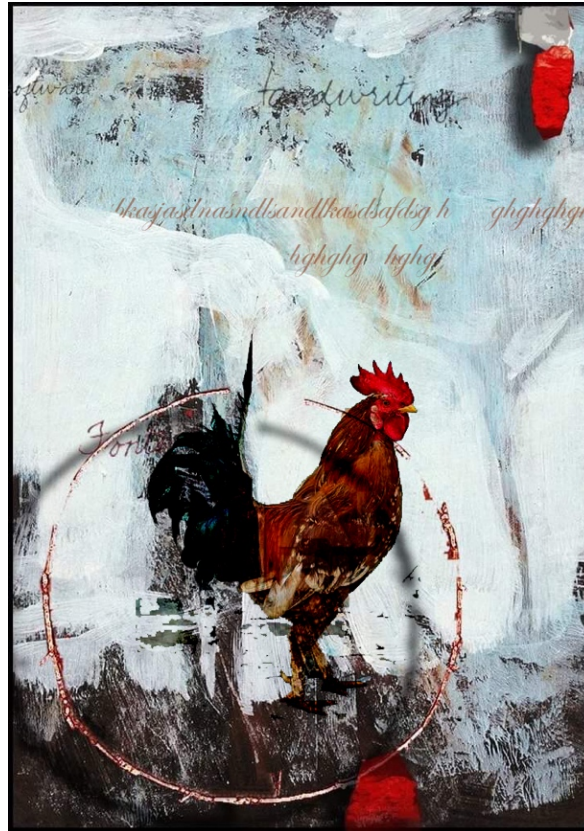
#### Art Work Information/Details

This painting addresses the struggle of individual existence with boundaries, the search for freedom and the narrowing of the field of expression. The circle in which the rooster is trapped gives the viewer the opportunity to question the boundaries in their own lives, while also suggesting the fragile nature of freedom.

#### Artist Short CV



Mehmet Aksoy graduated from Selçuk University, Painting Teaching, at 2008,. In 2014, he graduated from Selcuk University, Faculty of Fine Arts, Postgraduate Program. He graduated from Selcuk University Faculty of Fine Arts, Proficiency in Art Program in 2020. Apart from painting, he was interested in graphic and sculpture arts. He worked on more than 50 monumental sculpture projects. In 2017, he started to work in Kahramanmaraş Sütçü İmam University Faculty of Fine Arts, Department of Painting. Currently, at the same university, Dr. He is serving as a member.



## Art Exhibition Participation 14

**Art Work Title:** Untitled

**Name Surname:** Tuncay Koçay

**Affiliation:** Kahramanmaraş Sütçü İmam University, Türkiye

**Art Work Technique(s):** Acrylic on Paper

**Art Work Date:** 2024

### Art Work Information/Details

This work, created with abstract layers and color fields, is structured on establishing a deep emotional and mental interaction with the viewer. Bringing together contrasts such as chaos and order with its color scale, depth perception and sense of movement, the work takes on both a dynamic and meditative character. While the work activates the viewer's subconscious within this duality, it opens up a different area of meaning for each individual with the psychological effect it creates.

### Artist Short CV

Tuncay Koçay was born in Ankara at 1982. He graduated from the Sculpture Department of the Faculty of Fine Arts at Anadolu University in 2006. After graduation, he worked on ancient city restoration projects for the Ministry of Culture while continuing his artistic practice. In 2013, he began his Master studies as a Research Assistant at Anadolu University, completing his degree in 2015. In 2021 he earned his Proficiency in Art. He has participated in various national and international juried group exhibitions and competitions, with his works included in official and private collections. Currently, he is an Assistant Professor at Kahramanmaraş Sütçü İmam University, in the Painting Department of the Faculty of Fine Arts.



## Art Exhibition Participation 15

**Art Work Title:** Magic Wings

**Name Surname:** Hatice Bahattin Ceylan

**Affiliation:** Sinop University, Turkiye

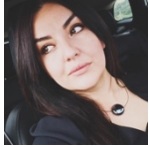
**Art Work Technique(s):** Digital Illustration

**Art Work Date:** 2024

### Art Work Information/Details

This artwork is an illustration created by combining a classic oil lamp with angelic wings. Industrial and organic elements are brought together, merging modern and traditional art techniques. The flame inside the oil lamp, with its warm color transitions, symbolizes life and hope, while the surrounding wings represent freedom, spiritual ascension, or a protective force. The use of abstract textures, dots, and water stains in the background enhances the depth of the piece, creating a dynamic and atmospheric composition

### Artist Short CV



The artist completed their undergraduate studies at Gazi University, Faculty of Vocational Education, Department of Graphic Design, followed by a master's degree at Gazi University's Institute of Educational Sciences, Department of Graphic Design. They earned a Ph.D. from the Department of Fine Arts Education, Painting and Art Education Program, at the same institute. After 14 years of experience in the design industry, they joined Düzce University in 2011. Since 2013, they have been serving as an Associate Professor in the Graphic Design Program of the Department of Design at Sinop University. The artist has received awards in design competitions and has published academic works in the field. In 2021, they founded the Gerze Art Museum and Gallery. Their works are included in the collections of the Cyprus Art Museum, the Gerze Art Museum, and the Cyprus Turkish History Museum. Their areas of expertise are packaging design and digital illustration.



## Art Exhibition Participation 16

**Art Work Title:** Culture Details

**Name Surname:** İbrahim Gökhan Ceylan

**Affiliation:** Sinop University, Turkiye

**Art Work Technique(s):** Photograph / Digital Art

**Art Work Date:** 2024

### Art Work Information/Details

This artwork is a collage where different textures and geometric forms come together in an abstract composition. The overlaid antique door form adds a sense of historical and aesthetic depth, while the textured patterns on the black-and-white background reference traditional motifs. The diagonally positioned square-lined element introduces dynamic movement to the piece, creating a visual balance. Combining modern design elements with classical features, this work emphasizes the relationship between the past and the present, as well as the harmony of aesthetics.

### Artist Short CV



İbrahim Gökhan Ceylan was born in Ankara. He received his higher education at Gazi University and graduated from the Printing Education Department of the Faculty of Technical Education. In 2012, he completed his master's degree at the Institute of Educational Sciences, Department of Graphic Education. He worked as a lecturer at Gazi University. Later, he completed his PhD in Art Education at the same university. Currently, he serves as the Dean of the Faculty of Fine Arts and the Head of the Design Department at Sinop University. Additionally, he continues his academic work at Sinop University with the title of Professor. He has participated in numerous group exhibitions.



### Art Exhibition Participation 17

**Art Work Title:** Illusion of Dynamic Art

**Name Surname:** Ayça Aydođan Kaymaz

**Affiliation:** Haliç University, Turkiye

**Art Work Technique(s):** Digital design

**Art Work Date:** 2024

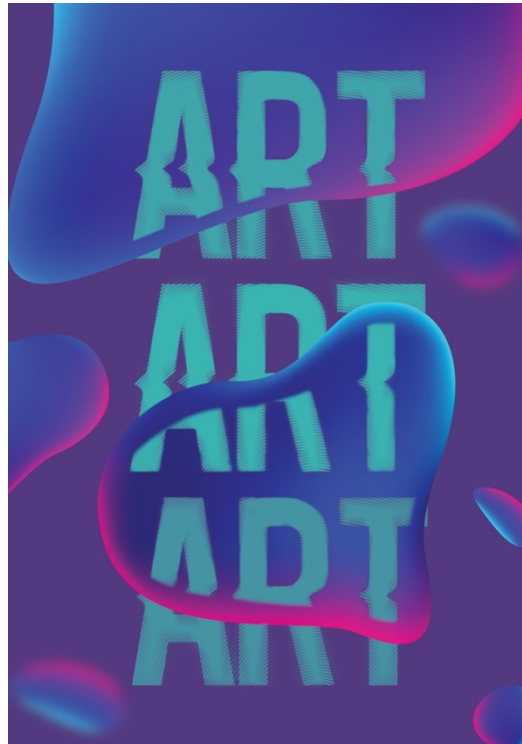
#### Art Work Information/Details

This poster work expresses a digital dance of neon colors and futuristic typography.

