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**MUSIC IN THEATRICAL VILLAGE PLAYS: IN SAMPLING OF "KEZBAN ANA" AND
"SAYA GEZME" PLAYS**

ABSTRACT

The rituals performed by village population such as pray for rain in times of drought and pray for blessings in times of famine; everyday problems such as bride and mother-in-law, husband and wife conflict; preparations in times of the wedding-feast; significant periods of human life which are focused on natural cycle with seasonal periods such as summer-winter and life-cycle such as birth-death are the main topics of the village theatrical plays, in other words, the output points. As of the subject, as emphasized in just like definition of folk music; seen that it is an integral element that the music also accompanies these plays, within theatrical games varying terms of local features reflecting the public's joys, fears, habits, traditions and even within the play. In this context, looked for answers within our study; to the questions such as what are the elements consisting the music factor in theatrical village plays? Is the improvisation in theatrical village plays seen in the music performances in-play? Are the words, which accompany the tunes functional in the expression of play? and to other questions.

Keywords: Play, Music, Musical Instrument,
Performance, Function

**KÖY SEYİRLİK OYUNLARINDA MÜZİK: "KEZBAN ANA" VE "SAYA GEZME"
OYUNLARI ÖRNEKLEMİNDE**

ÖZET

Köy halkın kurak zamanlarında yağmur duası, kıtlık zamanlarında bereket duası gibi gerçekleştirdikleri ritüelleri; gelin-kaynana, kari-koca geçimsizliği gibi günlük sorunları; düğün-bayram zamanlarındaki hazırlıkları; doğum-ölüm gibi yaşam döngüsünü, yaz-kış gibi mevsimsel periyotlarla doğa döngüsünü işledikleri insan yaşamının önemli dönümleri, köy seyirlik oyunlarının başlıca konuları, bir diğer ifadeyle çıkış noktalarıdır. Konusu itibariyle, tipki halk müziği tanımında da vurgulandığı gibi; halkın sevinçlerini, endişelerini, alışkanlıklarını, geleneklerini yansitan, yöresel özellikler açısından çeşitlilik gösteren seyirlik oyunlar içerisinde, müziğin de bu oyunlara eşlik ettiği, hatta oyun içerisinde bütünləyici bir öğe olduğu görülmektedir. Bu bağlamda, çalışmamız içerisinde; köy seyirlik oyunlarında müzik unsurunu oluşturan öğeler nelerdir? Köy seyirlik oyunlarında görülen doğaçlama, oyun içindeki müzik icrâsında da görülür mü? Ezgilere eşlik eden sözler oyun anlatımında işlevsel midir? vd. sorulara cevaplar aranacaktır.

Anahtar Kelimeler: Oyun, Müzik, Çalgı, İcrâ, İşlev

1. INTRODUCTION (GİRİŞ)

While we summarize our bibliographic work related to the traditional theatrical village plays, we will talk about the terminological knowledge on the subject.

Ahmet Kutsi Tecer brought up the issue for the first time with the conference in Ankara State Conservatory (1939), and his book was published by name of "Representations of the Peasant" (1940). Süleyman Kazmaz used the term of "Village Theatre" that his play texts compiled from privates were published during the military service in Sarıkamış (1940). Refik Ahmet Sevengil who opened a section in the name of "village plays" in his work named "History of Turkish Theatre" used 'Village Representations' and 'Village Theater' terms in order to describe these plays offered by him as a branch of dramatic folk dances, but he did not make a certain selection and also not show an assessment on these words. The term of theatrical play was used for the first time by Metin And. He mentions these plays like the expressions 'theatrical plays', 'theatrical peasant plays', 'Anatolian theatrical plays', 'theatrical games of Anatolian peasants', 'peasant theatrical plays', 'Anatolian's theatrical peasant plays' in his work named "Dionysus and the Anatolian peasants". Şükrü Elçin described that theatrical village plays are "the drama-characterized representations" played by the pleasant in order to fun and to spend time in the feasts and especially weddings and during long winter months in his work named Anatolia Village Low Commedy (Village Theatre) that he prepared as Associate Professorship thesis and made the first edition in 1964 and said that it would be appropriate to look at all these works as drama within the framework of folklore and uses the expression of "Anatolian Village theatre-in-the-round" (Village Theatre), but not explain in terms of the terminology. Pertev Naili Boratav and Nurhan Karadağ complying with Metin And use the terms of 'theatrical peasant plays' and 'village theatrical plays'.