#### Artist Short CV



Ayça Aydođan Kaymaz was born in Malatya. In 2017, she graduated with a degree from Fatih Sultan Mehmet Vakıf University, Faculty of Fine Arts, Department of Graphic Design. While studying, she received a success scholarship and in the last year of her bachelor degree, she passed the Erasmus exam and did an internship in Barcelona. She completed her master's degree at Istanbul Arel University Institute of Social Sciences, Graphic Design Department in 2021. In 2022, she started PHD degree at the Graphic Design Department of Fatih Sultan Mehmet Vakıf University. She started to work at Molu Design Agency in 2017. Her name is written for 2 awards at the 37th Graphic Design Exhibition which was organized by the Graphic Designers Professional Organization (GMK), where the best designs of the year were awarded. She took part in the graphic design team of the science history exhibition named "Pioneers of Modern Science" organized by the Usturlab company in 2019 and the exhibition opened at Istanbul Airport. She gained experience by working in various agencies and she continues her career as a lecturer in 2022 within the Department of Graphic Design at Haliç University, which she started as a research assistant in February 2020.





## Art Exhibition Participation 18

**Art Work Title:** Woman

**Name Surname:** Yaser Ghader & Sheyda Fallahi

**Affiliation:** Urmia Art Academy, Iran

**Art Work Technique(s):** Digital

**Art Work Date:** 2024

### Art Work Information/Details

This poster is a tribute to women. The fight for women's rights is presented as a fight for a better, more equitable future for everyone.

### Artist Short CV



Yaser Ghader was born in Urmia, Iran in 1980, Graduated in Master's visual communication. Sheyda Fallahi was born in Urmia, IRAN in 1981, Graduated in Master's Art History of Ancient Iran. As two designers, art director, art teacher, multimedia artist we have more than twenty years of experience. Our works have been presented at over 120 individual and public exhibitions in Iran, Europe, Asia and both Americas. We are the founders and instructors of the

"Urmia Art Academy."



## Art Exhibition Participation 19

**Art Work Title:** Art Is Science, Science Is Art

**Name Surname:** Pavel Pisklakov

**Affiliation:** South Ural State University (Chelyabinsk, Russia)

**Art Work Technique(s):** Digital

**Art Work Date:** 2023

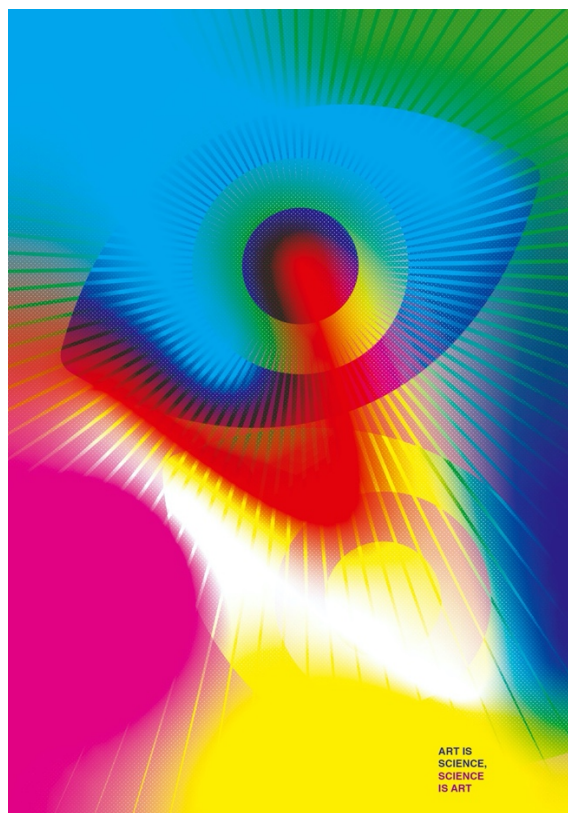
### Art Work Information/Details

Art and Science are actually two ways of looking at the same subject — the world around us. And in each of these ways you will find the other: science is art and art is science.

### Artist Short CV



Pavel Pisklakov — designer, typographer, posterist, and educator. Born, lives and works in Chelyabinsk, Russia. Associate Professor at the South Ural State University. Specializes in posters, identity, and typography. His works were exhibited all over the world in more than 50 countries on 4 continents. He received several national and international awards. He has held lectures and workshops about newspaper, magazine and poster design, history of the poster and communication design for different audiences. He has also organized and hosted design events in Chelyabinsk, among them such world-known exhibitions as TDC's Best Typography, Tolerance Poster Show, annual Poster for Tomorrow exhibitions. He has been a member of the jury and preselection committees of Golden Bee Global Biennale, Poster for Tomorrow, A'Design Award & Competition, Adobe Design Achievement Awards, Grand Prix Du Design, C-IDEA Design Award, etc. Member of Russia Designers Association.



## Art Exhibition Participation 20

**Art Work Title:** Art-Technology

**Name Surname:** Savaş Sarihan

**Affiliation:** Haliç University, Turkiye

**Art Work Technique(s):** Digital design

**Art Work Date:** 19.12.2024

### Art Work Information/Details

The art-technology work was designed in digital format as 50x70 cm.

### Artist Short CV



Savaş Sarihan graduated from Mustafa Kemal University, Faculty of Fine Arts, Department of Sculpture in 2013. In 2015, he graduated from Atatürk University, Faculty of Fine Arts, Department of Plastic Arts, with a master's degree with thesis. In 2024, he completed his Proficiency in Art/PhD degree at Atatürk University, Faculty of Fine Arts, Department of Plastic Arts. In 2024, he started working as an assistant professor at Haliç University, Faculty of Fine Arts, Department of Graphic Design. He serves as vice dean at Haliç University. He participated in many national, international and juried group exhibitions with his works.



## Art Exhibition Participation 21

**Art Work Title:** Untitled

**Name Surname:** Ahmet Fatih Ozmen

**Affiliation:** Selcuk University, Turkiye

**Art Work Technique(s):** Mixed Techniques on Canvas

**Art Work Date:** 2024

### Art Work Information/Details

In this work by Özmen, industrial structures and abstract art language are strikingly combined. The industrial complex, which is the focal point of the painting, is rendered in a detailed and realistic style and depicted in cold and metallic colors. While this structure reflects the technological and industrial sophistication of the modern world, together with the abstract textures in the background, it points to the complex relationships in the human-nature-technology triangle.

### Artist Short CV



Ahmet Fatih Ozmen graduated from the Painting Department of Selçuk University Faculty of Fine Arts in 2013. He completed his Master's with Thesis and Doctoral studies in the Painting Department of the Social Sciences Institute at Selçuk University. Özmen continues his academic and artistic work at Selçuk University Faculty of Fine Arts, Painting Department. He has participated in numerous national and international juried, invitational, group, and solo exhibitions with his

works.



## Art Exhibition Participation 22

**Art Work Title:** Bird's Eye City Composition IX

**Name Surname:** Hale Yoldaş

**Affiliation:** Gazi University, Turkiye

**Art Work Technique(s):** UV Printing on Porcelain

**Art Work Date:** 2024

### Art Work Information/Details

UV Printing on Porcelain, 26cm diameter

### Artist Short CV



Hale Yoldaş was born in 1989 in Ankara. The artist completed her undergraduate education in the "Painting" department at Nevşehir Hacıbektas Veli University Faculty of Fine Arts (2017). She completed her master's degree in the Department of Painting at Selçuk University Institute of Social Sciences (2021). She is currently pursuing her "PhD" in the Department of Art Education, Fine Arts Education at Gazi University Institute of Educational Sciences. The artist, who has participated in many international and national exhibitions, continues her work in her studio.



### Art Exhibition Participation 23

**Art Work Title:** Autumn

**Name Surname:** Yasemin Yasa

**Affiliation:** Kahramanmaraş Sutçu Imam University, Turkiye

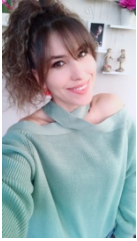
**Art Work Technique(s):** Fabric dyeing technique

**Art Work Date:** 2024

#### Art Work Information/Details

Patterns were created using the printing method with bleach by utilizing leaves in various ways.

#### Artist Short CV



She completed her Master's degree in 2011 at Selcuk University, Social Sciences Institute, Clothing Industry and Clothing Arts Education Department after graduating from Selcuk University, Department of Clothing Arts Education in 2008. She had her doctorate education at the Institute of Social Sciences, Department of Fashion Design at Selcuk University. Working as a Master Instructor in the Design and Clothing Production Workshop at Konya Maturation Institute from 2012 to 2019, she took part in various exhibition and fashion show organizations, in museum clothing reproductions and also in the tomb posh. She worked as a Fashion Design Instructor at Konya Metropolitan Municipality ASEM. She worked as a research assistant at Beykent University, Faculty of Fine Arts, Department of Textile and Fashion Design. Currently she is working as a lecturer at the Department of Textile and Fashion Design, Faculty of Fine Arts, Kahramanmaraş Sutçu Imam University.



## Art Exhibition Participation 24

**Art Work Title:** Radicalization

**Name Surname:** Abdulkerim Turkaya

**Affiliation:** Ankara Music and Fine Arts University, Ankara, Türkiye

**Art Work Technique(s):** Digital Design

**Art Work Date:** 2024

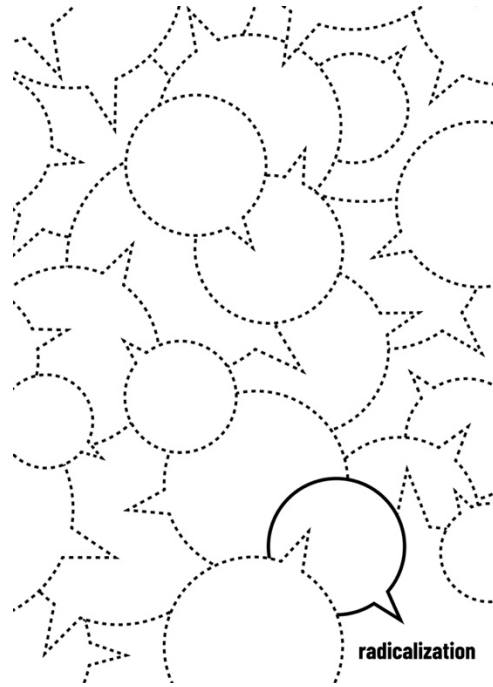
### Art Work Information/Details

This work was designed with digital technique, 50x70cm

### Artist Short CV



Abdulkerim Turkaya was born in Amasya. In 2010, she completed her undergraduate education in the Fine Arts Education Department of Ondokuz Mayıs University Faculty of Education, Department of Painting Education. In 2013, she completed her Master's degree (with thesis) in the Fine Arts Education Department of Ondokuz Mayıs University Institute of Education, Department of Painting Education. She has been continuing her PhD education in the Fine Arts Education Department of Gazi University Institute of Education, Department of Painting Education since 2023. In her field of expertise, she has national and international presentations in scientific meetings and published in proceedings books, articles published in refereed journals and book chapters written. She has national and international awards, participation in many competitive and invited group exhibitions and jury memberships in competitions for her designs. Although he has worked as an academic at various universities for nearly 15 years, he currently continues his scientific and artistic activities as a lecturer at Ankara Music and Fine Arts University.of Textile and Fashion Design, Faculty of Fine Arts, Kahramanmaraş Sutçu Imam University.



## Art Exhibition Participation 25

**Art Work Title:** Repeat

**Name Surname:** Sinem Ünal Gerdan

**Affiliation:** Yıldız Technical University, Türkiye

**Art Work Technique(s):** Photography

**Art Work Date:** 20.11.2024

### Art Work Information/Details

This work was designed with digital technique, 50x70cm. "Repeat" captures a unique perspective of tree leaves reflected on windows, creating a mesmerizing interplay between the natural and the constructed environment. The title "Repeat" underscores the theme of reflections, emphasizing the rhythmic repetition and symmetry formed by the interaction of light, glass, and foliage. This photograph invites viewers to explore the duality of reality and illusion, challenging perceptions of depth and transparency.

### Artist Short CV



Sinem Ünal Gerdan is a research assistant in the Department of Graphic Design at the Faculty of Art and Design at Yıldız Technical University. She completed her undergraduate studies in the Department of Visual Communication Design at Işık University and earned her master's degree with distinction from the Interactive Media Design program at Yıldız Technical University. She is currently pursuing a PhD in the Art and Design program at Yıldız Technical University, focusing her work on visual communication, typography, and digital interaction. Sinem has gained recognition through her presentations at national and international symposiums, as well as her academic publications. Her research interests include AI-assisted design, sustainable art, and visual narratives in digital media. In addition to her academic pursuits, she is passionate about dance, sports, and learning foreign languages.





## Art Exhibition Participation 26

**Art Work Title:** Report card joy

**Name Surname:** Buse Erdağı

**Affiliation:** Atatürk University, Turkiye

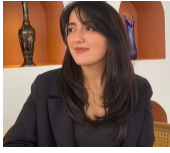
**Art Work Technique(s):** Photography

**Art Work Date:** 2022

### Art Work Information/Details

It was created with mixed technique on a 80\*100 cm canvas. Inspired by a photo of my mother receiving her report card, I first created a sketch of this work and then transferred it to the canvas with great excitement, and it has a very special place for me. The students of the 90s, the pleasant feeling of the black aprons with my mother in them and the joy of the report card that emerged...

### Artist Short CV



Buse Erdağı was born in 2000 in Kars. She completed her primary and secondary education at Kars Halitpaşa Primary School. She graduated with first place from Kars Gülahmet Aytemiz Fine Arts High School in 2018. In 2022, she graduated from the Department of Painting and Art Education at Erzurum Atatürk University's Kazım Karabekir Faculty of Education. In 2022, she began her master's degree at Atatürk University's Institute of Fine Arts and is still continuing her studies.



### Art Exhibition Participation 27

**Art Work Title:** Weaving The "Ordeal"

**Name Surname:** Songül Aral

**Affiliation:** Inonu University, Turkiye

**Art Work Technique(s):** Traditional kirkitli hand weaving

**Art Work Date:** 2024.08

#### Art Work Information/Details

Photographing of an unfinished detail from the concept of sustainable contemporary jewelry designs with traditional kirkitli hand weaving techniques

#### Artist Short CV

Associate Professor Songül Aral is currently working as an Associate Professor of Design at the Faculty of Art and Design in Malatya Inonu University in Turkey. She has many studies focusing on traditional Turkish handicrafts, especially textiles and metal ethnographic jewelry techniques. She is a member of the Turkish Art Educators Association. In her latest studies, she has focused on sustainable jewelry designs using sustainable metals and textiles. She was invited as an academic visitor to conduct research in the 3D Jewelry Design PhD research group at the Faculty of Design at Loughborough University in England. During her academic studies between 2002-2024, she took part in projects examining traditional textiles and prepared two theses on traditional women's metal jewelry and techniques in two local museums. She is honored to write Garland Magazine Stories supported by the World Arts Council. Her three books containing technical production information about Sustainable Turkish Jewelry are digital sustainable publications on Amazon Publishing House. She is pleased to be the only candidate to receive three grants from Turkey in the field of textiles in the COST 19131 European Textile Heritage. She is a supporter of interdisciplinary approaches to sustainable living.