In his book of 'Play and Magic' which is one of the main sources of our study, Metin And summarizes the qualities of play ranked by Huizinga bringing a new dimension to human culture with the argument that the play comes before culture; *play is a free action and consciously stays out of daily life, player surrenders himself to play as well as not adopting as a serious business. Not expected a financial gain, a profit and an interest in this action. It includes the formation, own time and space limitation, the determined rules and order. It is generally separated from the outside world with the disguise and the other ways and it combines the players with a secret tie and facilitates the social integration* (And, 2007:30).

In the context of characteristics of the play which was ranked by Huizinga, the audience in theatrical plays of Nurhan Karadağ is not away from the event and a world apart, but it is a entity and unity fully participating the event. It participates with emotions rather than mind. In this sense they are the supernumeraries of the event. The event is integrated with them and becomes meaningful with them (Tekerek, 2008:15). This supports the player's qualities adapted intensively and completely and the scheme in the process of the formation of play during theatrical plays.

And defining as 'Theatrical play' to separate from the others to the watched plays because of being very different meanings of play in Turkish states that theatrical plays animate at least a personality, a case and a monster other than themselves, also it contains important element such as making itself a new personality with clothes, finery, mask and makeup, (And, 2007:30,117) and clarifies the rules of the play and its formation.

At this point, because of analyzing the theatrical plays¹ recorded in the various villages of Anatolia which its origin bases on the rituals and that the Anatolian peasant is the basis of tradition of the play making, we will qualify as "village theatrical plays" to these plays in our study.

2. RESEARCH SIGNIFICANCE (ÇALIŞMANIN ÖNEMİ)

In this study, music within the limits of play and play within the limits of music was evaluated and targeted to explain the musical language into plays in the context of functionality into the plays, in the village theatrical plays which is located within a traditional theater and illustrating the use of visual representations in music.

Concordantly, in our study what are the components consisting of a music element in theatrical village plays? Is the improvisation in theatrical village plays seen in the music performances in-play? In other words, is the improvisation performance, which is sometimes performed, in the traditional folk music, performed during these dramatic plays? Are the words, which accompany the tunes functional in the expression of play? Accordingly, sought answers to questions such as 'to what extent is the tune-rhythm important in description play? Are the types of music performed in the theatrical village plays limited with the diversity from place to place? Is the music won a new property in theatrical village plays?

We should note at the beginning of the topic before answering these questions at the risk of being general that the plays to be focused are limited. We will focus on the examples of "Kezban Ana" and "Saya Gezme" plays with the motif of 'die- resurrection', 'white-black conflict' and 'kidnapping a girl'² which are quite common in Anatolia within the records obtained from the work named ''there is a festival in our village'' prepared and presented by Nurhan Karadağ.

3. EXPRESSION POWER OF MUSIC IN THEATRICAL VILLAGE PLAYS (KÖY SEYİRLİK OYUNLARINDA MÜZİĞİN İFADE GÜCÜ)

Tolstoy regarded as one of the conditions of human life to the art and described that one of the methods assisting to establish a relationship of the people is the relations' environment combining the people around the same emotions (Tolstoy, 2009:48).

Fischer emphasized that the art questioned the causality is an indispensable means for the combination with public life in art and the limited ego of human, the socialization of individuality and meshing with total of the individual (Fischer, 1979:8).