# ISIPAE 2024 Abstracts Proceedings

**Paper ID:** ISIPAE2024-1

**Type:** Oral, Abstract

**Article topics in the ISIPAE:** Music, Ethnomusicology

## **Eco music instrumentation and eco-piano ModEkAI**

Eka Chabashvili

*Composer, DMA, Assoc. Professor of Tbilisi State Conservatoire, Georgia*

### **Abstract**

A musical instrument always echoes the epoch it was created in. With its structure, tuning system, and performance techniques, it could be considered a musical chronicler that tells a lot about the musical aesthetics of the age it belongs to. The principles of musical thinking characteristic of any new epoch lead to the transformation of the instrument, its renewal, refinement, or enrichment of its performance technique. Each era adapts the instrument to the principles of the corresponding musical thinking so that instrument's sound has a truly contemporary essence. When modifying any instrument, it is necessary to take into consideration the cultural memory stored in it. We have numerous vivid examples of instrument modifications (ancient and modern flutes, antique hydraulic and contemporary electronic organs, etc.). In all cases, instruments retain their essence. For the major part of contemporary composers, the main field of interest is electroacoustic music. On the one hand, the capabilities of classical instruments often no longer satisfy composers - they see more creative potential in music programming; On the other hand, this interest is driven by composers' desire to have their composed works performed, the realization of which is much easier at the expense of technologies. These trends have clearly created a shortage of new sounds in instrumental music. It is important to maintain instrumental music and to make its existence suitable for the modern environment. The purpose of this article is to introduce the ideas of ecomusical instrumentation and describe the principle and process of modifying a regular piano into a new modified piano "ModEkAI".

### **Keywords:**

Eco music, instrumentation, new modified piano, ModEkAI

**Paper ID:** ISIPAE2024-2

**Type:** Oral, Abstract

**Article topics in the ISIPAE:** Dance

## **The Yalli Dances of the Agbaba Region of Western Azerbaijan**

Telman Qəniyev and Afaq Qəniyeva

*Sumqayıt State University, Azerbaijan*

### **Abstract**

The folklore of each nation is the product of the people who created it. One of the dances that is widely spread and performed collectively in the folklore of the Turkish world is the yalli. The yalli dances, which are widely spread in Western Azerbaijan, especially in Sharur-Deralayaz, Vedi, Aghbaba and other regions, are very famous. Yalli are dances performed by azerbaijanis in ancient Iravan and a number of its districts with certain sequences of movements. The first person who has collected and recorded Western Azerbaijan yallis was Rauf Bahmanli. The purpose of the presented research is to analyze the yallis belonging to the musical folklore of the Aghbaba district of Western Azerbaijan, one of the oldest and richest regions of Azerbaijan in terms of climate. The folklore samples of the Aghbaba district of Western Azerbaijan have been formed as a result of long-term historical development, and the study of these samples constitutes an important stage in determining the ethnic characteristics of the area. This research is important for those working in relevant fields such as folklorists, musicologists and music literature and can also be used as an additional resource in music education institutions. The yalli of Aghbaba district were analyzed in the presented article. In this research, yalli samples of Aghbaba district were recorded by researchers for the first time and included in the research. In addition, the yalli recorded by R. Bahmanli was also included in the research. Among the yallis included in the research are "Aghbaba yalli" recorded by the Azerbaijan State Dance Ensemble at the "Khari Bulbul" festival which held in Shusha in 2024. We can mention the names of "Aghbaba yalli" performed at the wedding ceremony of Amasians in 2019 and Gasham Ismayilov's yalli performance which notation belongs to R. Bahmanli in 2015. The notation of the first three yallis belong to researchers. The main sizes found here are 6\8, 2\4, 5\8 and others. Document analysis, which is one of the qualitative research types, was used as the research model. Based on the results, in this study, yallis were examined in terms of fret-intonation, form structure, size variation, and performance options. It should also be noted that yalli is mainly about life events and historical events.

### **Keywords:**

Western Azerbaijan, Agbaba, folk lore, yalli, intonation

**Paper ID:** ISIPAE2024-3

**Type:** Oral, Abstract

**Article topics in the ISIPAE:** Music

## **The Acoustic Ecology of Karstic Caves: A Spectrogram Approach to Ecomusicology**

Alexander Chokhonelidze

*Music Composition and Technology Department, Tbilisi State Conservatoire, Tbilisi, Georgia*

### **Abstract**

This study investigates the acoustic environments of Karstic caves through spectrogram analysis, emphasizing their significance in Ecomusicology. These unique subterranean soundscapes are shaped by two primary dimensions: the natural ambience generated by ecological processes and the anthropomorphic influence of human-induced sounds. The interplay between these elements forms the foundation of this research, highlighting the gradual interrelations and ecological processes that define cave acoustics. Using spectrogram analysis, this study provides a detailed representation of the temporal and spectral characteristics of these soundscapes. This approach allows for the identification of patterns, contrasts, and interactions between natural and anthropogenic sound sources within cave environments. By examining these dynamics, the research uncovers insights into how ecological processes are influenced by and respond to sound, both naturally occurring and human-induced. The findings contribute to ecomusicology by demonstrating the ecological and cultural relevance of sound in understanding and interpreting Karstic caves. Through this dual lens, the study bridges scientific acoustic analysis with cultural and artistic perspectives, advancing the understanding of how sound mediates the relationship between humans and natural environments. The research underscores the role of sound as a critical tool in both ecological inquiry and cultural reflection. It highlights the necessity of preserving these fragile ecosystems, not only as natural wonders but also as resonant spaces where ecological and human narratives converge. By situating cave acoustics within an ecomusicological framework, this study offers a novel perspective on the ecological and artistic dimensions of subterranean soundscapes, enriching the broader discourse on the intersection of sound, environment, and culture.

### **Keywords:**

Karstic caves, spectrogram analysis, ecomusicology, acoustic ecology, soundscapes

**Paper ID:** ISIPAE2024-4

**Type:** Oral, Abstract

**Article topics in the ISIPAE:** Music

## **The transformation of musical memory in the digital culturalization process: Technology, archiving, and social memory**

Günsu Yılma Şakalar

*Kahramanmaraş Sütçü İmam University, Turkiye*

### **Abstract**

Digitalization has profoundly influenced cultural production, sharing, and consumption processes, reshaping social memory and cultural heritage. In this context, musical memory has acquired a new structure through technological innovations and digital platforms. Music, traditionally transmitted through conventional methods, has become more accessible with digital culturalization; however, it has also faced pressures on local musical traditions and cultural diversity. This study examines the impacts of digitalization on musical memory within the framework of technology and archiving processes. Digital platforms have revolutionized music archiving, offering significant ease while simultaneously shaping social memory based on individual preferences. Nevertheless, the effects of digitalization on local musical memory have become increasingly apparent. In particular, the limited representation of traditional music in digital environments poses a threat to the sustainability of this memory. The study emphasizes how musical memory has assumed a transient and momentary identity through social media and digital music consumption. Moreover, ethical issues such as copyright and cultural ownership in the digital culturalization process are addressed. Therefore, digitalization emerges as a crucial factor in both preserving and transforming musical memory. Despite the opportunities offered by digital environments, this transformation heightens the risk of local and traditional music being forgotten. This study evaluates the long-term effects of digitalization on musical memory and discusses the threats and opportunities posed by digital culturalization for the sustainability of musical heritage. In this regard, it recommends preserving cultural diversity and developing more inclusive archiving strategies on digital platforms.

### **Keywords:**

piano, Fransisco Pulgar-Vidal, Peruvian music

**Paper ID:** ISIPAE2024-5

**Type:** Oral, Abstract

**Article topics in the ISIPAE:** Music

## **Technological and philosophical research methods of time and space aspects in music: the example of Georgian singing folklore**

Shio Abrakhamia

*Tbilisi Vano Sarajishvili State Conservatoire, Georgia*

### **Abstract**

Through the categories of time and space, a person has formed his/her own model of the universe since ancient times. The first ideas about time and space were formed in the Paleolithic. Different perceptions of chronotopes (time and space) were expressed through different signs and symbols in all areas of culture. Accordingly, the form and meaning of symbols and signs have been changed according to the society's appearances towards the outworld. In archaic society, there is only one form of worldview - myth, where the categories of time and space are homogeneous and represent an indivisible whole. There was the creation of the world, sacred time and space to the mythological past and which were attributed to inexplicable, special power. Concepts were gradually replaced by scientific aspects and special attention was paid to time-spatial aspects from the 20th century. They were also interested in musical art with its philosophical and artistic aspects. Thereto, usage of technology in music led to a different understanding of time and space and technological and spatial music came into sight in the 20th century, where space became one of the parameters of music. Recently, computer research into various parameters of Georgian folk songs has also become relevant. However, no less interesting are the philosophical approaches to time-space categories revealed in folk thought. The purpose of the research is to reveal the peculiarities of chronotopic thinking in Georgian traditional and professional choral music. There is discussed widespread ideas about time-space categories; There are separated of Eastern, European and Georgian mythological chronotopic artistic-philosophical and technological method of approaches. There are analyzed the principles of their reflection in Georgian singing folklore and Professional music.

### **Keywords:**

Time and Space; Chronotopes; Technology; Folklore; Choral Music.



**Paper ID:** ISIPAE2024-6

**Type:** Oral, Abstract

**Article topics in the ISIPAE:** Dance

## **A New Dance Culture in Indonesia: Designing the Dance 'Bedhayan Gagrag Sumirat Puspito' with Deep Learning and Muhammadiyah Philosophy**

Arina Restian\* and Ela Rohmatul Maulidah

*University of Muhammadiyah Malang, Indonesia*

### **Abstract**

This research examines the value of the Muhammadiyah dance da'wah perspective. The aim of this research is to convey the meaning of Muhammadiyah Islamic da'wah in Indonesia and the perspective through the Bedhayan Gagrag Sumirat Puspito Malang dance in accordance with the Guidelines for 10 Indonesian Muhammadiyah personalities. This research uses descriptive qualitative research which contains a thorough examination of each movement of the Bedhayan Gagrag Sumirat Puspito Dance, with research object data on the Bedhayan Muhammadiyah Dance and guidelines for 10 personalities as subjects. Data was obtained from informants, documents and archives, as well as places and events. Data collection was carried out using interview techniques. Focus Group Discussion (FGD), participant observation and document analysis. In testing the validity of the data, the method of source triangulation and informant review was used. Interactive models are used to analyze data with data reduction procedures, data display, and data verification. Research findings show that Sumirat Puspito's bedhayan gagrag dance has the values of each movement which has 10 various findings that reflect the guidelines for the 10 personalities of Muhammadiyah in Indonesia which synergize with each other. The structure of the presentation of Sumirat Puspito's Bedhayan gagrag dance has, and has very critical thinking about upholding the teachings of ukhuwah. Islamiyah by helping the government collaborate to broadcast and practice Islamic teachings.

### **Keywords:**

Values, Dance, Islam, Muhammadiyah, Perspective, Da'wah

**Paper ID:** ISIPAE2024-7

**Type:** Oral, Speech

**Article topics in the ISIPAE:** Musicology

## **A musical vision of the world of angels - exemplary of acoustic scenery design in film music**

Wojciech M. Marchwica

*Jagiellonian University in Kraków, Poland*

### **Abstract**

The dizzying career of film music in popular culture means that various elements - previously considered specific, local, or related to specific ideologies or religions - are increasingly becoming global heritage. This is particularly evident in film, which by its very nature tries to be understandable within various cultural systems. As a result, composers who try to deepen the expressive side of film and co-create the reality created in the art of moving images use elements that will have a similar, universal meaning on different continents and for followers of different religions. This essay aims to demonstrate that the image of the ideal world (identified with paradise) often evoked in films – both literally and figuratively – has its musical determinants. This is particularly evident in the creation of angelic characters – regardless of whether they are beings known from many religions or figurative angels, i.e. characters with angelic features. Regardless of whether we are examining fantasy films, fairy tales, psychological dramas, or science fiction films, the canon of angelic features will include: the use of vocalization, rejection of a clear meter (often replacing expressive rhythm with "lasting"), rejection of strong contrasts in individual elements of music, avoidance of dance rhythms and many others. My essay will present specific examples of such universal compositional procedures.

### **Keywords:**

Film music, global cultural icons, "meaning" of music, paradise music

**Paper ID:** ISIPAE2024-8

**Type:** Oral, Speech

**Article topics in the ISIPAE:** Music

## **Music Composition and Human Evolution: At the Dawn of Transition to Transhumanism, Posthumanism, and Metahumanism**

Gvantsa Ghvinjilia

*The Vano Sarajishvili Tbilisi State Conservatoire, Georgia*

### **Abstract**

The presentation explores the interplay between art music, AI, and human evolution. Art, alongside science, envisions the next stage of humanity through innovative creative approaches, renewed artistic thinking methods, and the breaking of stereotypes. In recent years, new tendencies, genres, and directions in art, along with the integration of artificial intelligence into creative processes, have sparked a significant revolution across various fields, including art music. AI has already transformed the way we approach traditional music creation, as composers no longer work alone but instead collaborate with an assistant that offers extensive possibilities for experimentation. The synthesis of technology and artistic creativity is set to usher in a new era where composers and aspiring music makers can bring their imagination and ideas to life in the digital space through the power of technology. The purpose of the study is to discuss innovations in art music that correspond to the next stages of human evolution. This goal involves addressing subtasks such as determining the impact of science and AI technologies on art music practices, identifying the features of a new compositional paradigm, and exploring music genres and examples that align with contemporary world agenda and ideals. These, in turn, help shape the mentality of humanity's next stages, including the mindset and worldview of artists. In the conclusions, it is emphasized that: —In art music, innovative compositional approaches and methods, along with new directions such as eco-music, multimedia, algorithmic, and electronic compositions, challenge traditional paradigms, break stereotypes of compositional thinking, and lead to a new spiritual agenda for our civilization. These innovations contribute to the transformation of consciousness, preparing humanity for a new stage of evolution that can be considered transhumanism, posthumanism, and metahumanism; —Through innovations in art music, humanity is entering a new era of creativity and transformation, where human imagination merges with digital possibilities to shape the future of civilization.

### **Keywords:**

AI technologies, algorithmic compositions, neural networks, human-AI synergy, transhumanism, posthumanism, metahumanism.

**Paper ID:** ISIPAE2024-9

**Type:** Oral, Abstract

**Article topics in the ISIPAE:** Traditional Turkish Handicrafts

## **Metal Head Ornament "Tepelik" as a Cultural Heritage Element in Traditional Turkish Women's Clothing and Contemporary Sustainable Jewelry Design Application Examples**

Songül Aral

*Inonu University, Turkiye*

### **Abstract**

Turkey's traditional handicrafts/crafts are included in the country's portable intangible cultural heritage list. "Tepelik", which is made by processing precious and semi-precious metals and used as a head ornament in traditional women's clothing, is one of the metal processing handicraft productions and constitutes the subject of the report. It is aimed to introduce the metal head ornament head in women's clothing, which is an indicator of Turkey's cultural heritage, and to ensure its adaptability to the present day as well as its sustainable production. This research focuses on material design, knowledge transfer and prototyping. It also emphasizes sustainability in productions with high workmanship quality and low material costs. In the content of the study, qualitative research methods and techniques have been tried to be explained for the artistic production of updatable cultural design prototypes. The question of how "historical headgear ornaments" can be transformed into a current fashion item is answered. The applications consist of prototypes created by transferring the visual inference method, which can be considered as a kind of imitation of "headgear" seen in Turkish ethnography museums, to woven knitting techniques. The adaptation of the prototypes to textile fashion design is based on the boutique working principle. Technical applications are limited to ten samples. Visual data, observation and examination results of the findings obtained from written visual sources and qualitative field research are combined with traditional woven knitting method techniques for sustainable design prototypes. It is thought that the metal head ornaments seen in Turkish Traditional Women's Clothing will also contribute to the sustainability of cultural heritage studies with the notification at the level of international information dissemination.