Nutku emphasized that the art's task is to provide power for the nature, the enemy, the opposite sex, evil spirits... since the primitive tribes; bringing out the power of collective life; so taking from a fragmented state to a unified whole the human (Nutku, 1969:1); many more explanations related to the art, just as, by coming together the people within the framework of the same feelings, dreams, desires, they try to provide power against sometimes nature, evil spirits and sometimes individual conflicts, personal problems; their wishes were more abundant products and healthier future in the seasons transform and they brought out the forces of life by putting into words with the

¹ Plays we evaluated in the study were recorded in the various villages of Anatolia by Nurhan Karadağ and her team at the beginning of the eighties, and they are documentary records which were televised with the name of Köyümüzde Şenlik Var "There is a Festival in Our Village" in the channel TRT 1, 1983.

² This classification has been quoted from the lists under the heading of Anatolian Dramatic Games of Metin And. (And, 2007: 187).

games and music, these plays and music were also the nature defining "theatrical village plays".

As in the expression of '*Art is a human activity, consisting in this, that one man consciously, by means of certain external signs, hands on to others feelings he has lived through, and that other people are infected by these feeling and also experience them'* (Tolstoy, 2009:50), theatrical village play is a type of event redoubling the similar daily lives and traditions of the society living together; they are the products of folk craft, as a result of the socialization of individuality and meshing with total of the individual.

These art products are intertwined with other art product, in order to consolidate the expressions and to sometimes further strengthen statements. While mirroring issues in life, they are expressed through music into the life.

Lewis emphasizes that music as a symbolic communication; can make easily feel "*all times and places, far away feelings, excitements, memories about where and with whom we are*" (Lewis, 1992:135).

In this context, all the time, emotions, memories; can easily be felt and experienced with dramatic effects of the rhythm and music within these plays containing traditions, customs, rituals, activities of daily life, excitement and emotions.

In these plays animated with its own unique expressions of each community, the music can present as found the expression way, which is specific to its society. For example, a zeibek in a game played in the Aegean; a saying and a requiem in the Central Anatolia etc.

The music of these plays is the anonymous works, which have lost individuality that a source of inspiration is created by the social events. As well as not depended on a text in the plays, there is no loyalty a note in the play music.

In the majority of plays, the music has become an indispensable part of the action. It strengthens to discourse, enrich and completes to meaning and frames theatrical action. For example, by announcing an unnoticed detail while wrestling, fighting, processing the original motif of play, the music which becomes visible to the play, allowing flowing action, forming a stimulatory action; accompanies sometimes to the play as an amusing music only in background. The music that we encounter sometimes as the subsidiary element, which enhances the play, and which assists to the dramatization of play, undertakes the leading role in forming the starting point of play.

The music appears as a verbal expression in general under the theatrical village plays, which the vast majorities are with, discuss. It is trigger and a complementary element in the realization of the depictions of sensory under the play performed instrumental music. As described in *instrumental music based on narrative by Şenel*, the tunes are in the musical characters. It can be expressed as tune in style of instrumental (Şenel, 2009; 109).

Furthermore, these instrumental music show that the repercussions are a game, a theatre in plays and a hypothetical value and it indicates being a play performed by interrupting the flow of play as well as the motif³ of "play in play".

Observed that researchers who have studied for many years on these plays we aim to trace the musical thought have made interpretations about the music within these plays and they have made the classifications depending on the music.

³ For detailed information explained the motif of "play in play", see Tekerek, 2008:123.

For instance, *Elçin*, has listed 'the plays connected to the lives of minstrel and to the epics between the plays by the way of profane (*Elçin*, 1991:52).

In the classification of Karadağ, 'Non-verbal plays with music and dancing' and 'the plays with music, dancing and song are among other plays (Düzungün, 1999:40).

Düzungün who had made a sort of similar classification of Karadağ and working on theatrical plays in the Erzurum region made sorting based on the way of game play of Erzurum theatrical plays and also he emphasized that the peasant does not give up elements of music in any circumstances, provides solutions in any case to the lack of instruments accompanied by tunes even if mumbling.

In addition, Düzungün has listed as among of these items the songs as well as sacred ceremonies, sacred animals, jokes, daily events between the elements which are effective in the emergence of both the ritual plays and prone plays (Düzungün, 1999:21).

And emphasizing the functional of plays as folklore, why and where the song is sung and listened? In particular this function is seen in education, Folklore gives the youth a community association, teaches to arrange their behaviors according to other individuals and in the meantime, it allows to escape from tastelessness of daily reality and the monotony of daily work. Also allows get rid of people from the taboos of society (And, 2007:58). He brings forward many constructive feature of the music.

In addition, And who also examines the relationship between expression-action in the plays emphasizes that the words, dialogues and melodious speech are the most important place in the dramatic plays of Anatolia as in every dramatic demonstration. Folk Songs, poems are used commonly in plays. The musical accompaniment and rhythm are provided some plays, especially the dances. It would be mutually spoken with folk poem in some interviewing and bickering plays. In addition it determines with the word to the movement performed in the imitative dances and plays that it is an important function. And in this context, it is imitated according to the words of folk song sung in the given example play and every work is determined by the folk song (And, 2007:126-127).

Düzungün overlapping with the description of And and emphasizing within the plays to the function of music, has indicated that the folk songs have played an important role in the formation of theatrical village plays. Some folk songs including the mutual conversations in its content are suitable for exhibiting the as a play. The plays depicted this situation or personalities have the same functionality. The folk songs such as 'Tandırı Koydum Paçayı', 'Deli Kız Sinin Geliyor' have been a source for theatrical plays because of these properties. By revitalizing lyrics by skilled players these words of folk songs combined with comic elements. They are presented in the form of dance and accompanied by music (Düzungün, 1999:38, 56) and stated that this and other similar plays are in the class of the plays that require a special skill.

Artun has indicated that the music is an essential element in the theatrical village plays of Tekirdağ and stated that theatrical play without music and without collective public play can't be considered. Before playing or generally at the end of play, the collective games are played (Artun, 1987:37) and also emphasized the variety of string instruments used in plays.

Çiblak has stated that the music is among the indispensable elements from the ceremonies of primitive period to now in the study

on *Saya Play* from theatrical village plays of içel province (Çıblak, 2002:192).

Tekerek pointed out who have been evaluated the plays of Steppe Peace and Real Conflict from village theatrical applications of Ankara Trial Scene that the music and dance are indispensable elements of playing the theatrical plays. They are as important as the game itself in particular ritual and magical plays. The play begins with folk songs and dance tunes which are played with local instruments. The music and dance which are essential element of village theatricals have an expressive and enhancer functionality as both an element enriching the play and as a narrative and interpretive with the words associated tunes and as an item serving the whole of play (Tekerek, 2007:26, 46, 56).

Play and music are the watched and listened two types of the art we have tried to make the definition. While the play mirrors the life and holds the mirror to society, the music vocalizes the feelings by keeping the rhythm of life. There is all oral culture products within these plays we observe the unity of games and music and which is an important means of socialization of society, and which facilitates we emphasis on the unionist feature of art, and the folk songs forming the starting point of our work are among these products. We can examine in the terms of musical by sampling two of plays reflected in this point.

4. MUSIC WITHIN VILLAGE THEATRICAL PLAYSIN SAMPLING OF "KEZBAN ANA" AND "SAYA GEZME" PLAYS ("KEZBAN ANA" ve "SAYA GEZME" OYUNLARI ÖRNEKLEMİNDE KÖY SEYİRLİK OYUNLARINDA MÜZİK)

The play of "Saya Gezme" in theatrical plays fed from the public source which is mentioned the important periods of human life and significant periods of nature in times of wedding and feast on certain days of the year; is among ritual- qualified plays issued for the purpose of increasing efficiency, achieve prosperity and abundance, breeding healthy of animals in the relevant periods; "Kezban Ana" is among the plays issued for entertainment purposes describing the relationships between people, the current issues.