### **Keywords:**

Cultural sustainability, sustainable jewelry, contemporary jewelry, metal headwear, handicrafts

**Paper ID:** ISIPAE2024-10

**Type:** Oral, Abstract

**Article topics in the ISIPAE:** Interdisciplinary Art Research

## **Movement and voice plastics suggestion for the combined use of movement and voice as a method to improve mental, emotional, physical capacities**

Beste Naibođlu

*Istanbul Technical University Graduate School, Turkiye*

### **Abstract**

The aim of this study is to propose the Movement and Voice Plastics Method, explain its applications and make its high-detailed taxonomy in order to create a new form through mechanisms of imitation of bodily movement and sound material in humans. It is also to propose a method that can be used in creative art education such as drama, dance, singing and to improve the quality of education and improvisation skills. In addition, another aim of the study is to examine and investigate the importance and contributions of studies related to plasticity in the neurobiological, emotional, sensory and affective development of an individual, which is of high importance in the lives of individuals. These components are also highly important in therapeutic settings. Nowadays, the use of materials of movement and sound/vocal is relatively common in art therapy practices. For this reason, the method and taxonomy specified in this study can also be used in art therapy applications. Therefore, this study also aims to be supportive method for art therapy practices.

### **Keywords:**

movement, voice, plastics, kinesthetic, imitation, writing, template, sixth, edition, self-discipline

**Paper ID:** ISIPAE2024-11

**Type:** Oral, Abstract

**Article topics in the ISIPAEducation:** Music

## **Development of musical hearing skills in the digital era**

Marika Nadareishvili

*V. Sarajishvili Tbilisi State Conservatoire, Georgia*

### **Abstract**

The effectiveness of the modern educational system is unthinkable without digital technologies. This is due to both the specificity of sound material (electronic and digital music and instruments, etc.), as well as the digital orientation of the modern user and, accordingly, the digitalization of learning and teaching processes. Nowadays, numerous of different digital resources have been involved into the practice of music teaching - websites, programs, or applications (for professional musicians or amateurs). Some of them also facilitate the study and mastery of musical-theoretical disciplines. The need to use technological resources in teaching musical-theoretical disciplines became especially evident during the pandemic (2020-2021), when the learning process shifted to a remote mode. Based on my own experience, it has become clear that challenges in distance learning were especially evident in the discipline of solfeggio (ear training), where, compared to other theoretical courses, the greatest emphasis is placed on practical work. Nowadays, in the post-pandemic period, no one doubts that while working on musical hearing, it is recommended to use a special electronic multimedia tool, computer programs, or mobile applications, designed for the development and improving of musical hearing. All of the above determines the relevance of the topic of the presented qualification work. The goal of the report is to present the main digital capabilities intended for the development of musical hearing in general and microtonal hearing in particular. Based on the own pedagogical practice, recommendations and critical analysis of various digital resources will be presented.

### **Keywords:**

musical hearing, digital education, microtonal hearing

**Paper ID:** ISIPAE2024-12

**Type:** Oral, Speech

**Article topics in the ISIPAE:** Interdisciplinary Art Research

## **Social criticism and new technologies in audio-visual art**

Giorgi Razmadze

*Dimitri Janelidze Scientific Research Institute of Shota Rustaveli Theatre and Film Georgia State University, Georgia*

### **Abstract**

The emergence of new media is closely tied to the Fluxus movement, which, alongside revolutionary changes in art, also advocated for political and social transformations. Neo-Dadaists redefined the philosophy of art, effectively abolishing the concept of the "professional." Professional censorship serves as a boundary that excludes individuals without specific skills from artistic processes. According to Marshall McLuhan, media, medium and technologies are synonymous. He argued that technologies are extensions of the human body, designed to simplify life. For instance, computer graphics have eliminated the necessity of innate drawing skills, enabling anyone to create visual artworks. Conceptualism in art has become closely associated with social and political critique. An exemplar of this approach is Hito Steyerl, whose so-called "instructional films" serve as critiques of political, social, and technological systems. Her installations are crafted in the aesthetic of YouTube's "how-to" video genre, presenting explorations of politico-economic and philosophical theories. A similar approach characterizes the work of the duo Mariam Natroshvili and Detu Jincharadze, who create within the realms of CGI and virtual reality. Capitalism, post-capitalism, and posthumanism are central themes of their work *I Pity the Garden*, a conceptual multimedia installation presented as Georgia's entry at the 2022 Venice Biennale. Created in virtual reality, the piece offers an interactive environment where architecture, computer graphics, conceptual art, cinema, music, and various other media merge into a digital ecology. In conclusion it is emphasized that new technologies serve as tools that facilitate the production of critical discourse. New media enable the creation of art outside the constraints of corporate or institutional frameworks, allowing for works that are revolutionary in both form and content.

### **Keywords:**

Fluxus, New Media, Hito Steyerl, Mariam Natroshvili and Detu Jincharadze, Critical Theory

**Paper ID:** ISIPAE2024-13

**Type:** Oral, Speech

**Article topics in the ISIPAE:** Music

## **The Digital and Intercultural Piano Project**

Pooyan Azadeh

*Iran University of Art, Iran*

### **Abstract**

Intercultural Piano Project offers a unique platform of international exchange for pianist and piano teachers from all over the world. In most of pedagogical and performing institutions of piano, they pay attention to the classical western piano performance and pedagogical aspect of European schools. But from the other viewpoint of aspects in most culture and countries developed a way to play and teach the piano with different repertoires and different individual and institutional ways. How use the repertory of playing and teaching from the folklore music was the point must be investigated in this project. In some cultures and countries change the tuning of the piano in other ways and they have some special technique based on the original music of the region. I initiated Intercultural Piano Project in 2010 at the Bayreuth Festival of Young Artists in Germany and has led it many times in every August in Germany. The project focuses on the comparison of the piano pedagogy and piano literature from different cultures and countries, and Getting to know different methods of piano teaching.

### **Keywords:**

Piano, music, intercultural project



**Paper ID:** ISIPAE2024-14

**Type:** Oral, Abstract

**Article topics in the ISIPAE:** Music

## **Conservatory academicians' utilization of digital technologies**

Sevim Yamak, Simge Narin and Berna Özkut

*Dokuz Eylül University, Türkiye*

### **Abstract**

The power of access to knowledge for human progress is an undeniable fact. This is possible through education, which is a component of social production. Education is also one of the most important tools used in national development. Today, "information and communication technologies", which are all kinds of visual, audio, printed and written tools that facilitate access to information and the creation of information, have made our age the "Age of Technology". Therefore, in today's age of technology, curricula to be used in education are also developed in integration with digital technology. Today, rapidly changing and developing technologies have started to be used in education. The demand for technology, which has become an effective pedagogical tool in learning and teaching processes, has increased in higher education institutions as in every field of education. Digital technologies have become an important tool to support the performance of academicians. However, the rate of use and adoption of digital technology is low in environments where technology resources are limited. Especially in art environments based on master-apprentice relationship, the effective use of digital technologies constitutes a research question. In this study based on this research question; a total of seven questions were asked to ten randomly selected academics from different departments of three universities by applying a semi-structured interview form. The findings were interpreted through content analysis. As a result of the findings; it was concluded that academics working in theoretical departments benefit from digital platforms more and in a variety of ways than departments that provide applied education.

### **Keywords:**

Conservatory academician, digital technologies, views

**Paper ID:** ISIPAE2024-15

**Type:** Oral, Abstract

**Article topics in the ISIPAE:** Interdisciplinary Art Education

## **Examination of expert opinions on artificial intelligence designs**

Ünal Bastaban\* and Buse Erdağ  
*Kafkas University, Turkiye*

### **Abstract**

Art experts may have a cautious approach towards artificial intelligence (AI) designs. This approach is shaped by concerns regarding originality, ethics, and the impacts of technology. In terms of originality, the uncertainty about whether AI can create original works independent of human emotions, ethical concerns related to the copyrights of the datasets used by AI and the protection of artists' rights, and technological concerns about how AI will affect the value of traditional art can be sources of worry. These views are critical for understanding AI's place in the art world. In this study, the opinions of art experts regarding AI were explored through a case study design, a qualitative research method. The semi-structured interview form applied in the research context revealed the participants' prior knowledge about AI and their views on AI's potential to become the artist of the future. Thus, an attempt was made to determine the perspective on AI and its future potential. The results showed that participants had a positive perception of AI in terms of its technological and social contributions. However, the majority of participants expressed the view that AI cannot assume the role of an artist due to emotional deficiency. This indicates that AI dynamics do not form a positive perspective when associated with human characteristics, but it suggests that AI holds promise from different aspects. However, the increasing influence of technology indicates that these perspectives may also change. Therefore, the curiosity about how AI's artistic production efforts will shape future viewpoints in the eyes of individuals continues to open new areas for researchers.

### **Keywords:**

AI, design, art

**Paper ID:** ISIPAE2024-16

**Type:** Oral, Abstract

**Article topics in the ISIPAE:** Music

## **Creation of graphic notation for Azerbaijani composers**

Arzu Halilova

*Baku Music Academy, Azerbaijan*

### **Abstract**

The roots of Azerbaijani piano culture date back to the late 19th century. Within a relatively short historical period, it underwent an intense development process and reached the pinnacle of modern musical art. In the creativity of Azerbaijani composers, piano music became a laboratory for bold pursuits, experiments, and new solutions, as well as for the creative development of the finest traditions of European music. During its relatively short existence, Azerbaijani music has successfully developed in terms of tonal structure, harmony, rhythm, form, texture, and other stylistic elements. The emergence and development of the piano sonata in the Azerbaijani school of composition were undoubtedly influenced by the newly emerging genre in both Russian and Soviet instrumental creativity. The brightest examples of Russian music, such as the sonatas of Tchaikovsky, Rachmaninoff, and Scriabin, and later the works of Prokofiev, Shostakovich, Medtner, and others in Soviet music, inevitably attracted the attention of the creative youth of the newly emerging professional school. Although the initial examples of this genre often did not leave a visible mark on the general development process of piano music in the republic, they represented an important stage in the formation of the stylistic characteristics of the Azerbaijani people. Composers who played a significant role in the formation of the sonata and sonatina genres in Azerbaijani piano music include K. Garayev, F. Amirov, V. Adigozalov, A. Alizade, A. Babirov, F. Garayev, F. Alizade, F. Huseynov, and others. The new ideas of musical self-expression, where modern sound effects, symbols, and other innovations were used, led to the creation of new forms of notation for the piano. In the 20th century, a new form of representation, graphic notation, emerged. In this notation, geometric shapes and drawings are transferred into musical scores. However, this idea is not entirely new. It was experimented with in 1950 by Olivier Messiaen in his "Four Rhythmic Studies" written for the piano. In Azerbaijani music, graphic notation was first encountered in the work "Sonata for Two Performers" by Azerbaijani composer F. Garayev. After F. Garayev, this type of notation appeared in the works of representatives of his generation.

### **Keywords:**

Azerbaijan, graphic notation, composer, creativity

**Paper ID:** ISIPAE2024-17

**Type:** Oral, Abstract

**Article topics in the ISIPAEducation:** Music

## **A Perspective on the Use of Ashik Embellishments by Bayram Hüseynli in Azerbaijani Ashik Music**

Sabine Aliyeva

*Baku Choreography Academy, Azerbaijan*

### **Abstract**

This article is dedicated to the scientific study of the works of Bayram Hüseynli, focusing on his five ashik compositions. In this study, we have investigated each ashik melody and examined the author's compositions. Bayram Hüseynli addressed five ashik melodies: "Gödek Donu," "Mirzəcani," "Göyçə Beauty," "Qəhrəman," and "Şahsevən," successfully demonstrating national harmony in an interesting way. These ashik melodies have been partially analyzed in our article. The ashik melodies mentioned above were transcribed by Ashik Teymur Hüseynov (Şamxor). The article also presents an analysis of the five ashik songs by the ethnomusicologist B. K. Hüseynli. The article includes archival materials as well. In Bayram Hüseynli's creative work, the theme of Azerbaijani folk dance was a central motif, and various sources are referred to in the article about his activities in this direction. The article also highlights the fact that the scholar is the editor and author of several folk music collections. The work of Azerbaijan's prominent composer, Qənbər Hüseynli, is also emphasized in the article. The article mentions the familial connection between Bayram Hüseynli and the famous world-renowned song "Cücələrım" by Qənbər Hüseynli. Bayram Hüseynli's research on authentic folklore, as well as his work in ashik music and mugham creation, are interesting aspects of his scientific work. Understanding the main principles of his academic creativity is one of the factors that make this study relevant.

### **Keywords:**

Ashik, song, harmony, composition, maqam

**Paper ID:** ISIPAE2024-18

**Type:** Oral, Abstract

**Article topics in the ISIPAE:** Music

## **Enhancing Holistic Health Awareness through Mindfulness-Based Breathing and Fascia Practices in Vocal Training**

Ayça Avcı\* and Gülfem Kıstır  
*Dokuz Eylül University, Türkiye*

### **Abstract**

In this study, we will discuss a study exploring the potential of mindfulness-based breathing and fascia practices in enhancing the holistic health awareness, breath control, and body awareness of vocal training students. Vocal training, as a discipline aimed at optimizing one's vocal potential while supporting personal and professional growth, often brings significant physiological and psychological stress due to high academic and performance expectations. The study involved implementing mindfulness and fascia practices with students from Dokuz Eylül University's Music Education Department over four weeks, assessing their impact on students' physical and emotional well-being. Through semi-structured interviews and written feedback, findings revealed that students became more aware of previously unnoticed physical sensations, such as pain and posture issues, and demonstrated a willingness to make adjustments for improvement. Supported by literature highlighting the benefits of mindfulness for stress reduction and body awareness, this research offers a new perspective for integrating holistic health practices into vocal training. Throughout the presentation, we will share the methodology, key findings, and implications for both educators and students, accompanied by visual slides for clarity.

### **Keywords:**

Fascia, mindfulness-based breathing, holistic health awareness

**Paper ID:** ISIPAE2024-19

**Type:** Oral, Abstract

**Article topics in the ISIPAE:** Music

## **Holistic Instrument Practice Model with Fascia awareness**

Ayça Avcı

*Dokuz Eylül University, Türkiye*

### **Abstract**

Musicians often engage in prolonged and intense practice sessions, which may pose risks to their physical and mental well-being. This lifestyle can lead to musculoskeletal disorders, chronic pain, and performance anxiety (Zaza, 1998; Berque et al., 2010). The Holistic Instrument Practice Model with Fascia Awareness, developed in this study, aims to support the overall well-being of musicians, enabling them to perform healthily over the long term. By integrating fascia awareness and related practices, this model focuses on optimizing natural body movements and posture during instrumental practice. Fascia, the connective tissue network of the body, supports muscles, bones, and organs by providing structural integrity and functional mobility. Healthy fascia enhances freedom of movement, reduces injury risk, and supports posture (Schleip et al., 2012). However, improper posture, repetitive motions, and overuse can cause stiffness and dysfunction in fascia (Wilke et al., 2016). Fascia practices are designed to release tension in this tissue and improve bodily awareness. The model incorporates breathing exercises, movement-based practices, and mindfulness techniques to enhance flexibility, balance, and strength in musicians. Research indicates that such approaches not only improve musculoskeletal health but also aid in stress management and performance quality (Mehling et al., 2011; Kabat-Zinn, 1990). By implementing this model, musicians are encouraged to identify and address unnoticed tension and pain points in their bodies, thereby developing preventive and restorative solutions. Ultimately, the Holistic Instrument Practice Model with Fascia Awareness offers an innovative approach to promoting long-term health and performance goals for musicians..