Even if they carry the ritual attributes, while we are trying to understand- explain the expressive power of the music in these plays over weighted by fun element compared to previous years we will analyze the music, music function and application type of the oral culture products which are performed as a theatrical.

In this point, And's explanation supports in our work that Anatolian plays and dances, folk songs accompanied dances, mutual conversation- melodious dialogues; dialogues that holds a very important place in dramatic plays, also folk songs, nursery rhymes, and in plays except those; melodious dialogues, rhymes, paradox, riddles and so on have various functions themselves, and also help to explain the function of the play (And, 2007:60).

Concordantly, forming the existing point of our study; we will evaluate the musical products within the plays we have discussed in line with the questions such as what are the components consisting of an music element in these plays? Is the improvisation performance seen in the theatrical village plays performed during these dramatic plays? Are the words, which accompany the tunes functional in the expression of play?

Accordingly, 'to what extent is the tune-rhythm important in description play? Are the types of music performed in the dramatic village plays limited with the diversity from place to place? Is the

music won a new property in theatrical village plays? Does the music create a play language?

4.1. Play of Kezban Ana⁴ (Abduction Motif)

[Kezban Ana Oyunu (Kız Kaçırma Motifi)]

This motif, which is processed frequently and with different contents in the theatrical village plays, is known as eloping voluntarily in the play of Kezban Ana. Of course, in these plays being reflected human relations and the current issues, abduction which is a social issue maintains its importance.

In this case, And emphasizes that the peasant has created the plays which are animated this case, because abduction is a very common sociological case in the villages (And, 2007:191).

Also Tekerek explains that abduction is an element of - coupling so, fertility and reproduction, like the spreading seed on soil. In fact that, element of kidnapping a girl is a whole with die and resurrection and eating en masse. Kidnapped girl; is a symbol of procreation, reproduction, fertility (Tekerek, 2008:121) and clarifies that abduction motif is processed in ritual-based plays.

Gönen who trace abduction motif in the theatrical plays states that abduction plays are at the beginning of the games played in our country today. Of course, while these games are playing separately between men and women, ritual-based abduction is ironically discussed. Here, it reflects the people's behaviors, which can't be done or feared to do in daily life. In daily life particularly kidnapping a girl is a issue which has definite and severe rules and limitations in daily life and it is aimed to smoothed with the reflection to play (Gönen, 2011:50-51) and he refers to the handling frequency and diversity of the motif in question.

The play, which is evaluated by in our study, has been performed in Çanakkale/Biga/Bozlar Village, and Young girls of Bozlar Village perform to this play that is processed kidnapping a girl motif.

Players: Kezban Ana, Kezban Ana (mother)'s daughter, drunk, Junkman, Hodja (Imam).

Play Stream: Kezban Ana's daughter (prospective bride) sits with a red scarf covering her face in the chair in the middle of play place. Kezban Ana sweeps around. Drunk asks Kezban Ana "Will you give me your daughter?" Kezban Ana says, "I will give my daughter to hodja". Drunk says "don't give to hodja, give me''. Mother says, "You can not look at my daughter". Then Junkman asks for her daughter. Kezban Ana tells that I will give my daughter to Drunk. When Hodja comes asking for her daughter, she puts off them by saying I will give my daughter to Junkman.

Drunk tends towards prospective bride and begins to sing the folk song beginning with the words "a beauty would be given to a drunk". By not leaving unanswered to Drunk, the girl tells with a musical language that she is in love with Drunk and her demand for escape, if not give me I will run away. Performer announces the he is possessed with her love, by raising his voice with the words such as ugh mother ugh. Drunk's interjection following the folk song of the girl he wanted to marry is the integration of the play and musical expressiveness triggered by melodies, as well as sampling a creative act of improvisation. Other player announces his feelings by music with the folk song performed as 9/8', which is made with the same

⁴ KÖYÜMÜZDE ŞENLİK VAR "There is a festival in our village" Dramatic Documentary, 8th Section (Düğünün Hayırlı Olsun-I), TRT 1, 1983.

voice and also determines the course of the play, by vocalizing to escape.