### **Keywords:**

Fascia, Holistic Instrument Practice Model

**Paper ID:** ISIPAE2024-20

**Type:** Oral, Abstract

**Article topics in the ISIPAE** Painting

## **The case of Oğuz Yurttadur in the context of colorist style in contemporary Turkish painting**

Ahmet Fatih Özmen  
*Selçuk University, Türkiye*

### **Abstract**

The colorist style in painting holds a strong connection with the concepts of composition and aesthetics. Artists have utilized colors to create profound emotional and aesthetic effects in their works. In this context, Oğuz Yurttadur's colorist approaches in his paintings are noteworthy in terms of compositional and aesthetic balance within contemporary Turkish painting. In Yurttadur's works, color transcends its role as a mere visual tool and emerges as a fundamental element forming the foundation of the composition. His use of color to create volume and depth within the framework of contemporary abstraction approaches has positioned his works as significant within the realm of contemporary painting. However, there is a lack of academic studies focusing specifically on Yurttadur's use of color and how aesthetic balance is internalized to achieve compositional integrity. In this regard, the study aims to examine Yurttadur's works in terms of their use of color and to identify the factors that determine the aesthetic balance in his paintings. The research adopts qualitative methods, utilizing the General Survey model to analyze the color characteristics and compositional elements in the works. For the analysis, Edmund Feldman's Four-Step Critique Model has been employed. The analyses reveal that Yurttadur's colorist approaches create a multi-layered depth of meaning within the compositional structure to achieve aesthetic balance. It has been concluded that the use of colors in a manner that evokes a range of emotions not only enhances the impact of the work but also allows for a profound resolution within the composition.

### **Keywords:**

Contemporary Turkish Painting, Composition, Aesthetics, Oğuz Yurttadur

**Paper ID:** ISIPAE2024-21

**Type:** Oral, Abstract

**Article topics in the ISIPAE:** Music

## **The Role of Digital Technologies in Vocal Training: The Use of Voice Analysis and Feedback Systems**

Alper Şakalar

*Kahramanmaraş Sütçü İmam University, Türkiye*

### **Abstract**

This study aims to examine the role of digital technologies in voice training processes from a scientific perspective. It is anticipated that the one-on-one feedback traditionally provided to students in voice pedagogy can be made more objective and data-driven through the support of technological tools. In this context, the integration of voice analysis software and digital feedback systems into voice education is discussed in detail. The study examines the tangible benefits provided to voice students through technological methods such as formant analysis, spectrum analysis, and vibrato measurements. It has been stated that these methods contribute to the faster and more effective development of vocal techniques by offering objective evaluations of student performance. Additionally, the effects of digital technologies on students' motivation, self-assessment skills, and participation in pedagogical processes are analyzed, aiming to contribute to the literature. The study critically examines the pedagogical advantages, disadvantages, and limitations that digital technologies can create in voice education. Emphasis is placed on the potential of digital tools, particularly in the field of voice training, to enrich personalized learning experiences, and the limitations encountered regarding their effectiveness and applicability are also discussed. The results of the research show that digital technologies can contribute to voice education, while also providing several concrete suggestions for the development of new methods in this field

### **Keywords:**

Digital technologies, vocal training, voice analysis



**Paper ID:** ISIPAE2024-22

**Type:** Oral, Abstract

**Article topics in the ISIPAE:** Music

## **Analysis of the factors that contributed to the popularization of A. Babayev's song the Nazende Sevgilim**

Sehrana Kasimi


*National Academy of Sciences, Institute of Architecture and Arts, Azerbaijan*

### **Abstract**

In the presented article, the song of the famous Azerbaijani composer Andrey Babayev "Nazanda sevgim" is examined. Here, the performance of the song by Azerbaijani and Turkish artists is examined. Throughout the work, a song performed by several singers is played. The article provides information about the first performer of the song - the People's Artist of Azerbaijan and the USSR, the world-famous singer Rashid Behbudov. Andrey Babayev's creativity and activities as a music-loving composer are discussed. Although this composer was not originally from Azerbaijan, but of a different nationality, the genius composers with whom he worked together in his development as a composer are mentioned - U. Hajibeyli, G. Garayev. The article describes not only the activities of Andrey Babayev, but also many composers and singers who have a say in the Azerbaijani pop scene. Their services in pop music, their signature and creativity are highlighted. Not only the song "Nazande sevligem" by Andrey Babayev, but also "Bakili giz", "Pychyldashin lepelar", "I am a victim of myself", "Alagoz" and many other lyrical songs are performed. The article draws attention to the life and creativity of Islam Safarli, the author of the song "Nazanda sevligem".

### **Keywords:**

melody, music, Andrey Babayev, Rashid Behbudov, interpretation





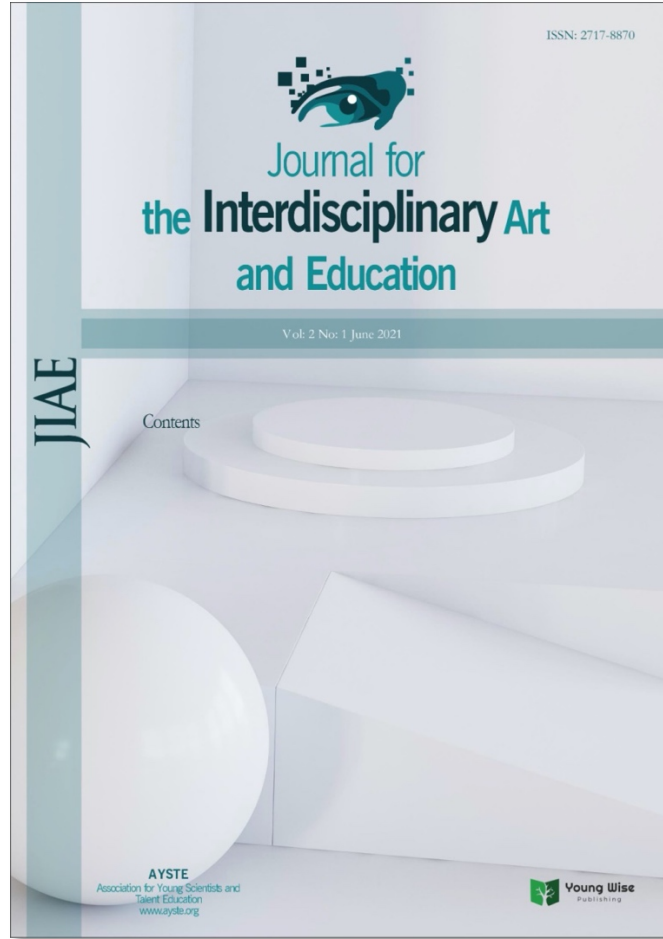
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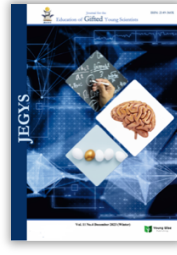


**Rast Musicology Journal**

**Scope:** Music

<https://dergipark.org.tr/en/pub/rastmd>  
rastjournaleditor@gmail.com

**Indexes:** Scopus, EBSCO, RILM, Sobiad, Index Copernicus



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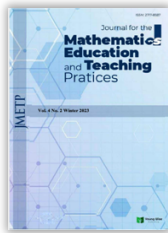


**Journal of Gifted Education and Creativity**

**Scope:** Gifted education

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**Journal of Mathematics Education and Teaching Practices**

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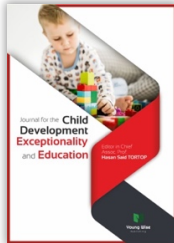


**Journal for the Interdisciplinary Art and Education**

**Scope:** Art, art education

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editorjiae@gmail.com

**Indexes:** EBSCO, Index Copernicus



**Journal for the Child Development, Exceptionality and Education**

**Scope:** Childhood and spec. education

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editorjcddee@gmail.com

**Indexes:** Index Copernicus



**Journal for the Agriculture, Biotechnology and Education**

**Scope:** Agriculture education

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editorjabedujournal@gmail.com

**Indexes:** Index Copernicus, EBSCO



**Türk Müziği**

**Scope:** Music

<https://turkmuzigidergisi.com>  
turkmuzigieditor@gmail.com

**Indexes:** Copernicus, EBSCO, ISAM, RILM



**Journal of Music Theory and Transcultural Music Studies**

**Scope:** Music

<https://jmttms.com>  
editorjmttms@gmail.com

**Indexes:** Open AIRE



**Türk Organoloji Dergisi**

**Scope:** Music

<https://turkorganolojidergisi.com/>  
turkorganolojidergisieditor@gmail.com

**Indexes:** Open AIRE





# BOOK OF PROCEEDINGS

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