At this stage of the play, the music performed matches up with the play under this narrative structure of play and draws attention to dramatic time highlighted in the play. The music performed without this narrative structure could be meaningless. Therefore we can say that the performed music not selected at random and in this sense the preparation is done for them. In addition, while folk song lyrics sung as a mutual during the play indicate clearly the status of the characters and their feelings, they use as a means of communication between the characters.

In continuation of the play, drunk comes again and he runs away with girl. Then, they come to Mother House and apologies from Kezban Ana, solemnized. Happy end of the play takes place with dances and music. In this point, the music is a complementary element of description. The players performed vocal performances in play without instrument. Instrumental music made with the clarinet and darbuka was performed by the men at the end of this play issued by the women

The number of the musical phrase of two different folk songs is equal, which one is free rhythm and which are mutually read in this play. The repetition on regular basis at this point has been expressed in a single musical phrase of the drama constitutes an effective means in taking attention to this moment and strengthens the expression of feelings in the play and supports the reflection of despair.

4.2. Play of Saya Gezme⁵ (Die- Resurrection' and 'White-Black Conflict' Motif) [Saya Gezme Oyunu (Ölüp-Dirilme Motifi ve Ak-Kara Çatışması Motifi)]

The festivities on sheep's births in Anatolia are called as *saya/saya* feast and those who say folk song in these festivals are called as "sayacı or sayıcı" (*saya maker*) (there is a festival in our village). *Saya Gezme* has been classified between "the plays based on cult of animals" in Elçin's study. This play called the names such as *Saya*, *Körkü*, *sediment* and finished the feather of lamb is represented by sheep, goat herders in the middle of February. This traditional play related to the births of sheep and goats heralds also the arrival of spring (Elçin, 1991:42).

It is classified within 'ritual and magical qualified-plays' in the study of Karadağ. "*Saya Gezme*" made for female and twin lambing of the lambs are the plays, which are performed by villagers living with agriculture, animal husbandry (Karadağ, 1978:65-66). In the study of And, it has been qualified and classified. As rituals related with the shepherds among the "the plays of shepherd". An important part of the games related to the life of shepherd, herder is the ritual ruins on remain healthy and reproducing of animals (And, 2007:216).

Die-resurrection is a motif handling in this game as it is quite common and many play species. This motif is a celebration of resurrection and if the seasonal periods of this resurrection are redoubled in the breeding periods of animals, it represents the revival of nature, abundance and fertility.

In fact, White-black conflict motif is a confrontation of the old and new and a conflict that form the basis play. The reflected conflicts are made by the representation of white-black in these plays we have witnessed to religious, ideological mirrors and see that

⁵ KÖYÜMÜZDE ŞENLİK VAR ''There is a festival in our village'' Dramatic Documentary, 2nd Section (Töremiz Var Sayadan) TRT 1, 1983.

people's wishes, hopes and how do they want to get a new era with this representation?

The play we evaluate in our study was performed in Sivas/Zara/Gümüşçevre village. In this play, die-resurrection, white-black conflict motifs were processed and it was issued by the men.

Players: Arab: Put in bells, painted black to his face. Even though the winter symbolizes, it is spring and new which may become green. Miller: floured face, weared white beard, and pot-bellied old man. Symbols to outgoing and older. Bride: a man disguised as woman. Soil: It symbols fertility.

In addition, the players disguised as Fox, Wolf, Bear, Sleeveless, Protector, Deer are ready.

Play Stream: Miller and Arab representing White and Black in the play aspire to the bride. The first Arab goes to bride candidate's father and asks for himself. Father asks for the wealth to an Arab, not convicted and he asks did he deem suitable for bride? Also, Miller wants this girl, it is decided that Miller and Arab wrestles so, winner takes the girl.

The start of the music and the start of wrestling following the dramatic play exhibited are simultaneous. The drums and flutes start playing. Arab and miller start wrestling. Arab wins, Miller dies, music stops. At this point, we can say that the music is in the nature of the measure of time.

In addition, we see that while the music is used as expressive and enriching element in the play, it is used in order to highlight sections of play.

In the continuation of play, Arap goes to bride's father again, he tells that I deserve the bride because of winning, but during that time, Miller who represents to White, is awoken. When miller insists, who wants the bride, in spite of defeated. Although the father gave his daughter to Arab, firstly the bride wants the play under one condition. By saying- man playing nice, takes the bride. The play starts at the bride's request. The audience dances the halay, by joining the ranks of the players with drums and flutes. At this stage of the play, we see that the music with the dance is a quality determining the course and end of the play.

Then, shepherds in the playing team and team go from house to house in order to receive gifts from the owners of herd by singing poems accompanied by melodies in the nature of benediction. Anyone feeding sheep or goats gives the gift in according to their assets and it is credible through this ritual that the lambs will be yeaned twin and the sheep will be female. While foods and gifts are accepted, gone from house to house the folk songs, poems are sung. They report their coming to host, a kind of communication is provided with these oral culture products. In this context, we can say that the music is also used as a means of communication.

The music is collectively performed more than individual performance in this kind of plays. While die-resurrection, white-black conflict motifs formed the basis of the action in the play is processed, the music is accompanied by action. Observed that the music had an important function in the progression of the action.

The rhythm of the music stands out in this play based the ritual. As stated by Hanns Eisler, "specific rhythms, sound patterns and sound images" creates "Automatic associations". Even today, most of the effects of music (as in the military marches, the death marches and weather of playing) are obtained with such automatic connotations. Such that, even someone who is not prepared in advance can find the opportunity to attend these events (Fischer, 1980:204). In this

context, this rhythm is a provocative function directing to play, wrestle, fight to the audience within this play. Drum taking part an immersive role in music also continues the play; it increases the rhythm of play as well as increasing the rhythm of the music. We can define that the musical rhythm is a means of directing action in this play and so the audience becomes equal to sentimentally and sensitively.

In addition, the audience along with the music in this play is included and accompanied in the play. In this regard, we can say that the music is used to add the community in play. The music is a means for socialization of the audience and the player.

At this point, we can examine the music formats in the play we analyze, as classified within the table.

Table 1. Forms of benefit from the music in the theatrical village plays in the context of the plays of "Kezban Ana" and "Saya Gezme"

(Tablo 1. "Kezban Ana" ve "Saya Gezme" oyunları bağlamında köy seyirlik oyunlarında müzikten yararlanma biçimleri)

PLAY'S NAME	PLAY'S REGION	TYPE, RHYTHM OF MUSIC	PERFORMED INSTRUMENTS	MUSIC'S FUNCTION	PERFORMANCE FORM OF MUSIC
1. Kezban Ana	Çanakkale Biga Bozlar Village	<ul style="list-style-type: none"> • Anonymous folk music of the region • Non-verbal belly dance music • Examples of rhythmical and free rhythmical melodies 	<ul style="list-style-type: none"> • Clarinet • Darbuka 	<ul style="list-style-type: none"> • It is an integral element of expression. • It reinforces the effect of the play. • It has a stimulating nature. • While the motifs of the play are processing, it plays more dominant role. 	<ul style="list-style-type: none"> • Stringed instrument performances are carried out not by the actors but by region performers who remain outside of the play. • The players individually carry out vocal performances. • Team of stringed instrument is outside of play's area. But, it is in the field of view of the audiences.
2. Saya Gezme	Sivas Zara Gümüşçevre Köyü	<ul style="list-style-type: none"> • Anonymous folk music of the region • Melodious rhymes and poems • Examples of rhythmical melodies 	<ul style="list-style-type: none"> • Drum • Clarion 	<ul style="list-style-type: none"> • It is an entertaining element. • It is a communication instrument that allows the consolidation of the public. • It is socialization instrument that allows the unity of the audience and the actors. • It is an element that determines the course of the play. • While the motifs of the play are processing, it plays more dominant role. • It is a driving force in the execution of the action 	<ul style="list-style-type: none"> • Stringed instrument performances are carried out not by actors but by region performers who remain outside of the play. • The actors collectively voice vocal performances sometimes with the melody sometimes as recitative.

5. CONCLUSION (SONUÇ)

We can say that these plays offering us a continuing tradition of theater for hundreds, thousands of years in the pre-modern age, the theatrical village plays thought as the creation the origin of the theater are the first evidences that illustrate the use of the music in the visual representations

The music helps to the revitalization of the traditions, customs, cultural accumulations in these plays in a artistic form, though it doesn't have an art and aesthetics concern in these plays in which the rituals, traditions, the daily events are reflected.

According to written and visual data analyzed, it is seen that the music is one of the indispensable elements accompany to the enthusiasm, to the transfer of emotion, public celebrations with performed folk songs, melodious rhymes, poems. The music is a helpful element in these plays, the purpose is not to make someone listens to something, but the music not having the representative elements, gains a representative feature in these plays. In addition, it wouldn't be wrong to say that the music carries the expressive and demonstrator power in these plays with the contribution of the voiced melody and the lyrics.

In these plays in which the local people reflect, reveal their social conditions, common values the performed music are the melodies accumulated in the musical memories. The variety that the theatrical plays show according to the regions where the plays are exposed and consequently the stylistic differences are also seen in the musical narrative. Variables that create differences in musical style of expression are of course the diversity of the social lifestyle and the local conditions .The difference of the orchestra is the exemplary of this situation in this point.

In the theatrical plays not being indifferent to the music, many of the plays are contracted plays where the oral elements are predominant. We see that the music acquired in the public where these plays are exposed are performed containing the other elements of oral culture such as mania, rhymes, folk songs that are the examples of oral culture. So we see also that the folk songs that the local people voice in the other their social lives such as wedding, feast exist, they use their musical experiences in the plays. However accordingly we can't say that a new musical genre forms in the theatrical plays.

It is also seen that though it varies from region to region in the musical performances in the theatrical plays, the stringed instruments such as the ring, the darbuka, the tambourine, the drum, the clarion, the cymbal, the bagpipe, the end-blown flute accompany from time to time to the musical instruments, the folk songs, the manias, the laments are song, the halays are danced and the names of the folk songs are even given to these names.

We can say that although the drums and the clarion that are the main instrument of the theatrical play in the plays created in the weddings, the musical instruments are more colored in these meetings. The rhythm remains at the forefront in the music performed in many of plays where the shaman elements of the ritual origin are dominant. The shaman elements clarify that the drums is an indispensable element in these plays. It was run into various instruments such as the drums, the clarion, the tambourine, the darbuka, the instrument with three double strings, the mandolin with a metal body, the clarinet, and the accordion in these plays.

The music voiced is the product of these values in these plays where they reflect; reveal their social conditions, common values and this music don't show variety as style and attitude while they are

performed in the play. Thus, it isn't matter that the unchanging musical form gives a new form to the play.

These plays that play an essential role to understand the music and to draw the limits of the application form continue to be expressed with new approaches in the new social conditions. In this context, a new folk song can accompany to an old theme or a folk song of a century can accompany to a new theme. The purpose of treating these plays that present us valuable data at every situation continue to exist between important sources of our cultural products and they will be helpful to make sense of cultural values though their form change.

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